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OA/ID Number: 13822
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Folder Title:
National Medal of Arts 7/22/92 [OA 7577]

Stack:	Row:	Section:	Shelf:	Position:
G	26	22	6	5

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release July 22, 1992

The President today awarded the National Medal of Arts to the following individuals. The texts of the accompanying citations read as follows:

Marilyn Horne

"For the genius of a brilliant career which has shaped this country's view of music. American-born and -trained, she embodies opera at its grandest, bringing composers such as Rossini and Handel to audiences throughout the world."

Allan Houser

"For the eloquence of sculpture that echoes the heritage of proud Chiricahua Apaches and speaks for all Americans. His hands have captured the true meaning of this country's unbroken spirit, and his vision has enriched this land."

James Earl Jones

"For the richness of a distinguished career capturing the power of dreams. With fierce integrity he brings to life roles that explore man's quest for dignity and purpose, encouraging his audience also to look deep within themselves."

Minnie Pearl

"For the sheer American vitality of her exuberant wit and wisdom. Aided by Sarah Cannon, for a half century this irrepressible national treasure has radiated her delight in being alive, being American, and being country."

Robert Saudek

"For his pioneering work in cultural programming through shows like "Omnibus," which brought arts of quality to all Americans and for his passionate stewardship of television's legacy through the Museum of Broadcasting."

Earl E. Scruggs

"For bringing joy to the American people by launching the "bluegrass revolution." The path of this country-picking banjo virtuoso has led from Nashville to Carnegie Hall, a fast and furious "Foggy Mountain Breakdown" journey."

Robert Shaw

"For his vision of choral musical excellence which enriches this Nation. He set new standards of performance and beauty, always guided by his deep sense of religious devotion and strong commitment to the music and its people."

more

(OVER)

Billy Taylor

"For his world-class jazz artistry, which so many have experienced both live and through radio and television; his frequent service as an ambassador for American arts abroad; and his tireless advocacy of richer cultural opportunities for every American."

Robert Venturi

"For his unique declaration of independence that created Post-Modernism and for the breadth of originality of his theories and work that weave clarity and contradiction, led a generation of architects, and profoundly shape our architectural landscape."

Denise Scott Brown

"For her insights into urban planning which have shaped our understanding of the built landscape and her commitment to the teaching of architecture and design, which have helped American architects and designers to transcend the limits of modernism."

Robert Wise

"For the richness of a lifetime devoted to cinematic excellence, touching the imagination and hearts of Americans with motion pictures like "The Sound of Music" and "I Want to Live," broadening our understanding of the world through entertainment."

AT & T Foundation

"For trailblazing the path of corporate sponsorship for the arts through its support for innovative projects across this Nation, ranging from tours by dance companies and ethnic artists to original drama and music composition."

Lila Wallace-Reader's Digest Fund

"For their commitment to enhancing culture across this land by aiding American performing, visual, and literary artists who have a dream and for their vision for the future, symbolized by generously funding arts education."

# # #

MEDIA CONTACTS - 1992 NATIONAL MEDAL OF ARTS RECIPIENTS

MARILYN HORNE Opera Singer	Larry Tucker 212/841-9504
JAMES EARL JONES Actor	Dale Olsen/David Lust 213/657-6681
ALLAN HOUSER Sculptor	Glenn Green 505/988-4168
MINNIE PEARL/Sarah Cannon (Mrs. Henry) Grand Ole Opry Performer	Marion Howard 615/383-1906
ROBERT SAUDEK Television Producer/Founding Director, Museum of Broadcasting	Robert Saudek 207/633-3877 202/965-0009
EARL SCRUGGS Banjo Player	Earl Scruggs 615/868-3140 615/865-8907
ROBERT SHAW Orchestra Conductor/Choral Director	Steven Tunnell 404/898-9289
BILLY TAYLOR (Dr.) Musician/Jazz Pianist	Billy Taylor 212/884-4613
ROBERT VENTURI DENISE SCOTT BROWN Architects	Susan Scanlon 215/487-0400
ROBERT WISE Film Producer/Director	Charlotte Sutterlin 310/284-7932
AT&T Robert Allen/Chairman & CEO Corporate Patron	Sam Groner 212/841-4652
LILA WALLACE-READER'S DIGEST FUND George Grune/Chairman Corporate Patron	Bruce Trachtenberg 212/953-1208

BIOGRAPHIES OF 1992 NATIONAL MEDAL OF THE ARTS RECIPIENTS

MARILYN HORNE, the leading exponent of the florid vocal style in opera, is one of the most renowned mezzo-soprano performers. She was born in Bradford, Pennsylvania, and began her career dubbing songs for films in Hollywood. Soon, however, her true talent for opera led to her debut with the Los Angeles Guild Opera in The Bartered Bride.

Ms. Horne made her La Scala debut with Oedipus Rex in 1969; a year later, she debuted at the Metropolitan Opera in New York as Adalgisa in Norma. Numerous other roles at the Met led to critical acclaim, including Rosina in Barber of Seville and Cleonte in The Siege of Corinth. Ms. Horne has also graced the stage of the Chicago Lyric Opera and the San Francisco Opera. Other appearances include the Venice Festival by invitation of Igor Stravinsky and the American Opera Society in New York City for several seasons. Audiences in Vancouver, Paris, Dallas, Houston, and at Covent Gardens in London have enjoyed her beautiful voice, and she has also given recitals in Madrid, Dresden, and East Berlin.

Honorary degrees from the University of Southern California, Rutgers University, and St. Peters College testify to her skill as a musician. Recordings of some of her most beautiful works have been made for London, Columbia, and RCA records.

ALLAN HOUSER, a Native American sculptor and painter, was born in Apache, Oklahoma in 1914. His early studies began at the Chilocco Indian School in Oklahoma, and he went on to special studies with Dorothy Dunn at the Santa Fe Indian School in New Mexico, and further studies at Utah State University and St. Michael's College in New Mexico.

Mr. Houser's years of study paid dividends as he served as an instructor in art at the Intermountain Indian School in Brigham City, Utah and later as the Head of the Department of Sculpture at the Institute of American Indian Arts in Santa Fe. Besides teaching, Mr. Houser has exhibited widely. In 1953, he was included in an exhibition of American Indian Painters at the National Gallery of Art. Among the other exhibition sites have been the Art Institute of Chicago and the Sacred Circles Art Exhibition in Kansas City.

As his reputation as an artist grew, Mr. Houser received numerous commissions. He has painted murals for the Department of the Interior in Washington and created dioramas for the Southern Plains Indian Museum in Anadarko, Oklahoma. Among his many honors are the Gold Medal in Bronze, Silver Medal in Stone, and Silver Medal in Other Metal from the Heard Museum Sculpture Show in 1973. His sculpture and paintings are included in numerous private and public

collections worldwide including the U.S. Mission to the United Nations, the Smithsonian Institution, the White House, the British Royal Collection, the State Capitol of Oklahoma, the Pompidou Museum in Paris and the Dahlem Museum in Berlin.

JAMES EARL JONES, stage and film actor, was born in Tate County, Mississippi in 1931. He received a B.A. from the University of Michigan in 1953 and a diploma from the American Theater Wing in 1957. His training in theater led to scores of roles on stage and screen.

Mr. Jones' stage credits range from the classical to contemporary. He has appeared in dozens of Shakespearian productions, including numerous performances in Othello. In 1969, he received a Tony Award for best actor for his performance in The Great White Hope. His other Tony award performance was for Fences which ran on Broadway from 1985-87.

As a film actor, Mr. Jones has delighted audiences since 1963 when he appeared in Dr. Strangelove. Among his many memorable films are: Bingo Long Traveling All-Stars and Motor Kings (1976); Field of Dreams (1989); and The Hunt for Red October (1989). Many of his fans recognize Mr. Jones as the voice of Darth Vader in all three movies in the Star Wars trilogy.

On television, Mr. Jones has made his presence known through roles in a score of movies, including Roots: The Next Generation.
He has narrated a number of films as well and starred in several television series. In 1976, he won a Grammy Award for recording, and in 1985, he received an Emmy for his performance in the children's program Soldier Boys.

EARL SCRUGGS was born in Cleveland County, North Carolina in 1924, and his country background and heritage prepared him well for his long career in music. A remarkable banjo player, he has been performing since 1945.

His major performances include Carnegie Hall, the Wembley Festival in London, and the Washington Moratorium for Peace in 1969. With his partner Lester Flatt and the Foggy Mountain Boys, Earl Scruggs was at the forefront of the bluegrass revolution that swept the country in the '50s and '60s. Mr. Scruggs began recording with Columbia Records in 1950, and his albums include: Nashvilles Rock, Dueling Banjos, and others. He recorded the familiar theme song for the television show The Beverly Hillbillies in 1962 and made guest appearances on the show.

In 1968, Mr. Scruggs received a Grammy Award for the instrumental "Foggy Mountain Breakdown." Among his many other honors include Artist of the Year, Hi-Fi Institute in 1975, the Best Country and Bluegrass Banjoist, Frets Magazine in 1980, and the Country Music Award for best instrumentalist group for the Earl Scruggs Review in 1985. He was inducted into the Country Music Association Hall of Fame in 1985, and in 1989, Mr. Scruggs was awarded the National Heritage Award from the Folk Arts Program of the National Endowment for the Arts.

MINNIE PEARL was born Sarah Ophelia Colley in Centerville, Tennessee in 1912. From these roots, she fashioned a character, Minnie Pearl, and a place, Grinder's Gulch, which have lived through her long career as a performer with the Grand Old Opry.

After directing a series of amateur plays in Atlanta and the surrounding areas, Ms. Pearl debuted on the stage of Nashville's Grand Old Opry and on the WSM radio program which broadcast its productions in 1940. She was an early favorite of the crowds there and with audiences nationwide for her downhome storytelling and comedy. An even larger audience enjoyed her performances on television where she made numerous appearances, including A Country Christmas, Hee Haw, and Johnny Cash and the Country Girls.

She has recorded several albums of her act, and her wit and wisdom are captured in such works as Story of Country Music, Minnie Pearl at the Party, and Answer to Giddyup and Go. She has made millions laugh and reminds us still of a kinder, gentler and simpler time with tales of the Tennessee mountains.

Ms. Pearl received the Woman of the Year Award from Billboard magazine and the 1987 Roy Acuff Community Service Award from the Country Music Foundation. Together with her husband, Mr. Henry Cannon, she is very active in many charitable works. She was named to the Country Music Hall of Fame in 1972, and in 1987, she received the Pioneer Award from the Academy of Country Music.

ROBERT SAUDEK, film and television producer and museum director, was born in Pittsburgh in 1911. In 1932, he received his A.B. from Harvard University and later did graduate work at Duquesne University in Pittsburgh. As a young man, Mr. Saudek began his career as a junior executive at NBC-TV in New York City from 1938 through 1942. Mr. Saudek went to ABC in 1942 where he served as vice president until 1951.

In 1952, with the TV Workshop at the Ford Foundation, Mr. Saudek launched the wonderful television series Omnibus which ran until

1961. He also produced Leonard Bernstein and the New York Philharmonic from 1958 through 1964 and Profiles in Courage in 1964 among other programs dealing with culture and history. For his work in television, Mr. Saudek received 11 Emmy Awards and four Peabody Awards.

In addition to his seminal role in using television to its capacity, Mr. Saudek has long been involved in preservation and conservation. He directed the Museum of Broadcasting in New York City from 1975 to 1981, and from 1983 to 1991, he was chief of the motion picture and television division at the Library of Congress. In these two vocations, he cast his saving vision back along the fragile miles of film on which the history of this century is spun. An Omnibus man for all seasons, Mr. Saudek has added to and preserved the great media treasures of our cultural memory.

DR. BILLY TAYLOR, renowned jazz pianist and educator, was born in Greenville, North Carolina in 1921. He studied music at Virginia State College, where he earned his degree in 1942. Soon Dr. Taylor moved to New York where he began performing with such luminaries as Dizzy Gillespie, Stuff Smith, Cozy Cole, Don Redman, and Charlie Parker.

In 1951, Dr. Taylor became the house pianist at Birdland, where he worked with more jazz greats, such as Roy Eldridge and Oscar Pettiford. The following year, he formed his own trio, and in the 1950s, the Billy Taylor Trio featured such musicians as Ed Thigpen and Earl May. At the end of the 60s, Dr. Taylor led a jazz band for the "David Frost Show" and he was later the founder and director of "Jazz Alive!" a popular national radio program. In 1965, he established the Jazzmobile, a program to bring music to the community, in New York. Since 1981, he has appeared on CBS television, making regular appearances with Charles Kurault on Sunday Morning.

Equal to his passion for performing has been his commitment to education. In 1975, he earned a DME at the University of Massachusetts, writing a dissertation there on jazz piano styles. He published the definitive Jazz Piano: History and Development in 1982. He is an articulate and respected spokesman for the arts, and Dr. Taylor's work endures through a number of compositions and recordings.

ROBERT SHAW, one of America's most renowned symphony orchestra conductors, was born in Red Bluff, California in 1916. He earned a BA from Pomona College in 1938, and began a career in teaching and conducting. Mr. Shaw directed the Fred Waring Glee Clubs for

seven years, and was the founder and conductor of the Collegiate Chorale from 1941 through 1960. In 1945, he began a three year stint as director of choral music at the Julliard School of Music.

In 1948, he founded the Robert Shaw Chorale which performed around the world and recorded extensively. Under his baton, the Chorale received numerous Grammy Awards for its classical recordings, and by 1965, when he stepped down, the Robert Shaw Chorale was considered by many to be America's finest. In addition to leading
the Chorale, Mr. Shaw was conductor of the San Diego Symphony Orchestra from 1953 through 1957, musical director of the Alaska Festival from 1956 through 1975. He was associate conductor and director of choruses with the Cleveland Orchestra from 1956 through 1967. From there he went on to lead the Atlanta Symphony Orchestra from 1967 through 1988. He is currently music director emeritus and conductor laureate of the Atlanta Symphony.

In addition to the Grammy Awards for his recordings with several orchestras, Mr. Shaw has received numerous accolades for his brilliant career. Over a dozen colleges and universities have presented him with honorary degrees, the Gold Baton Award from the American Symphony Orchestra League, and in 1990, the George Peabody Medal for outstanding contributions to music in America.

ROBERT VENTURI was born in 1925 in Philadelphia, where he continues to live and work as an architect and partner at Venturi, Scott Brown and Associates.

After graduating summa cum laude from Princeton in 1947, Mr. Venturi went on to earn his MFA in 1950. He joined the designer firm of Oskar Stonorov, Eero Saarinen and Associates, where he worked and learned for eight years. In 1958 he began his own firm, Venturi, Cope and Lippincott. Over the years, he has had several different partnerships; the most recent is his partnership with Denise Scott Brown.

Mr. Venturi has taught at the University of Pennsylvania and Yale University and is the co-author of Learning from Las Vegas and A View from the Campidoglio (with Denise Scott Brown). His principal design works include the Vanna Venturi House in Philadelphia, the Humanities Building at the State University of New York, Franklin Court in Philadelphia, and the addition to the Allen Memorial Art Museum at Oberlin College. He has helped design the Seattle Art Museum and the Sainsbury Wing of the National Gallery in London as well as the Orchestra Hall in Philadelphia.

Mr. Venturi received the Rome Prize from the American Academy of Rome in 1954, and numerous other honors, including American Institute of Architecture Awards in 1974, 1977, and 1978.

DENISE SCOTT BROWN, architect and urban planner, was born in Nkana, Zambia in 1931 and came to the United States in 1958. Ms. Brown earned a diploma from the Architectural Association in London in 1955 and a Master of City Planning from the University of Pennsylvania in 1960.

Teaching design and architecture has been a major part of Ms. Brown's career. She taught at the University of Pennsylvania before becoming head of the Urban Design Program at UCLA in 1965. Ms. Brown has been a visiting professor at the University of California, Berkeley, Yale University, the Massachusetts Institute of Technology, and Harvard University. Since 1980, she has been a member of the advisory committee for the department of architecture at Temple University.

In addition to her academic pursuits, Ms. Brown is a working architect and has been a partner with Venturi, Scott Brown and Associates since 1965. In 1972, she, Robert Venturi, and Steven Izenour published the seminal study on urban design problems, Learning from Las Vegas. Ms. Brown has also written numerous important essays and articles on urban design problems, including a 1990 book Urban Concepts and a 1985 collection of essays entitled From the Campidoglio.

She is the recipient of numerous awards, citations, and commendations for her work in design and urban planning. In 1987 she received the Chicago Architecture Award and the Order of Merit from the Republic of Italy.

ROBERT WISE, film producer and director, was born in Winchester, Indiana in 1914. He began his career at an early age in 1933 with the staff cutting department at RKO pictures, and later became a sound cutter, assistant editor, and film editor. From 1943 through 1949, he worked as a Director with RKO, and later went on to work at 20th Century Fox and MGM. In 1958, he began his freelance career which continues to this day.

As a producer and director, Mr. Wise is responsible for many fine films in the American movie cannon. In 1961, he received the Academy Award (with Jerome Robbins) as Best Director for West Side Story, and he received another Oscar for direction in 1965 for The Sound of Music. Other noteworthy selections from his

work include The Day the Earth Stood Still, Somebody Up There Likes Me, The Sand Pebbles, The Andromeda Strain, and Star Trek - The Motion Picture.

He is a Member of the Directors Guild, for which he served as President from 1971 to 1974 and the Academy of Motion Picture Arts and Sciences (the Oscars), for which he served as President from 1985 to 1987. He also served with distinction on the National Council on the Arts. Unparalleled gentleman, an editor's editor, beloved of actors, a true storyteller, Mr. Wise has had a brilliant career, consistent in its seriousness and inspiration.

THE AT&T FOUNDATION was established in 1984 in New York and is the principal source of philanthropy for American Telephone & Telegraph Company and its subsidiaries. The scope of the AT&T Foundation is national, emphasizing support for the arts and other areas of philanthropy.

Over the past two years, the AT&T Foundation has supported dance, painting, literature and theater. Over 100 American cities are on the AT&T Dance Tour. Music has benefitted from two new programs: Meet the Composer/AT&T Jazz Program. Also among the projects the Foundation supports are a six-city tour of Hispanic and Contemporary African artists, Native American and Contemporary Japanese Art. In theater, the AT&T "New Plays for the Nineties" and the "AT&T: OnStage Classics" are doing much to expand the audience for American drama.

The AT&T Foundation supports employee matching gifts, special projects, research, annual campaigns, endowment funds, operating budgets, technical assistance, capital campaigns and scholarship funds.

THE LILA WALLACE-READER'S DIGEST FUND was incorporated in New York in 1956. Its purpose is to promote the arts through projects of national or regional impact in the performing, visual and literary arts that target the following goals: audience development, outreach or education; creation or presentation of new work; revival and reinterpretation of masterworks; and professional development of talented emerging artists.

Committed to excellence in programming and dedicated to supporting worthy recipients across the country, the Lila Wallace-Reader's Digest Fund has made over 200 grants totaling more that $78 million since 1989. The fund channels dollars to help put plays on local stages, to help audiences hear live music, to assist the emerging artists paint and sculpt, to enable novelists to find time to write and much more.

# # #

THE WHITE HOUSE
Office of the Press Secretary

For Immediate Release July 21, 1992

President Bush will award the 1992 National Medal of Arts for exceptional contribution to the cultural life of the Nation to eleven American artists and two arts patrons at a White House ceremony and luncheon on Wednesday, July 22.

The Medal honors those Americans who have encouraged the arts in this country and offered inspiration to others either through extraordinary achievement, support, or patronage.

The 1992 National Medal of Arts will be presented to: opera singer Marilyn Horne, New York, New York; sculptor Allan Houser, Santa Fe, New Mexico; actor James Earl Jones, Los Angeles, California; performer Minnie Pearl, Nashville, Tennessee; television producer/museum director Robert Saudek, New York, New York and Washington, DC; banjo player Earl Scruggs, Nashville, Tennessee; conductor/choral director Robert Shaw, Atlanta, Georgia; musician/jazz pianist Billy Taylor, New York, New York; architects Robert Venturi and Denise Scott Brown, Philadelphia, Pennsylvania; film director Robert Wise, Los Angeles, California; and corporate art patrons AT&T and the Lila Wallace-Reader's Digest Fund, both headquartered in New York, New York.

This will be the eighth annual presentation of the National Medal of Arts, which, unlike other arts awards, is not limited to a single field or area of artistic endeavor.

The National Medal of Arts, proposed by President Reagan, was approved by Congress and enacted into law in 1984. It specifically authorizes the President to award the medals each year "to individuals or groups who in the President's judgment are deserving of special recognition by reason of their outstanding contributions to the excellence, growth, support, and availability of the arts in the United States."

Nominations for the National Medal of Arts are sought annually by the National Endowment for the Arts. The National Council on the Arts, the Endowment's Presidentially appointed advisory body, reviews the nominees and recommends the most highly qualified to the White House for the final selection by the President.

Information contacts:
Jill Collins, Director of Public Affairs
Katherine Christie, Press Officer
National Endowment for the Arts (202) 682-5570

NATIONAL MEDAL OF ARTS

FACT SHEET
List of Previous Recipients

History
The first National Medals of Arts were presented to seven internationally known artists and five long-time patrons at White House ceremonies on April 23, 1985. Since then, the Medal has been awarded annually. To date, 79 distinguished American artists, arts administrators, and patrons and five corporate patrons have been honored as recipients of the National Medal of Arts.

The National Medal of Arts was proposed by President Reagan. It had been recommended by the President's Committee on the Arts and the Humanities. The President asked the Chairman of the National Endowment for the Arts to explore with the Congress the establishment of the nation's first official medal in order to recognize both artistic excellence and support of the arts.

The Congress agreed and on January 23, 1984 passed legislation authorizing the President "to award the National Medal of Arts to individuals or groups who in the President's judgment are deserving of special recognition by reason of their outstanding contributions to the excellence, growth, support and availability of the arts in the United States."

Rationale
Unlike other arts awards, the National Medal of Arts is not limited to a single field or area of artistic endeavor. It is designed to honor those who have encouraged the arts in America and offered inspiration to others either through their distinguished achievement, support, or patronage.

Nomination/Selection Process
Recipients of the National Medal of Arts are selected by the President of the United States. Annually the National Endowment for the Arts helps in the selection process by soliciting nominations for the Medal from the various arts fields. These nominations, are reviewed by a special committee of the National Council on the Arts, the Endowment's presidentially appointed advisory body, and then by the full Council. A list of the most highly qualified candidates is then forwarded to the White House for final consideration, along with candidates of his own choosing, by the President.

Following are previous National Medal of Arts recipients:

- over -

PREVIOUS NATIONAL MEDAL OF ARTS RECIPIENTS

1991

Maurice Abravanel - music director/conductor
Roy Acuff - country singer/bandleader
Pietro Belluschi - architect
J. Carter Brown - museum director
Charles "Honi" Coles - tap dancer
John O. Crosby - opera director/conductor/administrator
Richard Diebenkorn - painter
R. Philip Hanes, Jr. - arts patron
Kitty Carlisle Hart - actress/singer/arts administrator/dancer
Pearl Primus - choreographer/anthropologist
Isaac Stern - violinist
Texaco Inc. - arts patron

1990

George Francis Abbott - actor/playwright/producer/director
Hume Cronyn - actor/director
Jessica Tandy - actress
Merce Cunningham - choreographer/dance company director
Jasper Johns - painter/sculptor
Jacob Lawrence - painter
Riley "B. B." King - blues musician/ singer
David Lloyd Kreeger - arts patron
Harris & Carroll Sterling Masterson - arts patrons
Ian McHarg - landscape architect
Beverly Sills - opera singer/director
Southeastern Bell Corporation - corporate art patron

1989

Leopold Adler - preservationist/civic leader
Katherine Dunham - dancer/choreographer
Alfred Eisenstaedt - photographer
Martin Friedman - museum director
Leigh Gerdine - art patron/civic leader
John Birks "Dizzy" Gillespie - jazz trumpeter
Walker Kirtland Hancock - sculptor
Vladimir Horowitz (posthumous award) - pianist
Czelaw Milosz -writer
Robert Motherwell - painter
John Updike - writer
Dayton Hudson Corporation - corporate art patron

- more -

1988

Saul Bellow - writer
Helen Hayes - actress
Gordon Parks - photographer/film director
I.M. Pei - architect
Jerome Robbins - dancer/choreographer
Rudolf Serkin - pianist
Virgil Thomson - composer/music critic
Sydney J. Freedberg - art historian/curator
Roger L. Stevens - arts administrator
(Mrs. Vincent) Brooke Astor - arts patron
Francis Goelet music patron
Obert C. Tanner - arts patron

1987

Romare Bearden - painter
Ella Fitzgerald singer
Howard Nemerov - writer/scholar
Alwin Nikolais - dancer/choreographer
Isamu Noguchi - sculptor
William Schuman - composer
Robert Penn Warren - poet
J.W. Fisher - arts patron
Dr. Armand Hammer - arts patron
Mr. and Mrs. Sydney Lewis -arts patron

1986

Marian Anderson - opera singer
Frank Capra - film director
Aaron Copland - composer
Willem de Kooning - painter
Agnes de Mille - choreographer
Eva Le Gallienne - actress/author
Alan Lomax - folklorist/scholar
Lewis Mumford - philosopher/literary critic
Eudora Welty - writer
Dominique de Menil - arts patron
Exxon Corporation - corporate art patron
Seymour H. Knox - arts patron

- over -

1985

Elliott Carter - composer
Ralph (Waldo) Ellison - writer
Jose Ferrer - actor
Martha Graham - dancer/choreographer
Louise Nevelson - sculptress
Georgia O'Keeffe - painter
Leontyne Price - soprano
Dorothy Buffum Chandler - arts patron
Lincoln Kirstein - arts patron
Paul Mellon - arts patron
Alice Tully - arts patron
Hallmark Cards, Inc. - corporate art patron

# # #

As we celebrate the triumphs of the Medal of Art recipients today let us reflect on what their achievements symbolize for our nation. First, these honoree exhibit the very special creative gifts that have helped make America an international cultural leader. Next we celebrate that they have the ability to communicate these special talents. Finally, we are awed by their individual and collective contributions to our unique American culture.

I think our honorees epitomize how the arts belong to all people. We should also recognize that in addition to the creative value of the arts, the arts provide jobs for communities: they improve the quality of all our lives. When the arts are used in schools curricula we know that children do better in their other subjects.

We are very pleased that the National Endowment for the Arts continues to serve all America. It's catalytic effect in encouraging private partnership and donations support the creation of new artistic capital. Endowment projects often attract a ten fold contribution. The dynamic Arts in Education program has become a very active partner with the Department of Education and my America 2000 Program. In addition, the Arts Endowment continues to initiate programs which preserve and disseminate our cultural heritage. I am confident that The Endowment will continue to invest in the best and serve the most creative nation in the world.

LEVEL 1 - 1 OF 37 STORIES

Copyright 1992 The Houston Chronicle Publishing Company

The Houston Chronicle

May 3, 1992, Sunday, 2 STAR Edition

SECTION: OUTLOOK; On Language; Pg. 6

LENGTH: 840 words

HEADLINE: Which comes first, the name or the title?

BYLINE: WILLIAM SAFIRE; New York Times Syndicate

... King,''
a whole second; consider the differentiation value of the front-end identifier in the case of three people.

James Jones wrote ""From Here to Eternity'' (a title taken from ""The Whiffenpoof Song). '' Another James Jones, known better as Jim, led a cult to mass suicide. And James Earl Jones is the actor who was the voice of Darth Vader and who announces the station breaks of CNN.

Not only does ""the author James Jones' ' sound stilted, but that restrictiveness may also make him seem like the only author.

""James Jones, a cult leader,'' suggests that the reader has already forgotten who he was. "" James Earl Jones, an actor'' (or ""the actor),'' slights his genuine renown.

How much clearer and less judgmental are ""author James Jones, cult leader James Jones, actor James Earl Jones. '' Editors recognize this difference and are sensitive to distortions of meaning by copy editors on the front lines, who try to play ...

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LEVEL 1 - 2 OF 37 STORIES

Copyright 1992 The New York Times Company
The New York Times

May 3, 1992, Sunday, Late Edition - Final

SECTION: Section 6; Page 16; Column 3; Magazine Desk

LENGTH: 1210 words

HEADLINE: ON LANGUAGE;
The Chinese Hamster Syndrome

BYLINE: By William Safire

... King," a whole second; consider the differentiation value of the front-end identifier in the case of three people.

James Jones wrote "From Here to Eternity" (a title taken from "The Whiffenpoof Song"). Another James Jones, known better as Jim, led a cult to mass suicide. And James Earl Jones is the actor who was the voice of Darth Vader and who announces the station breaks of CNN.

Not only does the author James Jones sound stilted, but that restrictiveness may also make him seem like the only author. James Jones, a cult leader suggests that the reader has already forgotten who he was. James Earl Jones, an actor (or the actor) slights his genuine renown. How much clearer and less judgmental are author James Jones, cult leader James Jones, actor James Earl Jones .

Editors recognize this difference, and are sensitive to distortions of meaning by copy editors on the front lines, who try to play ...

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LEVEL 1 - 3 OF 37 STORIES

Copyright 1992 The New York Times Company
The New York Times

March 27, 1992, Friday, Late Edition - Final

SECTION: Section B; Page 4; Column 2; Style Desk

LENGTH: 222 words

HEADLINE: CHRONICLE

BYLINE: By MARVINE HOWE

... Daffy Duck and Elmer Fudd has been following that rule ever since. "It's fun to draw and fun to make people laugh," Mr. Jones said.

He was in New York this week to help promote "The Creative Spirit," a new PBS series starring his cartoons and some actors including PATTY DUKE, STEVE ALLEN, BERNADETTE PETERS and JAMES EARL JONES. Saying he hoped the series would encourage children "to speak up," Mr. Jones said the message is "give these kids a chance to make their own mistakes."

The four one-hour programs are to be broadcast on ...

... world to see creativity at work. The series was created by PAUL KAUFMAN.

Asked about his own creativity, Mr. Jones said: "You can't force inspiration. It's like trying to catch a butterfly with a hoop, but no net. If you ...

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LEVEL 1 - 4 OF 37 STORIES

Copyright 1992 The Times Mirror Company
Los Angeles Times

March 14, 1992, Saturday, Home Edition

SECTION: Calendar; Part F; Page 1; Column 2; Entertainment Desk

LENGTH: 989 words

HEADLINE: TO SIDNEY, WITH LOVE;
AFI HONORS ACTOR FOR ACHIEVEMENT

BYLINE: By DAVID J. FOX, TIMES STAFF WRITER

... growing list of leading black actors, including Danny Glover, Oscar-winner Louis Gossett Jr., Morgan Freeman and James Earl Jones, who recalled the days when Poitier was Hollywood's only leading black star.

"He played a great role in the life of our country," said Jones. "He marched on Montgomery and Memphis with Dr. Martin Luther King Jr., who said of Sidney: 'He's a man who never lost his concern for the least of God's children.' "

Actor Jones noted Poitier last year took his commitment to human rights to the television screen for his first role that medium in ...

... Court Justice Thurgood Marshall who, as a lawyer, argued to strike down segregation laws in the 1950s.

It was, as Jones, said, "A landmark actor portraying a landmark figure, in one of the landmark moments of our history."

A surprise ...

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LEVEL 1 - 5 OF 37 STORIES

Copyright 1992 Chicago Tribune Company
Chicago Tribune

February 3, 1992, Monday, NORTH SPORTS FINAL EDITION

SECTION: BUSINESS; Pg. 4; ZONE: C; On marketing.

LENGTH: 877 words

HEADLINE: Wells hopes Jones will be perfect fit

BYLINE: George Lazarus

... who had qualities that we think we represent - dependability, value, ruggedness and tradition," said Lloyd F. Rogers, president-chief executive. " James Earl Jones topped the list of a number of people that were considered."

Jones is no stranger as a pitchman, presently on TV for Atlantic Bell, as well as voice work for Cable News Network.

Jones, who turned 61 two weeks ago, will identify himself in the Wells Lamont radio spots.

"We're ...

TERMS: BRIEFS

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LEVEL 1 - 6 OF 37 STORIES

Copyright 1992 Star Tribune
Star Tribune

January 9, 1992, Metro Edition

SECTION: News; Jim Klobuchar; Pg. 3B

LENGTH: 880 words

HEADLINE: Hey, Northwest, it's time to cut the Hollywood hype

BYLINE: Jim Klobuchar; Staff Writer

... reasons that seem to defy most rules of logic and sales figures. GM comes out with a new model and hires James Earl Jones to sell it. James Earl Jones sells more junk on television than Mike Ditka. James Earl Jones sells a car, any car, the way King Lear tries to command the ocean. His voice rises imperially from the Pre- ...

... heroically through every Jonesian tube definable by an internist. Every syllable is kneaded and sculpted and consigned to immortality. Jones is not selling a car. He is selling the Chariot of Zeus. It is like Orson Welles doing a monologue to sell Milk Duds.

Jones and his agent make a ton, a lot more than the car does.

The corporate imagers do this to us all the time, and I'm saying ...

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LEVEL 1 - 7 OF 37 STORIES

Copyright 1991 The Houston Chronicle Publishing Company

The Houston Chronicle

November 18, 1991, Monday, 4 STAR Edition

SECTION: SPORTS; Pg. 8

LENGTH: 264 words

HEADLINE: Oilers review;
Notes

BYLINE: Staff

... rush like we thought, that didn't leave either the running lanes or the passing lanes open to me. '' Maybe next time

Sean Jones, not to be confused with Sean Penn or James Earl Jones, went into his act again for the second consecutive week.

After the officials on the field ruled Browns running back Kevin Mack was down by contact and did not fumble, Jones fell to the turf and grabbed his right hamstring before Cleveland could run a play.

Jones and the Oilers were hoping that a replay might reverse the call and give Houston the ball, but the play was not reviewed.

Jones did the same thing last week against the Cowboys.

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LEVEL 1 - 8 OF 37 STORIES

Copyright 1991 The Times Mirror Company
Los Angeles Times

November 7, 1991, Thursday, San Diego County Edition

SECTION: Calendar; Part F; Page 1; Column 4; Entertainment Desk

LENGTH: 1948 words

HEADLINE: BENEFIT ALBUMS ARE RIVALS FOR HOLIDAY SALES;
* COMPETITION: WHAT STARTED OUT AS A PROJECT TO AID CHILDREN'S HOSPITAL HAS TURNED INTO A NOT-SO-MERRY RECORDING RIVALRY.

BYLINE: By JOHN D'AGOSTINO, SPECIAL TO THE TIMES

DATELINE: SAN DIEGO

... ARTISTS INCLUDED: Frank Sinatra, Willie Nelson, Henry Mancini, Dionne Warwick, Barry Manilow, Lou Rawls, Stryper, James Earl Jones, Nancy Sinatra, Ricky Van Shelton, Magic Johnson, Bill Medley, Kenny Loggins, George Jones, Tony Orlando, Pat Boone, the mother-son team of Shirley Jones and Shaun Cassidy, and a trio consisting of 1950s-'60s teen idols Freddie Cannon, Johnny Tillotson and Brian Hyland.

"THE ...

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LEVEL 1 - 9 OF 37 STORIES

Copyright 1991 Newsday, Inc.

Newsday

September 30, 1991, Monday, NASSAU AND SUFFOLK EDITION

SECTION: PART II; THE MARVIN KITMAN SHOW; Pg. 51

LENGTH: 1112 words

HEADLINE: Drama With a Tragic Flaw

BYLINE: Marvin Kitman

KEYWORD: TELEVISION; REVIEW; COLUMN; COMMISH; PROS & CONS; FBI: THE UNTOLD STORIES; REASONABLE DOUBTS

... ABC has gone from "China Beach" to "The Commish" in only six months?

PROS & CONS, aka Gabriel's Fire. Starring James Earl Jones and Richard Crenna. WABC/7, Thursdays at 8.

I wasn't that knocked out about the original "Gabriel's Fire." Despite two Emmys, it seemed like an ordinary private-eye show, distinguished by James Earl Jones' acting. I preferred him in his New Jersey Bell commercials.

With great hoopla, the original, somber, dreary drama has been converted into anew, improved lighter drama with a comedic approach. Richard Crenna has been added to the cast as a private eye. Jones moves from Chicago to a place that really needs a detective like a hole in the head: L.A.

The new show ...

... private eye. It's not twice as good.

Crenna has a nice sleazy edge about him, which fits the role he plays. And Jones is still Jones.

As for the new comedy approach promised by the new producers and writers, maybe if they added a laugh track the intent would be ...

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LEVEL 1 - 10 OF 37 STORIES

Copyright 1991 The Chronicle Publishing Co.
The San Francisco Chronicle

SEPTEMBER 26, 1991, THURSDAY, FINAL EDITION

SECTION: DAILY DATEBOOK; Pg. E1; TELEVISION

LENGTH: 988 words

HEADLINE: Two Sexy Stars Just Not Enough
Matlin and Harmon Join Forces in New Police Drama

BYLINE: JOHN CARMAN

... sister cast to a relationship that should vibrate with sexual tension. The jury of viewers will need further evidence.

CRENNA JOINS JAMES EARL JONES

* ''Pros & Cons'' (8 tonight on channels 7, 11 and 13) was ''Bird and Katt'' for a while, and before that was '' ...

... on ABC after a major tune-up, with a new locale and a new co-star for James Earl Jones -- veteran actor Richard Crenna.

The failure of ''Gabriel's Fire'' extended the mortality rate for drama series with black lead actors; none has ever succeeded. But the jinx doesn't apply to black-white buddy shows, which is what ''Pros & Cons'' is.

Tonight, Jones' Gabriel Bird flies from Chicago to Los Angeles in the employ of a woman seeking evidence that her husband is cheating. The guy ...

... marital cheat. But he is a professional hit man.

Not that it matters. The story is only a contrivance to get Jones to Los Angeles, where he meets and eventually forms a partnership with a private eye played by Crenna.

''Pros & Cons'' ...

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LEVEL 1 - 11 OF 37 STORIES

Copyright 1991 Gannett Company Inc.
USA TODAY

September 26, 1991, Thursday, FINAL EDITION

SECTION: LIFE; Pg. 3D

LENGTH: 261 words

HEADLINE: Cop shows: More cons than pros

BYLINE: Matt Roush

KEYWORD: TV REVIEW

James Earl Jones got an Emmy as haunted cop-turned-con Gabriel Bird, but now it's as if he's sucked up laughing gas. Gliding through tonight's opener, which teams him with a seedy L.A. private eye (Richard Crenna), Jones trades his scowls and growls for a steady grin and a ready deep chuckle.

He's a goony bird.

While Jones coasts, Crenna is relaxed and natural as unflappable Mitch O'Hannon, a rule-bending, easily bruised bruiser. If James Garner really ...

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LEVEL 1 - 12 OF 37 STORIES

Copyright 1991 The Times Mirror Company

Los Angeles Times

August 26, 1991, Monday, Home Edition

SECTION: Part A; Page 1; Column 2; Metro Desk

LENGTH: 1088 words

HEADLINE: JAMES EARL JONES, 'CHEERS' GARNER EMMYS

BYLINE: By RICK DU BROW, TIMES TELEVISION WRITER

James Earl Jones was honored for two major acting performances and "L.A. Law" and "Cheers" joined the ranks of the most honored series in TV history Sunday night at the 43rd annual Emmy Awards.

Jones won as best lead actor in a drama series for his portrayal of an ex-convict turned investigator ...

... a TNT cable channel recounting of the Watts riots in Los Angeles in 1965.

In "Heat Wave," Jones portrayed the owner of a shoe-repair business who was a longtime resident of Watts and had witnessed the growing unrest. On ...

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LEVEL 1 - 13 OF 37 STORIES

Warfield's

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Business Dateline; Copyright (c) 1991 UMI/Data Courier

July, 1991

SECTION: Vol 6; No 8; Sec 1; pg 35

LENGTH: 1810 words

HEADLINE: Letting Their Fingers Do the Fighting

BYLINE: Roy Furchgott

DATELINE: Washington; DC; US

... Baltimore use the C&P Yellow Pages. No other book can match it." Yellow Pages spokesman James Earl Jones pushed the message in slick, high-saturation TV ads created by Lewis Gilman Kynet, a Philadelphia ...

... Pacunas, director of advertising for Bell Atlantic. "It was pretty straightforward: We wanted to state our message, feature Baltimore, and use James Earl Jones. "

The "9 out of 10" line will be the focus of future advertising efforts, says Pacunas. "We have a product that is used by ...

... people in Baltimore, and we thought people should know that. That's a strong point, and it is very persuasive."

Nevertheless, the Donnelley people are counting the James Earl Jones ads a win for their camp. They say the "No other book can match it" line merely establishes The One Book's credibility. Says Feuerman: "We don't position against James Earl Jones, we don't like the James Earl Jones work, we don't like James Earl Jones. We will never knee-jerk respond. Let them respond to us."

On the wisdom of acknowledging a competitor, Pacunas says, "There is ...

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LEVEL 1 - 14 OF 37 STORIES

Copyright 1991 Gannett Company Inc.

USA TODAY

May 28, 1991, Tuesday, FINAL EDITION

SECTION: LIFE; Pg. 3D

LENGTH: 647 words

HEADLINE: Fall schedule surprises mean changes of fortune

BYLINE: Jefferson Graham

KEYWORD: FALL SCHEDULE:TV SHOW

... fall, in ABC's new Grownups, with Marsha Mason.

- Snatched from the Fire. Probably no prime-time star is happier than James Earl Jones. His Gabriel's Fire seemed a sure bet for cancellation by ABC. But at the last minute, Lorimar proposed that Jones get a new co-star in Richard Crenna, a lighter tone to the show and a new name, Bird and Katt. And Jones is still working.

- Big names you won't see. Debbie Allen, Pam Dawber, John Forsythe, Debbie Reynolds, Robert ...

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LEVEL 1 - 15 OF 37 STORIES

Copyright 1991 The Times Mirror Company
Los Angeles Times

May 18, 1991, Saturday, Orange County Edition

SECTION: Calendar; Part F; Page 2; Column 5; Entertainment Desk

LENGTH: 167 words

HEADLINE: 'I CAN'T LOSE' PRODUCER QUITS AFTER DISPUTE

BYLINE: By ZAN DUBIN

... Brown.

Brown said a production manager will be hired to replace McLean.

Initial announcements of the filming stated that actor James Earl Jones would participate. Brown reasserted Thursday that Jones will film for five days, starting June 4. Jones' agent, Richard Baumen, only would say that the actor "in all probability" will take part, but that he could not say ...

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LEVEL 1 - 16 OF 37 STORIES

Copyright 1991 A/S/M Communications, Inc.
Adweek Marketing Week

May 13, 1991

SECTION: SPOTLIGHT; Yellow Pages; Pg. 27

LENGTH: 1010 words

HEADLINE: Which Yellow Pages Are 'Real';
Baltimore's battle of the directories has blown sky-high

BYLINE: By Roy Furchgott; Roy Furchgott covers marketing from Baltimore.

... P Yellow Pages. No other book can match it," declares Yellow Pages spokesman James Earl Jones.

"We have a product that is used by nine out of 10 people, and we thought people should know," says Charles Pacunas, director of ...

... line "No other book can match it" only establishes the credibility of The One Book. "We don't position against James Earl Jones, we don't like the James Earl Jones work, we don't like James Earl Jones, " says Earle Palmer Brown's Feuerman. "We will never knee-jerk respond. Let them respond to us."

Pacunas admits the ...

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LEVEL 1 - 17 OF 37 STORIES

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USA WEEKEND

May 12, 1991, Sunday

SECTION: Pg. 2

LENGTH: 621 words

HEADLINE: WHO'S NEWS

Q After hearing James Earl Jones' voice in CNN promos, I saw him in an interview where he said he didn't know how CNN got his voice. How could it happen? Wasn't he paid?
David Rider, West Monroe, La.

Jones' agent for endorsements says the actor's contract with the Cable News Network must have slipped his mind during that interview on the Fox show Personalities. The agent and CNN confirm that the 60-year-old Jones is under a multiyear contract to record promos.

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LEVEL 1 - 18 OF 37 STORIES

Copyright 1991 Chicago Tribune Company
Chicago Tribune

April 17, 1991, Wednesday, NORTH SPORTS FINAL EDITION

SECTION: SPORTS; Pg. 1; ZONE: C

LENGTH: 1244 words

HEADLINE: Here's George Foreman, and he's too big to ignore

BYLINE: By Skip Myslenski, Chicago Tribune

DATELINE: ATLANTIC CITY

... run toward a shadowy figure in the distance. "Jack Johnson! Jack Johnson! Jack Johnson!" he screamed as he ran.

James Earl Jones, that shadowy figure, then was playing that great champion in "The Great White Hope," and here he now heard Ali yelling, "Give me the line. Give me the line."

Jones, the superb actor, immediately raised his arms toward the darkening skies and shouted out the words Johnson had defiantly uttered after the U.S. government had harrassed him into exile in Mexico. "Here I is," James Earl Jones shouted.

"Here I is," George Foreman shouts on Tuesday afternoon. "Holyfield's people are saying they're studying films of my ...

TERMS: PRO; BOXING; BIOGRAPHY

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LEVEL 1 - 19 OF 37 STORIES

Copyright 1991 The Times Mirror Company
Los Angeles Times

April 14, 1991, Sunday, Orange County Edition

SECTION: TV Times; Page 79; Television Desk

LENGTH: 792 words

HEADLINE: VIDEO KNOCKOUTS

BYLINE: By SUSAN KING, TIMES STAFF WRITER

... world champion boxer and still manages to find the time to sing six songs. Gig Young and Charles Bronson also star.

James Earl Jones became the second black performer to ever be nominated for a best actor Oscar (Sidney Poitier was the first) thanks to his larger-than- ...

... in 1970's The Great White Hope (CBS/Fox Video), based on the hit Broadway play for which Jones won a Tony Award. Jones plays black heavyweight champion Jack Jefferson, whose relationship with his white mistress (Jane Alexander, also from the Broadway cast) ends his boxing ...

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LEVEL 1 - 20 OF 37 STORIES

Copyright 1991 The Chronicle Publishing Co.
The San Francisco Chronicle

FEBRUARY 21, 1991, THURSDAY, FINAL EDITION

SECTION: NEWS; Pg. A6; PERSONALS

LENGTH: 899 words

HEADLINE: PERSONALS

BYLINE: Leah Garchik

JAMES EARL JONES

SPEAKS FOR ALL

James Earl Jones reveals in an interview to be broadcast today on the syndicated talk show ''Personalities'' that his is the voice of Cable News Network, the voice that says ''This is CNN.''

Jones told the interviewer that he didn't remember making the ad, and he thought that maybe a CNN journalist conducting an interview with him had asked him to say the words that wound up as the station's official identification. ''I think it might have been a freebie,'' said Jones.

Steve Haworth of CNN told Personals yesterday that it was nothing of the kind.

''We have a contract with him,'' Haworth said of Jones. ''He cut the spot more than a year ago.''

Jones must have such a busy commercial career that he can't remember all the endorsements he does. Later in the interview, he told ''Personalities'' that he actually ...

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LEVEL 1 - 21 OF 37 STORIES

Copyright (c) 1991 The New York Times Company
The New York Times

January 27, 1991, Sunday, Late Edition - Final

SECTION: Section 2; Page 13; Column 1; Arts & Leisure Desk

LENGTH: 2317 words

HEADLINE: FILM;
Did Hollywood Sit on 'Fences'?

BYLINE: By JAMES GREENBERG; James Greenberg, a former reporter for Daily Variety, writes frequently about the entertainment industry.

DATELINE: LOS ANGELES

... seemingly had no choice but to go along with his demands. "August's involvement is crucial to making the best film," said Mr. Jones.

Slowly, the Pieces Fall Into Place

Although the cameras are not about to roll any time soon, it appears that the pieces are slowly coming together. Mr. Jones says that a director acceptable to all parties has been found and should be officially hired shortly, although he refuses to name him. Mr. Murphy will be the producer or executive producer and is expected to play a supporting role. No further casting has been discussed, but Mr. Jones has said that, in his view, the film is inconceivable without James Earl Jones reprising his Tony Award-winning role as the patriarch, Troy Maxson. If everything falls into place, the onus is on Mr. Wilson to ...

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LEVEL 1 - 22 OF 37 STORIES

Copyright 1990 The Times Mirror Company

Los Angeles Times

November 21, 1990, Wednesday, Home Edition

SECTION: Calendar; Part F; Page 2; Column 1; Entertainment Desk

LENGTH: 113 words

HEADLINE: MORNING REPORT: TV & VIDEO

BYLINE: By CLAUDIA PUIG , Arts and entertainment reports from The Times, national and international news services and the nation's press.

Teachers Honor Jones: Actor James Earl Jones received the Jean Renoir Award from the Los Angeles Film Teachers Assn. Monday night. Upon receiving the award, Jones said: "The interest of teachers in film as a means of education is of particular interest to me because film can be so influential in the ...

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LEVEL 1 - 24 OF 37 STORIES

Copyright 1990 Globe Newspaper Company
The Boston Globe

October 23, 1990, Tuesday, City Edition

SECTION: ARTS & FILM; Pg. 62 p

LENGTH: 917 words

HEADLINE: Library dedicated to late Sen. Ervin;
NAMES AND FACES

BYLINE: by Michael Blowen, Globe Staff

James Earl Jones says black director Spike Lee and others are letting race interfere with moviemaking. The 59-year-old star of ABC's " ...

... at "so-called activists who let race get in the way of so much. They hamper good art." Jones said such was the problem in recent discussions about a movie planned on Malcolm X. Denzel Washington was to play the ...

... some people, like Spike Lee. Spike said the director ought to be black, which was Spike's way of saying it should be Spike," Jones said. "When an important project comes along and a Spike Lee suggests he must be involved, I think that's destructive."

...

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LEVEL 1 - 25 OF 37 STORIES

October 7, 1990, Sunday, FINAL EDITION

SECTION: TRANSPORTATION; Pg. 7; ZONE: C

LENGTH: 662 words

HEADLINE: Monroe tries safety pitch to shock buyers

BYLINE: By Rick Ratliff, Knight-Ridder Newspapers

DATELINE: DETROIT

... performance enhancers but as ways to protect one's family from harm.

In Monroe's new spots, the ominous voice of actor James Earl Jones warns us that "Whenever you step on the brakes, it could happen . . . your tires could actually lose contact with the road."

Jones goes on to urge us to have shocks and struts checked for wear every 25,000 miles.

The latest approach was created ...

... toddler into a safety seat while suspenseful music plays in the background.

"There's no dashboard light to warn you," we hear Jones say. "No dipstick to check. Yet when worn, they could cause your car to lose control . . . and braking.

"Don't find out ...

TERMS: VEHICLE; PRODUCT; REVIEW

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LEVEL 1 - 26 OF 37 STORIES

Copyright 1990 Newsday, Inc.

Newsday

September 12, 1990, Wednesday, NASSAU AND SUFFOLK EDITION

SECTION: PART II; THE NEW SEASON; Pg. 9
Other Edition: City Pg. 7

LENGTH: 512 words

HEADLINE: 'Gabriel's Fire': Going for the Prestige Vote

BYLINE: By Diane Werts

KEYWORD: TELEVISION; REVIEW; GABRIEL'S FIRE

This is a prestige show, with a Tony-winning, Oscar-nominated star. James Earl Jones is the voice of, if not God, then Darth Vader, CNN and the Yellow Pages, three icons of America if ever there were three.

Keep this in mind as you ...

... 10 and Thursday at 9 on ABC / 7. Two premieres? Well, one couldn't contain the size of this drama. Jones is larger than life, his adversary / partner is larger than life - heck, even the lighting is larger than life.

Entirely too much happens in this introductory hour, from the moment that Jones' face (larger than life!) fills the screen as a prison door slams. Gabriel Bird (Jones) has done 20 years for the murder of a fellow Chicago cop when a slick and sexy lawyer (with a large ...

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LEVEL 1 - 27 OF 37 STORIES

Copyright 1990 The Times Mirror Company
Los Angeles Times

September 2, 1990, Sunday, Home Edition

NAME: JAMES EARL JONES

SECTION: Calendar; Page 8; Calendar Desk

LENGTH: 2792 words

HEADLINE: THE UN-RETIRING JAMES EARL JONES;
THE ACTOR ISN'T LEAVING THE STAGE, JUST CURTAILING HIS INVOLVEMENT IN SERIOUS DRAMAS IN FAVOR OF LESS-TAXING TV ROLES

BYLINE: By DAVID WALLACE

Reports that James Earl Jones is retiring from the stage were, as Mark Twain would say, greatly exaggerated.

The news, which surfaced earlier this summer, sparked a brush fire of disbelief -- after all, Jones has devoted his soul, if not all of his time, to the stage since he began his apprenticeship in New York City 35 years ...

... I heard that he was retiring," says playwright August Wilson, the Pulitzer Prize-winning author of "The Piano Lesson" and "Fences," in which Jones starred for three years, winning the Tony Award in 1987. "He can take a role like Troy, his ...

... hand it all to one actor. He went on to 'Hill Street Blues,' where he created the family concept which now thrives," Jones says.

Bochco says, "He's been a friend for years and I always had a sense I wanted to do something with him. I felt that if nobody could do a black cop better on any level than James Earl Jones. " So why did "Paris" fail? "He was a black man in a serious dramatic show," Bochco says. "A black ...

... over whites with a complex personal life. And that made whites uncomfortable, in my opinion."

While making "Paris," Jones met his second wife, actress Cecilia Hart. Their 7-year-old son, Flynn Earl Jones, is his first child. Like other men who come to fatherhood at a relatively advanced age, his thoughts and words are ...

... my son," he says. "He understands a lot of what his mother and I do, but he doesn't understand why I'm away so much."

Jones, despite a number of "trophys," as he refers to his numerous acting awards, remains an outwardly simple man.

"I always ...

GRAPHIC: Photo, In "Gabriel's Fire," James Earl Jones plays an ex-cop/ex-convict turned investigator. "Unlike a play, you are doing something different with the character every day." KEN LUBAS / Los Angeles Times; Photo,

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1990 Los Angeles Times, September 2, 1990

Jones with Courtney B. Vance in "Fences." ; Photo, With Kevin Costner in "Field of Dreams." ; Photo, COLOR, (Cover) James Earl Jones Rosemary Kaul / Los Angeles Times staff member

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LEVEL 1 - 28 OF 37 STORIES

Copyright 1990 The Washington Post
The Washington Post

August 19, 1990, Sunday, Final Edition

SECTION: TV TAB; PAGE Y8

LENGTH: 1707 words

HEADLINE: 'The Last Elephant';
Dramatizing Audubon's Cause

SERIES: Occasional

BYLINE: Patricia Brennan, Washington Post Staff Writer

Leave it to James Earl Jones to find out.

Jones is one of three big-name stars in "The Last Elephant." The others are John Lithgow and Isabella Rossellini. A formidable ...

... novelist, afraid to fly, who nevertheless must go to Kenya to find out what happened to Liz Page, his researcher/photographer; Jones is Nkuru, the Nairobi police inspector who sets up a sting; and Rossellini is Dr. Maria DiConti, a scientist/ ...

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LEVEL 1 - 29 OF 37 STORIES

August 13, 1990, Monday, NORTH SPORTS FINAL EDITION

SECTION: TEMPO; Pg. 1; ZONE: C; TV review

LENGTH: 935 words

HEADLINE: 'Heat Wave' pursues the why of Watts
Cable movie captures the burning issues behind the 1965 riot that remain today

BYLINE: By Rick Kogan, TV/radio critic

GRAPHIC: PHOTO: James Earl Jones (left) and Blair Underwood give captivating performances in Turner Network Television's "Heat Wave."
PHOTO: A California ...

... stands guard over a group of blacks outside a looted store in Watts in 1965.
PHOTO: James Earl Jones is caught in the Watts riot in "Heat Wave."

PHOTO (color): 'Heat Wave' catches fire
Cable TV's "Heat Wave" illuminates the 1965 Watts riot, with James Earl Jones, Cicely Tyson and Blair Underwood. (Published on page 1, News section, Chicagoland North edition.)
PHOTO: Watts riot trajedy captured in 'Heat Wave'. James Earl Jones and Blair Underwood star. (Published on page 2, News scetion.)

TERMS: REVIEW; TELEVISION; MOVIE

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LEVEL 1 - 30 OF 37 STORIES

Copyright 1990 Gannett Company Inc.
USA TODAY

May 22, 1990, Tuesday, FINAL EDITION

SECTION: LIFE; Pg. 3D

LENGTH: 442 words

HEADLINE: James Earl Jones' balancing act

BYLINE: Dylan Jones

DATELINE: SANTA MONICA, Calif.

GRAPHIC: EAR PHOTO; color, Rob Brown, USA TODAY (James Earl Jones) ; PHOTO; b/w, Rob Brown, USA TODAY (James Earl Jones)

CUTLINE: JAMES EARL JONES: U.S. civilian in 'Last Flight Out' is his latest acting project. CUTLINE: MASTER CRAFTSMAN: James Earl Jones is in much demand these days. His latest project, 'The Last Flight Out,' airs tonight.

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LEVEL 1 - 31 OF 37 STORIES

Copyright 1990 The Times Mirror Company
Los Angeles Times

May 21, 1990, Monday, Home Edition

SECTION: View; Part E; Page 2; Column 1; View Desk

LENGTH: 534 words

HEADLINE: TUTU EXCITES BENEFIT CROWD

BYLINE: By KEVIN ALLMAN

... H. Borsch, and Dr. John Slaughter. Also there: Congresswoman Barbara Boxer, gubernatorial candidate Dianne Feinstein, Assemblywoman Ruther Galanter, James Earl Jones, Quincy Jones, L. A. Urban League President John Mack, Lionel Richie, Mark Ridley Thomas, Stanley Sheinbaum, Assemblywoman ...

... universities this month made speeches, emphasizing the need in South Africa for educational as well as political freedom. Actor James Earl Jones introduced the archbishop as "a man who exemplifies the fact that truth has no national boundary, and knowledge has no race."

"Listening to that ...

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LEVEL 1 - 32 OF 37 STORIES

Copyright 1990 News World Communications, Inc.

The Washington Times

May 18, 1990, Friday, Final Edition

SECTION: Part E; LIFE; TELEVISION; Pg. E5

LENGTH: 651 words

HEADLINE: Nuclear disaster film hits close to home

BYLINE: David Klinghoffer; THE WASHINGTON TIMES

... decision the men and women involved might believably have to make. As the aloft chief of the Strategic Air Command's "Looking Glass" planes, James Earl Jones must decide how to correct for a new commander in chief who obviously is unprepared.

On waking ...

... Emergency Management Agency bunker in Maryland, the president must somehow contact his Soviet counterpart, attempting along with Mr. Jones to counteract the rampaging interior secretary.

Meanwhile, inside a B-52 on its way to Soviet targets, pilots played ...

... concise, crisp style. His big-name ensemble cast comes through with economical, if occasionally overdramatized, performances. As usual, Mr. Jones is particularly satisfying. Mr. Landau makes an inspiring hero, issuing orders from his stretcher.

This is no "Hunt for Red ...

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LEVEL 1 - 33 OF 37 STORIES

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ADWEEK

April 23, 1990, Southwest Edition

SECTION: NEW CAMPAIGNS;

LENGTH: 259 words

BYLINE: Susanna Hickman

DATELINE: DALLAS

... began running March 25, are short essays on particular animals and their unusual and entertaining characteristics. The TV spots, which feature James Earl Jones as the voice talent, are a montage of zoo footage, coupled with African music. Jones delivers soft-spoken messages such as, "The perfect zoo is one in which the animals run free and the people stay closed up."

Radio features Jones with the same music track and voiceovers.

The campaign will run through October with updated TV spots.

Working with Lidji on ...

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LEVEL 1 - 34 OF 37 STORIES

Copyright 1990 The Times Mirror Company
Los Angeles Times

March 22, 1990, Thursday, Home Edition

SECTION: San Gabriel Valley; Part J; Page 1; Column 2

LENGTH: 1408 words

HEADLINE: NOT ALL HOMELESS ARE DOWN FOR THE COUNT -- NOR UP FOR IT;
CENSUS: ENUMERATORS TRYING TO LIST THE HOMELESS ENCOUNTER BOTH COOPERATION AND RESISTANCE. AND AS GOOD WEATHER KEPT MANY HOMELESS OUTDOORS, MANY SAY THEY WERE NEVER ASKED TO PARTICIPATE.

BYLINE: By IRENE CHANG and JESSE KATZ, TIMES STAFF WRITERS

... expectantly on sofas and chairs. Children of all ages were sprawled on the carpet.

"Is my son going to be counted in this?" James Earl Jones, 36, wanted to know. His wife, Conchetta, 20, cuddled their infant son, Ernest Earl, born on Monday in Pomona Valley Hospital Medical Center just across the street. Jones, an auto dismantler who was laid off from his latest job, said he and his family moved to the shelter three weeks ago. He ...

... Sanders asked them to sit at a nearby table and handed them five forms for themselves and their three children. James Jones picked up a pencil and whipped through the papers with few questions.

"It's real simple," he said, scribbling away. " ...

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LEVEL 1 - 35 OF 37 STORIES

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March 5, 1990

LENGTH: 942 words

HEADLINE: Lorimar reveals its fall line; Lorimar Television syndication

... ABC, three for NBC, and two for Fox.

ABC

* Gabriel's Fire, a one-hour drama starring James Earl Jones, "is one of our strongest projects," said Salzman. Jones stars as a former Chicago cop who is freed from prison after 20 years by an aggressive woman ...

... served as executive producer and writer on The Equalizer. Gabriel's Fire has a pilot commitment from ABC. Included in the cast with Jones are Laila Robbins, Madge Sinclair and Charlie Walsh.

* The Danger Team, a one-hour drama, features three clay ...

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LEVEL 1 - 36 OF 37 STORIES

Copyright 1990 The Times Mirror Company

Los Angeles Times

January 22, 1990, Monday, Home Edition

SECTION: View; Part E; Page 2; Column 1; View Desk

LENGTH: 202 words

HEADLINE: OPENING NIGHT CROWD SINGS THE PRAISES OF WILSON'S 'PIANO LESSON'

BYLINE: By BILL HIGGINS

... a born storyteller."

Out to hear Wilson's latest tale was a glittery crowd that included Billy Dee Williams and James Earl Jones (both performed in "Fences" on Broadway), Denzel Washington, Brenda Vaccaro, Corbin Bernsen and wife Amanda Pays, Spike Lee and Estelle Getty.

"It made me feel good," Jones said after the performance. "After every good play you should walk out and wish those people were in your life."

Wilson just wishes he can keep actors like Jones in his plays.

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LEVEL 1 - 37 OF 37 STORIES

Copyright 1990 The Times Mirror Company
Los Angeles Times

January 9, 1990, Tuesday, Home Edition

SECTION: Calendar; Part F; Page 3; Column 1; Entertainment Desk

LENGTH: 480 words

HEADLINE: WILSON SEEKING BLACK DIRECTOR FOR FILM VERSION OF HIS 'FENCES'

BYLINE: By RAY LOYND

... a black direct the movie.

In attendance at the program was a Paramount film production vice president, Kevin Jones (who is black), who later told The Times that "the reality is that the studio wants August's co-operation and wants him to work with the director, but we also want the best director for the job."

The project, Jones said, is in the hamper of Eddie Murphy Productions at the studio. Jones also commented that "I've never thought of anyone else who can play the lead role (of the father) besides James Earl Jones, " who played it on stage.

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1 NOA
Leahy, Michael
Gabriel's fire
TV Guide v38 p0 101 October 27 November 2 '90
Contains: illustration(s); portraits

SUBJECTS COVERED:
Jones, James Earl

ABSTRACT: James Earl Jones is revered by critics, colleagues, and fans as one of the prominent black actors of his generation. Jones stars in ABC's dramatic series Gabriel's Fire, in which he plays an ex cop who has served 20 years in prison. Jones achieved his breakthrough 20 years ago, when he starred in The Great White Hope. He also starred in a short lived cop series called Paris in the late 1970s and won a Tony Award in 1987 for his starring role in Fences.

2 NOA
'Fences,' Jones, grab top Tonys for drama
Jet v72 p54 June 22 '87
Contains: illustration(s); portraits

SUBJECTS COVERED:
Tony Awards
Jones, James Earl

ABSTRACT: August Wilson's Pulitzer Prize winning play Fences won the award for Best Drama at the recent Tony Awards ceremony in New York. Two star performers in the Broadway play, James Earl Jones and Mary Alice; won Best Actor and Best Featured Actress Tonys respectively. Fences director Lloyd Richards also garnered a Tony.

3 NOA
James Earl Jones stars in saga of miners' struggle (Matewan)
Jet v71 p57 October 27 '86
Contains: portrait

SUBJECTS COVERED:
Black coal miners
Jones, James Earl

ABSTRACT: James Earl Jones will star in Matewan, a feature film about the role of black miners in the 1920 Matewan Massacre in West Virginia. The film was written and will be directed by John Sayles.

1 ROA
Form Review
Mademoiselle Fifi
reviewed by Eder, Bruce
Video v15 p83 December '91

SUBJECTS COVERED:
Motion picture reviews/Single works
Wise, Robert:1914

ABSTRACT: Director Robert Wise's film Mademoiselle Fifi, made during World War II and intended as a patriotic allegory, tells the story of a coach journey during the 1870 German occupation of France. Kurt Kreuger plays a German officer who wants to humiliate a laundress (Simone Simon) who refuses to consort with the enemy, unlike the "respectable" company with whom she is traveling. The script is too obvious in its methods, and the film would not work at all if not for the sincerity of Simon and John Emery as a flawed but noble idealist. The film is available on laser disc from Image/Turner.

2 ROA
Form Review
The sound of music
People Weekly v34 p154 5 September 10 '90 X
Contains: Illustration(s)

SUBJECTS COVERED:
Motion picture reviews/Single works
Wise, Robert:1914

ABSTRACT: Members of the cast of The Sound of Music were reunited recently in Los Angeles to celebrate the film's 25th anniversary. The **movie, directed by Robert Wise, won five Academy Awards and became one of the most popular musical films of all time.** Julie Andrews, Angela Cartwright, Charmian Carr, Kym Karath, Debbie Turner, Heather Menzies, and Duane Chase were among those attending the festivities.

1 ROA
Said, Edward W.
Music (R. Shaw's Carnegie Hall concert)
The Nation v254 p315 16 March 9 '92 X

SUBJECTS COVERED:
Shaw, Robert
Orchestra of St. Luke's

ABSTRACT: Robert Shaw, who recently appeared at Carnegie Hall leading the Orchestra of St. Luke's, the Robert Shaw Festival Chorus, and soloists Benita Valente, Florence Quivar, Neil Rosenshein, and Alistair Miles, gave the best performance of Missa Solemnis since Toscanini. Shaw allowed the music to unfold instead of declaim or announce itself.

2 ROA
Marcial, Gene G.

Jensen)
Business Week p72 March 30 '92

SUBJECTS COVERED:
Reverse leveraged buyouts
Shaw, Robert
International Jensen Inc.
Kohlberg Kravis Roberts & Co.

ABSTRACT: Robert Shaw, chairman, president, and CEO of loudspeaker maker International Jensen, has turned the company, which he bought from Kohlberg Kravis Roberts in 1988, to profitability. Shaw gained ownership of Jensen for nearly nothing and then made a bundle when he took the company public on February 12 at 11 1/2 a share. The shares currently trade at 14.

3 NOA
Ziegenhals, Harriet
Robert Shaw's ministry of music
The Christian Century v106 p311 13 March 22 29 '89
Contains: illustration(s); portrait

SUBJECTS COVERED:
Religious music
Conductors (Music)/Religious life
Shaw, Robert

ABSTRACT: Part of a cover story on the relationship of the arts to worship. A profile of choral and orchestral conductor Robert Shaw. Shaw founded the Robert Shaw Chorale, the Collegiate Chorale, the Cleveland Orchestra Chorus, and the Atlanta Symphony Orchestra Chorus. Shaw, who came from three generations of ministers, chaplains, and missionaries, studied comparative religion, philosophy, and English literature at Pomona College with the intention of becoming a minister himself. At age 22, however, he accepted Fred Waring's offer to form a glee club for a new radio series, beginning his professional music career. Shaw is committed to the commingling of art and religion and gives numerous addresses on the relevance of the arts in worship. According to Shaw, good worshipful music motivates the participants, displays craftsmanship, has a historical perspective, and contains the possibility of creating the miracle of revelation.

4 NOA
Hall, David
Great masses (R. Shaw conducting Beethoven Missa solemnis and Mozart Mass in C minor)
Stereo Review v53 p91 August '88
Contains: illustration(s); portrait

SUBJECTS COVERED:
Compact discs/Mass (Music)
Shaw, Robert

ABSTRACT: A new two CD set from Telarc features Robert Shaw conducting the Atlanta Symphony Orchestra and Chorus and assorted soloists in Beethoven's imposing Missa solemnis and Mozart's incomplete "Great" Mass in C Minor. The Beethoven performance is somewhat disappointing, compared to recordings of the work by Leonard Bernstein and Herbert von Karajan

The Mozart Mass fares better. It has a distinctly better choral presence and some excellent work from the soloists, particularly Canadian soprano Edith Wiens.

5 NOA
Libbey, Theodore W.
He's the real thing (R. Shaw)
High Fidelity (New York, N.Y.) v30 p45 May '80
Contains: illustration(s)

SUBJECTS COVERED:
Shaw, Robert
Atlanta Symphony Orchestra

ABSTRACT: Robert Shaw, music director of the Atlanta Symphony since 1967, is about to pass the baton to the young Romanian born conductor Yoel Levi, but not before he conducts a pair of concerts in New York City and makes a whirlwind tour of Europe. Shaw, who is probably the most gifted choral conductor the world has ever known, has also proved to be a capable orchestra leader. Under his direction, the Atlanta Symphony has emerged as a major American ensemble with a reputation that is about to become international. After Shaw leaves the symphony, he will head Emory University's newly created Robert Shaw Institute, which will eventually grant a master's degree in sacred music with three possible specialties. The institute has broad based support from Atlanta's business and cultural communities.

6 NOA
Couples on the couch (interviews with O. Silverstein and R. Shaw)
Vogue v177 p307 February '87

SUBJECTS COVERED:
Marriage counseling
Silverstein, Olga
Shaw, Robert

ABSTRACT: Part of a special section on the dynamics of successful and unsuccessful relationships. Interviews with two experts on marriage. Olga Silverstein says that women who are unsatisfied with their marriage often complain of their husbands' lack of intimacy and inability to communicate. Both men and women want intimacy, Silverstein maintains, but most men have not been taught or allowed to express it. Women, she says, must teach them. Robert Shaw maintains that people have very different ways of communicating, and that some people express their needs nonverbally. If both partners are willing to make the necessary effort, Shaw believes, most marriages can be made to work.

2 NOA
'Fences,' Jones, grab top Tonys for drama
Jet v72 p54 June 22 '87
Contains: illustration(s); portraits

SUBJECTS COVERED:
Tony Awards
Jones, James Earl

ABSTRACT: August Wilson's Pulitzer Prize winning play Fences won the award for Best Drama at the recent Tony Awards ceremony in New York. Two star performers in the Broadway play, James Earl Jones and Mary Alice, won Best Actor and Best Featured Actress Tonys respectively. Fences director Lloyd Richards also garnered a Tony.

3 NOA
James Earl Jones stars in saga of miners' struggle (Matewan)
Jet v71 p57 October 27 '86
Contains: portrait

SUBJECTS COVERED:
Black coal miners
Jones, James Earl

ABSTRACT: James Earl Jones will star in Matewan, a feature film about the role of black miners in the 1920 Matewan Massacre in West Virginia. The film was written and will be directed by John Sayles.

T1/3/1-7

1/3/1 (Item 1 from file: 47)
01441428 DIALOG File 47: MAGAZINE INDEX
Stravinsky: Firebird suite. (Atlanta Symphony Orchestra and Chorus) (phonorecord reviews)
Hemming, Roy
50 Plus v19 p42(1) Dec, 1979
SOURCE FILE: MI File 47
ARTICLE TYPE: review
GRADE: A

1/3/2 (Item 2 from file: 47)
01292040 DIALOG File 47: MAGAZINE INDEX
Schuman: Concerto on old English rounds. (Atlanta Symphony Orchestra) (concert reviews)
High Fidelity v29 pMA27(1) June, 1979
SOURCE FILE: MI File 47
ARTICLE TYPE: review
GRADE: B

1/3/3 (Item 3 from file: 47)
01241164 DIALOG File 47: MAGAZINE INDEX
Stravinsky: Firebird suite (1919). (Atlanta Symphony Orchestra) (phonorecord reviews)
Payne, Ifan
American Record Guide v42 p50(3) April, 1979
SOURCE FILE: MI File 47
ARTICLE TYPE: review
GRADE: B

1/3/4 (Item 4 from file: 47)
01241160 DIALOG File 47: MAGAZINE INDEX
Borodin: Prince Igor: Polovetsian dances. (Atlanta Symphony Orchestra) (phonorecord reviews)
Payne, Ifan
American Record Guide v42 p50(3) April, 1979
SOURCE FILE: MI File 47
ARTICLE TYPE: review
GRADE: C-

1/3/5 (Item 5 from file: 47)
01217224 DIALOG File 47: MAGAZINE INDEX
Borodin: Prince Igor: Overture; Popvetsian dances. (Atlanta Symphony Orchestra) (phonorecord reviews)
High Fidelity v29 p112(1) March, 1979
SOURCE FILE: MI File 47
ARTICLE TYPE: review
GRADE: C-

1/3/6 (Item 6 from file: 47)
01196848 DIALOG File 47: MAGAZINE INDEX
Stravinsky: The firebird - suite (1919 version). (Atlanta Symphony Orchestra) (phonorecord reviews)
Freed, Richard
Stereo Review v42 p136(1) Feb, 1979
SOURCE FILE: MI File 47
ARTICLE TYPE: review
GRADE: A

1/3/7 (Item 7 from file: 47)
01196845 DIALOG File 47: MAGAZINE INDEX
Borodin: Prince Igor: Overture; Polovetsian dances. (Atlanta Symphony Orchestra) (phonorecord reviews)
Freed, Richard
Stereo Review v42 p136(1) Feb, 1979
SOURCE FILE: MI File 47
ARTICLE TYPE: review
GRADE: A

?

5/3/1 (Item 1 from file: 47)
07989025 DIALOG File 47: MAGAZINE INDEX
Wise, Robert.
Current Biography v50 p57(5) Sept, 1989
SOURCE FILE: MI File 47
ARTICLE TYPE: biography

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LEVEL 1 - 1 OF 6 STORIES

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The Seattle Times

May 17, 1992, Sunday, Final Edition

SECTION: ARTS, ENTERTAINMENT; Pg. L4

LENGTH: 2501 words

HEADLINE: RARE EVENT: SATYAJIT RAY'S LAST FILM DUE HERE TODAY

BYLINE: BY JOHN HARTL

BODY:

An Academy Award winner just weeks before he died in Calcutta April 23, Satyajit Ray was India's greatest filmmaker, and a world-class director by any standard.

His extraordinarily lyrical six-hour national epic, "The Apu Trilogy," was completed in the 1950s, but he went on to make several equally brilliant films about contemporary India ("The Adversary," "The Big City," "Days and Nights in the Forest") as well as such exotic examinations of the country's past as "The Chess Players" and "Distant Thunder."

His last completed film, "The Stranger," plays at the Seattle International Film Festival, at 9:30 tonight at the Egyptian and 9:30 p.m. Tuesday at the Neptune.

The story of a long-gone uncle who returns after many years to spend an unsettling week with his family, it is likely to be very well-attended, especially by the local Indian community, which showed up in force when the festival screened Ray's "The Home and the World" a few years ago. After that film was completed in 1984, Ray made two more movies ("An Enemy of the People," "Branches of the Tree") that haven't been seen here.

It's been a long, long time since any Seattle theater has scheduled a regular run of a Ray film - which does not reflect well on this city's reputation as a great movie town. Even video isn't much of an option; the quality of the "Apu" tapes available in this country is scandalously poor. If you want to see Ray's work, you see it at the festival.

Another Oscar-winner, Robert Wise, will be here this week for a festival tribute. Although Wise won his Academy Awards for directing a pair of blockbuster musicals ("West Side Story," "The Sound of Music"), the festival will concentrate on the smaller-scale classics that established his reputation.

The tribute began this weekend at the Egyptian with a free Saturday matinee of Wise's 1945 horror film, "The Body Snatcher," and it will continue at the same location with free showings of "The Set-Up" (next Saturday), "The Day the Earth Stood Still" (May 30), and "Somebody Up There Likes Me" (June 6).

The main event, however, will be an in-person appearance at 7 p.m. Thursday, when the Egyptian will screen clips from Wise's "I Want to Live!" and show

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his 1963 haunted-house classic, "The Haunting," in its original black-and-white CinemaScope version.

Born in Indiana in 1914, Wise got his start editing Orson Welles' "Citizen Kane," and he was recently involved in its restoration - as well as a showdown with Ted Turner over colorizing "The Haunting." (Because of the explicit terms in Wise's original contract, Turner lost.) Wise is working with a couple of younger filmmakers on a Holocaust movie called "I Remember." He will no doubt have many tales to tell.

Here's a roundup of other festival events this week:

TODAY

FACTORIA CINEMAS

10 a.m. - "Moonrise." The 81-year-old Al Lewis, best-known as Grandpa Munster on "The Munsters," is the liveliest thing about this otherwise bloodless New Zealand comedy about a kindlier, gentler variety of vampire. ($ 3.50-$ 5).

EAMES/IMAX THEATER

10 a.m. - "Creatures of the Seasons." The festival makes its Pacific Science Center debut with this super-70-millimeter Japanese film about changing landscapes and animals through the seasons. On the program is another IMAX short, "Primiti Too Taa." ($ 3.50).

NEPTUNE THEATRE

Noon - "Enchanted April." An absurdly romantic tale, closely related to E.M. Forster's "A Room With a View" and "Where Angels Fear to Tread," about repressed Britons awakening to the pleasures of Italy in the 1920s. While it lacks the Forster finesse, it's worth seeing for the performances of Joan Plowright and Miranda Richardson. ($ 4.50).

2:15 p.m. - "Roy Rogers, King of the Cowboys." A new Dutch film about a European director's fascination with American cowboy stars. ($ 4.50).

4:30 p.m. - "Night on Earth." In the vein of Jim Jarmusch's previous collection of deadpan comedies, "Mystery Train," is a five-part movie that follows cab drivers and their fares through five cities. The material ranges from the wry to the obvious, starting out on a high note with a Los Angeles session starring Gena Rowlands and Winona Ryder. ($ 4.50).

7 p.m. - "A Woman's Tale." Paul Cox's much-praised Australian character study, about a 78-year-old woman (Sheila Florance) who is anything but retiring. ($ 6.50)

9:30 p.m. - "Ticket to Taj Mahal." Russian film about the post-war occupation of a Lithuanian village by Stalinists. (This replaces another Russian movie, "Cloud Paradise," that is not available.) ($ 6.50)

EGYPTIAN

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Noon - "The Secret Festival." This sold-out series is made up of unannounced films.

2:15 p.m. - "Rocco and His Brothers." A three-hour restoration of Luchino Visconti's tasty 1960 melodrama about a Sicilian family that tries to find a better life by moving north to Milan. ($ 4.50)

7 p.m. - "Homework." Mexican answer to "sex, lies, and videotape," supposedly about a woman who videotapes a visit from her former lover. Full frontal nudity and a twist ending that really surprises. ($ 6.50).

9:30 p.m. - "The Stranger." The late Satyajit Ray's final film. ($ 6.50)

HARVARD EXIT

Noon - "Gas, Food Lodging." One of the most enjoyable of this year's American independent movies, starring Fairuza Balk and Ione Skye as the teenage daughters of a truck-stop waitress (Brooke Adams), an abandoned mother whose weak husband (James Brolin) tries to make amends with one of his daughters. Balk is a movie-mad matchmaker who lines up a disastrous new beau for her mother, while Skye is the bitter, difficult sister who blossoms when she isn't being abused. ($ 4.50)

2:15 p.m. - "La Discrete." French tale of a spurned lover who plots an elaborate revenge. ($ 4.50)

4:30 p.m. - "Above the Mountains." A Dutch road movie on foot, about six friends on a cross-country hike. ($ 4.50)

7 p.m. - "Skinless Night." Japanese story of a porn filmmaker who is thwarted when he tries to make a small, personal film. ($ 6.50)

9:30 p.m. - "Monster in a Box." A new monologue movie from Spalding Gray, whose previous filmed solo act was "Swimming to Cambodia." ($ 6.50)

MONDAY

NEPTUNE

5 p.m. - TBA. "The Gulf War," previously announced for this slot, is an Arab production without English subtitles, so the festival has canceled its screenings. ($ 4.50)

7 p.m. - "Gay Shorts." A collection of short films that focus on AIDS, gay pride and sensibility. ($ 6.50)

9:30 p.m. - "Homework." Repeat of a Mexican film about a woman who videotapes a visit from her former lover. ($ 6.50)

EGYPTIAN

7 p.m. - "Once Upon a Time in China." Hong Kong martial-arts epic set in 19th century China. ($ 6.50)

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9:30 p.m. - "A Woman's Tale." Repeat of Paul Cox's movie about a nonretiring old lady. ($ 6.50)

HARVARD EXIT

7 p.m. - "The Bewildered King." Like a droll, non-graphic version of Ken Russell's "The Devils," this Spanish comedy skewers the obsessions and hypocrisies of the Spanish Inquisition at the beginning of the 17th century. The unlikely hero is a nerdy young king who has just discovered the pleasures of the flesh and is not about to let the church squash his appetites. ($ 6.50)

9:30 p.m. - "Brother's Keeper." A prize-winner at the Sundance Film Festival in January, this engrossing documentary concerns a murder trial involving three aging brothers who have lived together and slept together in a shack in upstate New York since they were boys. ($ 6.50)

TUESDAY

NEPTUNE

5 p.m. - "The 600 Days of Salo." An 88-minute Italian collection of recently discovered archival footage about the final months of Mussolini's puppet republic. ($ 4.50)

7 p.m. - "The Secret Face." American premiere of a Turkish puzzler about an obsessed photographer and a mystery woman. ($ 6.50)

9:30 p.m. - "The Stranger." Repeat of Satyajit Ray's final film. ($ 6.50)

EGYPTIAN

7 p.m. - "Children of Nature." Iceland's first Oscar nominee for best foreign film, about an old couple who run away from a retirement home and hit the road. ($ 6.50)

9:30 p.m. - "Butterfly Wings." The American premiere of an elegant, mordant Spanish film, reminiscent of "Spirit of the Beehive" but darker and more twisted than that childhood-trauma classic. The six-year-old heroine and her obsessed mother find themselves locked into an unhealthy relationship that continues well into the girl's adulthood. ($ 6.50)

HARVARD EXIT

7 p.m. - "Monster in a Box." Repeat of Spalding Gray's monolog film. ($ 6.50)

9:30 p.m. - "Skinless Night." Repeat of a Japanese film about a would-be filmmaker. ($ 6.50)

WEDNESDAY

NEPTUNE

5 p.m. - "Roy Rogers, King of the Cowboys." Repeat of the Dutch film about cowboy movie obsessions. ($ 4.50)

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7 p.m. - "Above the Mountains." Repeat of a Dutch road movie. ($ 6.50)

9:30 p.m. - TBA. ($ 6.50)

EGYPTIAN

7 p.m. - "La Neige et La Feu" ("Snow and Fire"). Claude Pinoteau's semi-auto-biographical drama about a platoon fighting for the liberation of France in 1944-45. ($ 6.50)

9:30 p.m. - "Bix." This English-language Italian chronicle of the last years of Bix Beiderbecke is switching places with "Daddy and the Muscle Academy," which is now scheduled to turn up May 27. ($ 6.50)

HARVARD EXIT

7 p.m. - "Cup Final." Israeli production about the political-personal battles of fighters involved in the Israeli invasion of Lebanon. ($ 6.50)

9:30 p.m. - "Boiling Point." American premiere of a Japanese David-and-Goliath movie about a small-time baseball team defying the yakuza. ($ 6.50)

THURSDAY

NEPTUNE

5:00 p.m. - "Bix." Repeat of an English-language Italian film. ($ 4.50)

7 p.m. - "A Brighter Summer Day." A much-acclaimed, four-hour film from Taiwan, about gangs of school kids searching for their identity in the 1960s. ($ 6.50)

EGYPTIAN

7 p.m. - "A Tribute to Robert Wise." Film clips, a personal appearance by Wise and a wide-screen presentation of the director's 1963 classic, "The Haunting." ($ 6.50)

HARVARD EXIT

7 p.m. - "Get Thee Out!" Russian film about turn-of-the-century anti-Semitism and village life. ($ 6.50)

9:30 p.m. - "Deadly Currents." Canadian documentary about the Israeli-Palestinian conflict. ($ 6.50)

FRIDAY

BROADWAY MARKET

5 p.m. - "Get Thee Out!" The Broadway Market Cinemas joins this year's festival with a repeat screening of this Russian movie. ($ 4.50)

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7 p.m. - "One Full Moon." American premiere of a British film about a Welsh boy who becomes obsessed by the symbols and rituals of Christianity. ($ 6.50)

9 p.m. - "Love on a Slice of Bread." American premiere of an Indonesian road movie set in Java. ($ 6.50).

NEPTUNE

5 p.m. - "Boiling Point." Repeat of a Japanese baseball movie. ($ 4.50)

7 p.m. - "Five Girls and a Rope." Feminist drama that was filmed in rural China and has been banned in both China and Taiwan. ($ 6.50)

9:30 p.m. - "The Events Leading Up to My Death." Bill Robertson's Canadian prize-winner about the troubled son of a disturbed family. ($ 6.50)

EGYPTIAN

5 p.m. - "A Brief History of Time." Errol Morris' prize-winning documentary about the life and theories of Stephen Hawking. Score by Philip Glass, who composed the music for Morris' "The Thin Blue Line." ($ 4.50)

7 p.m. - "The Hairdresser's Husband." Jean Rochefort is the retiring narrator-protagonist of this bittersweet romantic drama from Patrice Leconte, the director of "Monsieur Hire." ($ 6.50)

9:30 p.m. - "My New Gun." American premiere of a suburban melodrama about the consequences of a handgun purchase. With Diane Lane, Tess Harper, Stephen Collins. ($ 6.50)

HARVARD EXIT

5 p.m. - "Gay Shorts." Repeat screening. ($ 4.50)

7 p.m. - "Riff-Raff." Ken Loach's latest film, about a Scottish worker who arrives in London and finds that his new co-workers are running a scam. ($ 6.50)

9:30 p.m. - "The Hours and Times." Christopher Munch's hour-long account of the relationship between John Lennon and the Beatles' gay manager, Brian Epstein. ($ 6.50)

SATURDAY

BROADWAY PERFORMANCE HALL

Noon - "Documentary Controversies" seminar. Michael Moore, Bobby Rock, Amy Taubin, Jack Garner and others are scheduled to attend this discussion of the new style and popularity of documentaries - and the annual controversy over which of them gets noticed by the increasingly conservative Academy Awards committee. Moore's "Roger & Me" is one of the ones that got shut out at the Oscars. ($ 10)

BROADWAY MARKET

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Noon - "A Brighter Summer Day." Repeat of a four-hour Taiwanese film. ($ 4.50).

4:30 p.m. - "The Secret Face." Repeat of the Turkish film. ($ 4.50)

7 p.m. - "North of Pittsburgh." American premiere of a Canadian film about a young drug dealer working out of Ontario in 1975. ($ 6.50)

9:30 p.m. - "The Favor, the Watch and the Very Big Fish." British-French comedy starring Bob Hoskins as a photographer and Jeff Goldblum as his new model. ($ 6.50)

NEPTUNE

Noon - "Butterfly Wings." Repeat of the Spanish film. ($ 4.50)

2:15 p.m. - "Deadly Currents." Repeat of the Canadian film. ($ 4.50)

5 p.m. - "La Neige et Le Feu" ("Snow and Fire"). Repeat of the French film. ($ 4.50)

7 p.m. - "Lacenaire: The Elegant Criminal." Daniel Auteuil plays Lacenaire, the thief in "Children of Paradise" who was based on a real person. ($ 6.50)

9:30 p.m. - "John Lurie and the Lounge Lizards." American premiere of a concert documentary filmed at Berlin's Quartier Latin. ($ 6.50)

EGYPTIAN

Noon - "The Set-Up." The festival's Robert Wise tribute continues with a free screening of this 1949 boxing classic, which may be the director's finest, tightest piece of work.

2:15 p.m. - "Cup Final." Repeat of an Israeli film. ($ 4.50)

5 p.m. - "One Full Moon." American premiere of a British film about a Welsh boy who becomes obsessed by the symbols and rituals of Christianity. ($ 6.50)

7 p.m. - "Spotswood." Australian comedy starring Anthony Hopkins as an efficiency expert hired to reorganize a shoe factory. ($ 6.50)

9:30 p.m. - "Who Killed the Baby Jesus." World premiere of Douglas Stefan Borghi's film about a mother-daughter heist in L.A. ($ 6.50)

Midnight - "Vegas in Space." Midnight musical about an all-male space crew forbidden to touch down on an all-female planet. ($ 5)

HARVARD EXIT

Noon - "The Big Wish and Other Short Tales." The festival's children's series continues with an 87-minute collection of shorts from several countries. ($ 3.50-$ 5)

2:15 p.m. - "My New Gun." Repeat of an American melodrama about handguns. ($ 4.50)

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5 p.m. - "The End of the Golden Weather." New Zealand movie about a precocious young boy who wants to become a famous writer. ($ 4.50)

7 p.m. - "Danzon." Mexican story of a telephone operator whose life takes an unexpected turn. ($ 6.50)

9:30 p.m. - "The Living End." A gay buddy movie about two HIV positive gay men who go on a cross-country sex and crime spree. ($ 6.50)

GRAPHIC: PHOTO REUTERS: THE LATE, WORLD-CLASS DIRECTOR SATYAJIT RAY, WHOSE FINAL FILM, "THE STRANGER," WILL BE SCREENED TONIGHT AND TUESDAY AS PART OF THE SEATTLE INTERNATIONAL FILM FESTIVAL.

SUBJECT: FAIRS AND FESTIVALS; MOTION PICTURES

TYPE: LIST

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LEVEL 1 - 2 OF 6 STORIES

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The Seattle Times

May 15, 1992, Friday, Final Edition

SECTION: TEMPO; REEL; Pg. 25

LENGTH: 1267 words

HEADLINE: FILM FEST KICKS OFF WITH A TRUE BLAST FROM THE PAST

BYLINE: BY JOHN HARTL

BODY:

According to a Variety report from last fall's New York Film Festival, "the hottest ticket of the festival was a 31-year-old Italian film."

Luchino Visconti's "Rocco and His Brothers," which had never been screened before in the United States in its original three-hour form, won raves from The New York Times' Vincent Canby and other critics at that sold-out screening. It's also among the main attractions during this opening weekend of the 18th Seattle International Film Festival.

Available previously in versions that ran 95, 152 and 170 minutes, the full-length edition will take up most of Sunday afternoon at the Egyptian Theatre, beginning at 2:15 p.m. The British Film Institute supplied the restoration materials for the New York and Seattle screenings.

Inspired by the biblical story of Joseph and his brothers, "Rocco" is a rich, compelling and occasionally quite peculiar family saga about a Sicilian peasant woman (Katina Paxinou) who takes her sons north to Milan to spare them from poverty. Alain Delon plays the most saintly of the sons, while Renato Salvatori is his savage, troubling opposite. Claudia Cardinale has a small role, while Annie Girardot won most of the raves for her performance as a prostitute.

Originally released during 1960, at the same time that other Italian filmmakers were transforming the national cinema with lengthy, semi-experimental epics (Fellini with "La Dolce Vita," Antonioni with "L'Avventura"), "Rocco and His Brothers" seemed somewhat soapy and old-fashioned at the time.

But it has aged remarkably well, and its influence can be seen in such American epics as "The Godfather" - which also features a flavorful, atmosphere-defining Nino Rota score. "Rocco" was Visconti's personal favorite in a directing career that included such landmark movies as "La Terra Trema," "Senso," "The Leopard" and "Death in Venice." He died in 1976.

Also being honored at the festival is another veteran director, Robert Wise, who will attend a tribute in his honor at 7 p.m. Thursday at the Egyptian. Five of Wise's movies will be screened in 35mm during the festival, beginning with two pictures that demonstrate his ability to give us the creeps.

"The Body Snatcher," which will be shown free at noon tomorrow at the Egyptian, was Wise's second solo directing job. Produced in 1945 at RKO Studios, where Wise had edited "Citizen Kane," it was part of producer Val

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Lewton's series of classy scare films ("Cat People," "Bedlam") that emphasized atmosphere over shock. Based on a Robert Louis Stevenson story, it stars Boris Karloff as the grave-robber of the title and Henry Daniell as the surgeon who uses his cadavers.

"The Haunting," which will be shown at the conclusion of Thursday evening's program of film clips and on-stage discussion, applies the low-budget lessons Wise learned at RKO to a 1963 MGM haunted-house thriller. Ingeniously playing with sound effects, shadowy lighting and the CinemaScope frame, Wise makes the most of a small cast that includes Julie Harris and Claire Bloom as psychically gifted ghost-hunters and Rosalie Crutchley as a housekeeper who takes perverse pleasure in trying to scare off the guests.

MARLENE AT THE METRO: Marlene Dietrich's death last week at age 90 has inspired the Seven Gables management to bring back two of her most delirious 1930s classics in glorious 35mm black and white.

"Shanghai Express" (1932), which won an Oscar for Lee Garmes' gauzy, smoky photography, stars Dietrich as a prostitute who meets a former lover (Clive Brook) aboard a train. One of Dietrich's most popular pictures, this is the one that inspired her most frequently quoted line: "It took more than one man to change my name to Shanghai Lily."

"The Scarlet Empress" (1934), in which she plays Catherine the Great, is an absurd triumph of cinematic style over all else. One critic called it "the most imaginative American film of the sound era prior to 'Citizen Kane.' " Its commercial failure also led to Dietrich being labeled "box-office poison" in the late 1930s.

Both films were directed by Josef von Sternberg, whose reputation escalated when he cast Dietrich in "The Blue Angel" and waned as the seven movies they made together became increasingly stylized and baroque. Of course, that's one reason why they seem so precious today.

Following last week's news, New Line Home Video has announced that it will reissue Maximilian Schell's fascinating, Oscar-nominated 1984 documentary, "Marlene," as a $ 15 cassette June 24. Perhaps the same urge will move MCA Home Video, which is sitting on "The Devil Is a Woman," "The Scarlet Empress" and "Dishonored," to release them to the cassette market.

AROUND TOWN: 911 Media Arts Center's 8 p.m. show tonight is a collection of experimental films, including Caroline Avery's "Simulated Experience," Nian Fonoroff's "Some Phases of an Empire" and Steven Bade's "Solitary and Abhorred." At 8 p.m. tomorrow, 911 will screen "Seattle's First Student Media Festival," a program of films and videos by local high-school students. Thursday's 8 p.m. show is "Works of Leslie Thornton," including a 1983 16mm film, "Adynata," and a 1987 video, "There Was an Unseen Cloud Moving." Tickets are $ 3 for 911 members, $ 5 for others . . . The Wing Luke Asian Museum's series, "Issei/Nisei/Sansei: Japanese America on Film," ends at 1 p.m. tomorrow at the Theater Off Jackson, 409 7th Ave. S., in the International District. The program is made up of the locally produced "Beacon Hill Boys," which is set in Seattle in the early 1970s, and Lise Yasui's "A Family Gathering," an hour-long movie about growing up in a Japanese-American family. Tickets are $ 4 . . . The Queen City Film Festival, held every week at the Dream Theater, 1108 Pike Street (Pike at Boren), is showing a program made up of "Scopitones," the 1960s forerunners of music

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videos, tonight through Sunday, and Joan Crawford's 1945 Oscar winner, "Mildred Pierce," Thursday night. Tickets are $ 4 at the door . . . Ettore Scola's historical drama, "La Nuit de Varennes," plays at 7:30 p.m. Thursday at Tacoma Community College, as part of the college's International Film Festival. Tickets are $ 4 at the door . . . "Screen Idols" is the title of a collection of original vintage photographs from Hollywood's golden era, which runs through June 7 at the Michael Pierce Gallery, 600 Pine St. . . . Extras are needed for a scene for Paul Scoles' feature-length film, "The Recordist," which will be shooting from 7:30 p.m. to midnight Sunday at Waldo's Tavern in Kirkland. FUTURE FILE: The Northwest Folklife Festival, May 22-25 at Seattle Center, will be screening several free movies, including "The Jews of Catalonia," "The Sephardic Journey" and "Skokomish Salmon Ceremony" . . . The Neptune Theater will be occupied with the Seattle International Film Festival, today through June 7, but returns to regular programming June 8 with the Seattle premiere of Marlon Riggs' "Color Adjustment" . . . Super 8 filmmakers Jerry Orr and Gary Adlestein will bring a collection of their short films, including "Behind the Noise," "Amish" and "Shadow Hunting," to 911 Media Arts Center at 8 p.m. May 29. One week later, 911 will bring back its "Documentaries Northwest" series for another five Friday nights, including a program featuring the work of Oliver Hockenhull.

GRAPHIC: PHOTO ANNIE GIRARDOT AND ALAIN DELON CO-STAR IN THE RESTORED VERSION OF LUCHINO VISCONTI'S THREE-HOUR EPIC, "ROCCO AND HIS BROTHERS," AT 2: 15 P.M. SUNDAY AT THE EGYPTIAN THEATRE. IT'S PART OF THE 18TH SEATTLE INTERNATIONAL FILM FESTIVAL.

SUBJECT: MOTION PICTURES

TYPE: REVIEW

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LEVEL 1 - 4 OF 6 STORIES

Copyright 1991 Globe Newspaper Company
The Boston Globe

March 5, 1991, Tuesday, City Edition

SECTION: LIVING; Pg. 58

LENGTH: 928 words

HEADLINE: NAMES & FACES;
Party time at YWCA

BYLINE: By Michael Blowen, Globe Staff

BODY:

The Boston YWCA will mark its 125th anniversary on March 15 at 7 p.m. with a celebration featuring Maya Angelou as the honored speaker at the club's Clarendon Street location. Angelou, an accomplished writer, actress and activist, will be kicking off a yearlong series of activities drawing attention to the Boston branch as the first YWCA in America. Other honorees: Elsie Frank, Mass. Association of Older Americans; Cecilia Soriano-Bresnahan, host of WBZ's "El Centro"; Judith Kurland, commissioner of health and hospitals; Marta Rosa, member of the Chelsea School Board; and Janet Wu of WCVB-TV.

He's still paying for his 'sins'

Three years after his tearful confession of sin, Jimmy Swaggart is fending off creditors and struggling to rebuild his religious empire. His TV ratings are one-fifth what they were at their peak, and seven stations from around the country and a contractor have sued over the past 15 months, claiming they are owed a total of $ 213,500, court records show. The Jimmy Swaggart Ministries also is selling off or leasing land and buildings. In 1988, a sobbing Swaggart confessed to unspecified sin after a prostitute claimed that the evangelist had paid her to perform sexual acts while he watched. He was later cast out by his denomination, the Assemblies of God. Neither Swaggart nor anyone else from Jimmy Swaggart Ministries would answer questions about the ministries' finances. "He doesn't do interviews. The press has not been very kind. All you want to do is drag up trash," spokeswoman Norma Shaw said.

Military mementos

Persian Gulf update: According to Newsweek, the latest collectible craze is Scud and Patriot missile fragments. GIs have been eagerly salvaging the projectiles to bring home as mementos of the war. . . . "How about that Stormin' Norman Schwarzkopf? He's sort of like a cross between General George Patton and Fozzy Bear." - Barbara Bush, saluting the US military commander in the Persian Gulf. Sounds as if she wouldn't mind seeing the general replace Dan Quayle on the Republican ticket.

Outward bound

The winter issue of Skeptical Inquirer, a "Journal of the Committee for the Scientific Investigation of Claims of the Paranormal," reports the findings of a Gallup poll that measures the public's belief in otherworldly experiences.

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The findings:

One in four Americans believes in ghosts.

One in 10 claims to have seen or spent time with ghosts.

One in four believes he or she has had a telepathic experience.

One in six claims to have talked to a deceased person.

More than half believe in the devil, and one in 10 claims to have had a conversation with Satan.

One in seven claims to have personally seen a UFO.

If he runs, she's running out of time

Gen. Colin Powell's daughter is a struggling actress who hopes she makes it big before anyone gets her dad interested in the White House. Linda Powell, 26, said her father has no desire to be vice president. As for higher aspirations, she said with a laugh: "Oh, president? I hope I become famous first." In the movie "Reversal of Fortune," Powell played one of the law students who helps Alan Dershowitz win Claus von Bulow's case. On Thursday, she opens at the Samuel Beckett Theater in New York in "Judgment Day." She says her father doesn't talk a lot about his work as chairman of the Joint Chiefs of Staff. "He guards his privacy and his opinions," she said. "We're allowed to have our opinions and he has his."

The puck stops here

Mike Eruzione, Jim Craig, Jack O'Callahan and other members of the 1980 US Olympic hockey team that won the Gold Medal will face off against movie and television actors including Richard Dean Anderson ("MacGyver"), Matt Frewer ("Doctor, Doctor") and Jason Hervey ("The Wonder Years") in the Celebrity Gold Medal Challenge at Boston Garden at 7 p.m. on March 16. The proceeds will benefit the USO and the Boston Foundation/Commonwealth Rinks Fund for the state's public skating rinks.

The Bay State's reel success

Encouraging economic news about Massachusetts from California. The Hollywood Reporter, in its annual survey of money spent on location by film companies, ranks Massachusetts fourth in the nation. California leads with $ 4.25 billion, followed by North Carolina with $ 426 million, Florida at $ 294 million and Massachusetts at $ 200 million.

Words from the Wise

Filmmaker Robert Wise, the man who made "West Side Story" and "The Sound of Music," among others, will be spending the weekend in the Boston area. Wise, who directed some of the best genre films in Hollywood history, was a great collaborator who cut his creative teeth editing "Citizen Kane." Aside from an appearance at the Brattle Theater, Wise also will be lecturing at the Museum School on the Fenway. On Friday, he'll speak in the Museum School's main auditorium at 12:30 p.m. after discussing his career with students in

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independent filmmaker/teacher Richard Broadman's class.

Speaking your mind

The New Republic joins the proliferation of 900 numbers with their readers hotline. "Deliver your opinions - long-pondered or spontaneous - over the phone," reads the announcement on the correspondence page of the March 18 issue. Of course, it'll cost you $ 1.25 a minute, so don't be too ponderous. Better still, use your 900 allowance on the World Wrestling Federation and get your money's worth. Besides, what ever happened to writing? Maybe everyone should get their own 900 number - then the magazine could read their stories to us while we raked in the cash.

GRAPHIC: PHOTO, 1. Maya Angelou 2. Robert Wise

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LEVEL 3 - 32 STORIES

1. The Washington Times, June 7, 1992, Sunday, Final Edition, Part D; ARTS; MUSIC; Pg. D6, 441 words, Shaw wastes a glorious opportunity, Octavio Roca; THE WASHINGTON TIMES

2. The Houston Chronicle, February 28, 1992, Friday, 2 STAR Edition, HOUSTON; Pg. 1, 980 words, Don't call him maestro; Choral conductor is a stickler for detail, CHARLES WARD; Staff, Houston

3. Chicago Tribune, February 18, 1992, Tuesday, SOUTH SPORTS FINAL EDITION, CHICAGOLAND; Pg. 5; ZONE: C; Election 92., 579 words, Democrats seeing red in state Senate battle Kelly, Shaw at odds in 15th District, By Edmund S. Tijerina

4. The New York Times, January 21, 1992, Tuesday, Late Edition - Final, Music, Section C; Page 13; Column 1; Cultural Desk, 758 words, Critic's Notebook; Robert Shaw Magic: It's Based on Sweat, By ALLAN KOZINN

5. Georgia Trend, January, 1992, Vol 7; No 5; Sec 1; pg 33, 11148 words, The Georgia Trend 100, Atlanta; GA; US

6. The Washington Post, December 9, 1991, Monday, Final Edition, STYLE; PAGE D1, 929 words, THE SEVEN-GUN SALUTE; At the Gala Show, A Chorus of Stars In Touching Tribute, Roxanne Roberts, Dana Thomas, Special to The Washington Post, DC NEWS

7. The Atlanta Journal and Constitution, December 8, 1991, NATIONAL NEWS; SECTION A; PAGE 16, 887 words, Conductor Robert Shaw receives Kennedy arts award; 7 are honored for contributions, By Bob Dart WASHINGTON BUREAU, personalities; politics; entertainment; music

8. The Washington Times, December 3, 1991, Tuesday, Final Edition, Part E; LIFE; KENNEDY CENTER HONORS '91; Pg. E1, 1798 words, Robert Shaw's wealth of voices, Octavio Roca; THE WASHINGTON TIMES, NEW YORK

9. The Atlanta Journal and Constitution, December 1, 1991, ARTS & ENTERTAINMENT; SECTION K; PAGE 03, 300 words, Robert Shaw's most cherished memories, -Helen C. Smith, music; arts; entertainment

10. The Atlanta Journal and Constitution, December 1, 1991, ARTS & ENTERTAINMENT; SECTION K; PAGE 02, 493 words, THE ESSENTIAL RECORDINGS, By Derrick Henry CLASSICAL MUSIC CRITIC, music; arts; entertainment; records

11. The Atlanta Journal and Constitution, December 1, 1991, ARTS & ENTERTAINMENT; SECTION K; PAGE 01, 2550 words, THE GENIUS AND HEART OF ROBERT SHAW; His soul-stirring choral mastery drives singers to perfection;; his gifts make him a Kennedy Center honoree, By Helen C. Smith STAFF WRITER, music; arts; entertainment; profiles; personalities

12. Chicago Tribune, September 12, 1991, Thursday, NORTH SPORTS FINAL EDITION, CHICAGOLAND; Pg. 3; ZONE: C, 710 words, City late fee rises for auto stickers, By Robert Davis

13. Los Angeles Times, August 30, 1991, Friday, Home Edition, Calendar; Part F; Page 13; Column 1; Entertainment Desk, 591 words, MOVIE REVIEWS; 'SPLIT': A POLITICAL-RELIGIOUS PARABLE, By KEVIN THOMAS, TIMES STAFF WRITER, Motion Picture Review

LEVEL 3 - 32 STORIES

14. Los Angeles Times, August 17, 1991, Saturday, San Diego County Edition, Calendar; Part F; Page 2; Column 1; Entertainment Desk, 850 words, CLASSICAL MUSIC / KENNETH HERMAN: SAN DIEGO SPOTLIGHT ; RAMPAL, MAESTRO OF FLUTE, TO APPEAR AT SUMMERPOPS, By KENNETH HERMAN, Column

15. Chicago Tribune, July 8, 1991, Monday, NORTH SPORTS FINAL EDITION, BUSINESS; Pg. 3; ZONE: C, 800 words, Industry town waits out rugged times Carpet company wrestles with worst decline in 10 years, By Marc Rice, DALTON, Ga.

16. Chicago Tribune, April 4, 1991, Thursday, NORTH SPORTS FINAL EDITION, NEWS; Pg. 1; ZONE: C, 1050 words, New faces, but same old council Fledgling aldermen unlikely to ruffle many feathers, By Robert Davis

17. The Atlanta Journal and Constitution, February 20, 1991, FEATURES; SECTION B; PAGE 04, 369 words, MUSIC; YOUR GUIDE TO THE GRAMMYS; In an industry built on hype, Robert Shaw is a quiet superstar; ROBERT SHAW, By Derrick Henry Staff writer, music; award; personalities; profiles

18. Chicago Tribune, February 7, 1991, Thursday, NORTH SPORTS FINAL EDITION, NEWS; Pg. 1; ZONE: C, 453 words, Noise in hall shatters quiet of clerk's race, By Robert Davis

19. Chicago Tribune, February 6, 1991, Wednesday, NORTH SPORTS FINAL EDITION, CHICAGOLAND; Pg. 8; ZONE: C; Campaign 91, 763 words, Washington shadow still shrouds 3 wards, By Tim Jones

20. Chicago Tribune, February 5, 1991, Tuesday, SOUTH SPORTS FINAL EDITION, NEWS; Pg. 1; ZONE: C, 923 words, 3 South Side wards still in Washington's shadow By Tim Jones

21. Chicago Tribune, November 22, 1990, Thursday, NORTH SPORTS FINAL EDITION, TEMPO; Pg. 3; ZONE: C, 760 words, Waking up 'Vespers' Robert Shaw uses medieval sites to make sounds of a lifetime, By Howard Reich, Entertainment writer

22. Chicago Tribune, November 17, 1990, Saturday, NORTH SPORTS FINAL EDITION, NEWS; Pg. 1; ZONE: C, 990 words, Byrne back in spotlight, but can she keep it?, By Robert Davis

23. Chicago Tribune, August 8, 1990, Wednesday, SOUTH SPORTS FINAL EDITION, CHICAGOLAND; Pg. 8; ZONE: C, 514 words, Shaw claims Daley using garbage to punish 9th Ward, By John Kass

24. Georgia Trend, August, 1990, Vol 5; No 12; Sec 1; pg 34, 3058 words, Carpet King: Bob Shaw Riles Competitors, but His Company Makes Investors Happy, Chuck Reece, Dalton; GA; US

25. Chicago Tribune, July 31, 1990, Tuesday, NORTH SPORTS FINAL EDITION, EDITORIAL; Pg. 8; ZONE: C, 364 words, What's a 'minority' in Oak Lawn?

26. Chicago Tribune, July 10, 1990, Tuesday, NORTH SPORTS FINAL EDITION, NEWS; Pg. 1; ZONE: C, 805 words, Chicago insurer probed on loans to buy thrifts, By Mitchell Locin, Chicago Tribune, WASHINGTON

27. Copyright (c) 1990 The New York Times Company; The New York Times, May 27, 1990, Sunday, Late Edition - Final, Section 3; Page 11, Column 1; Financial

LEVEL 3 - 32 STORIES

Desk, 1539 words, ALL ABOUT; AFTER A DECADE OF CONSOLIDATION, HARD TIMES AWAIT CARPET MAKERS, By JOSH KURTZ, LEAD: For the American carpet companies that survived waves of consolidation during the 1980's, the real challenge is just beginning. Now they face an era of slack demand from their customers in real estate and the automobile industry. New products are at best a distant promise. And the growth of Shaw Industries Inc.

28. Chicago Tribune, May 16, 1990, Wednesday, SOUTH SPORTS FINAL EDITION, CHICAGOLAND; Pg. 8; ZONE: C, 595 words, City Council voting report causes furor Some aldermen say it's inaccurate, By Robert Davis

29. Newsday, January 31, 1990, Wednesday, NASSAU AND SUFFOLK EDITION, PART II; Pg. 4, 2369 words, Free And Unequal, By George DeWan, COVER; HISTORY; BLACKS; CIVIL WAR; MILITARY PERSONNEL; INCOME; MOVIES; GLORY

30. The Washington Post, January 21, 1990, Sunday, Final Edition, SUNDAY SHOW; PAGE G1, 2676 words, What Price 'Glory'?; The Movie May Be Stunning, But It's Surpassed by the Past, David Nicholson, Washington Post Staff Writer, FEATURE, REVIEW

31. HFD -- The Weekly Home Furnishings Newspaper Copyright (c) 1990 Information Access Company Copyright Fairchild Publications Inc. 1990, January 8, 1990, Vol. 64; No. 2; Pg. 201, 3617 words, Autosound trends for '90s: car audio receives renewed retailer attention, La Rossa, James, Jr.

32. The New Republic Copyright (c) 1990 Information Access Company Copyright The New Republic Inc. 1990, January 8, 1990, Vol. 202; No. 2-3; Pg. 22, 3421 words, The 'Glory' story: the 54th Massachusetts and the Civil War, McPherson, James M.

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PRESENTATION OF NAT'L MEDALS OF THE ARTS \ EAST ROOM
WEDNESDAY, JULY 22, 1992 \ 12:00 P.M.

BARBARA AND I ARE PROUD TO BE HERE -- PROUD TO BE PART OF AN AMERICA WHICH VALUES ARTS AS WELL AS BUSINESS OR SCIENCE OR POLITICS. PRESIDENT KENNEDY EXPRESSED SO WELL THE IMPORTANCE OF THIS IDEAL WHEN HE SAID: "ROOSEVELT AND LINCOLN UNDERSTOOD THAT THE LIFE OF THE ARTS...IS VERY CLOSE TO THE CENTER OF A NATION'S PURPOSE; AND IS A TEST OF THE QUALITY OF A NATION'S CIVILIZATION."

WELL, WE'RE HERE TO PAY TRIBUTE TO SOME EXTRAORDINARY MEN AND WOMEN -- MEN AND WOMEN OF GENIUS AND PASSION WHO ENRICH THAT QUALITY OF LIFE IN <u>OUR</u> AMERICA. "MADE IN THE USA" HAS NEW MEANING TODAY -- FOR ALMOST ALL THESE ARTISTS WERE BORN IN SMALL AMERICAN TOWNS; TRAINED HERE IN THEIR OWN COUNTRY; THEN TURNED THEIR UNIQUELY AMERICAN VISION TO A WIDE RANGE OF ARTISTIC FIELDS. BECAUSE OF THEIR VISION, TODAY WE CELEBRATE THE "SHEER AND PRICELESS PLEASURE" OF <u>BEING AMERICAN</u>.

FOR SOME, "BEING AMERICAN" MEANS BEING BORN INTO A CERTAIN REGIONAL TRADITION WITH THE TALENT TO PRESERVE THAT LEGACY, AND CARRY IT TO A WIDER AUDIENCE. EARL SCRUGGS BROUGHT THE FAST AND FURIOUS BANJO-PICKIN' "LICKS" OF HIS "BLUEGRASS REVOLUTION" FROM FLINT HILL, NC TO CARNEGIE HALL. DOWN THE ROAD IN NASHVILLE, FOR OVER HALF A CENTURY A SPRIGHTLY CRACKER-BARREL PHILOSOPHER NAMED MINNIE PEARL HAS BEEN DISPENSING DOWN-HOME WISDOM AND A WHOLE LOT OF DOWN-DEEP LAUGHTER.

JAZZ PIANIST BILLY TAYLOR'S MUSIC, INCLUDING JAZZMOBILE OUTREACH, "MAKES A JOYFUL NOISE" AND GIVES A SPECIAL STREETWISE SWING TO THIS MOST AMERICAN FORM OF EXPRESSION.

FOR SOME, "BEING AMERICAN" MEANS STRIVING TO BRAND THE BOLD SPIRIT OF THIS LAND ONTO WORK THAT IS UNIVERSAL AND TIMELESS.

AMERICAN-BORN AND TRAINED MARILYN HORNE NOT ONLY SINGS WITH THE PASSION AND PRECISION THAT EMBODY OPERA AT ITS GRANDEST -- BUT SHE ALSO INTRODUCED COMPOSERS SUCH AS HANDEL TO AUDIENCES HERE AT HOME. BY ELEVATING AMERICAN CHORAL MUSICAL TO THE HIGHEST LEVELS OF EXCELLENCE, THE SWEEP OF ROBERT SHAW'S WORK HAS PROCLAIMED THE MAJESTY OF GOD THROUGHOUT THIS NATION.

FOR SOME, "BEING AMERICAN" MEANS REACHING FROM THEIR ROOTS TO TOUCH THE NATION ON A LARGER-THAN-LIFE CANVAS. WITH THE COURAGE AND SHEER POWER OF HIS FIERCE TALENT, MISSISSIPPI'S JAMES EARL JONES HAS STAMPED HIS PURELY AMERICAN MARK ON CLASSICAL ROLES AND CREATED NEW CHARACTERS WHO EXPLORE MAN'S QUEST FOR DIGNITY. ROBERT WISE BRINGS THE PERSPECTIVE OF HIS INDIANA CHILDHOOD TO THE CRAFTING OF MOVIES OF IMAGINATION AND HUMANITY FROM "THE SOUND OF MUSIC" TO "WEST SIDE STORY."

FOR SOME, "BEING AMERICAN" MEANS FLOURISHING THIS COUNTRY'S IMPATIENT EXUBERANCE IN THE FACE OF DUSTY TRADITION. OUT OF ROBERT VENTURI'S GENIUS SPRANG THE POST-MODERN MOVEMENT OF ARCHITECTURE: FOREVER ALTERING THE WAY WE SEE THE CITIES AROUND US. AND THE WRITINGS OF DENISE SCOTT BROWN, HIS WIFE AND PARTNER, HAVE STIMULATED THE AMERICAN AWARENESS OF ARCHITECTURE AS PUBLIC ART.

FOR SOME, BEING AMERICAN MEANS BEING PASSIONATE STEWARDS OF THE ARTS, COMMITTED TO BRINGING THEATER, PAINTING, DANCE, MUSIC AND SO MUCH MORE TO ALL KINDS OF AMERICANS ACROSS THIS COUNTRY. MILLIONS HAVE BEEN STIRRED AND MOVED BY CULTURAL PROGRAMMING LIKE "OMNIBUS," PART OF THE VIDEO TRAILS BLAZED BY ROBERT SAUDEK, NOW CARETAKER TO TELEVISION'S LEGACY AT THE MUSEUM OF BROADCASTING.

TWO SPECIAL COMPANIES HAVE SET THE STANDARD IN CORPORATE PHILANTHROPY. THEY GIVE HUNDREDS OF GRANTS AND MILLIONS OF DOLLARS BUT, MOST IMPORTANTLY, THEY GIVE THE EXAMPLE OF BELIEVING IN THE IMPORTANCE OF ARTS FOR AMERICA. THE AT&T FOUNDATION SUP-PORTS INNOVATIVE PROJECTS ACROSS THIS NATION, RANGING FROM TOURS BY DANCE COMPANIES AND ETHNIC ARTISTS TO ORIGINAL DRAMA AND MUSIC COMPOSITION.

THE LILA WALLACE-READER'S DIGEST FUND AIDS AMERICAN PERFORMING, VISUAL AND LITERARY ARTISTS WHO HAVE A DREAM -- AND IT ALSO CARES FOR THE FUTURE, GENEROUSLY FUNDING ARTS EDUCATION.

AND I WANT TO TAKE A MOMENT FOR A SPECIAL SALUTE TO SOMEONE WHOSE WORK HAS INTRIGUED ME SINCE I FIRST MET HIM HERE AT THE WHITE HOUSE A COUPLE OF YEARS AGO.

WHEN YOU TALK ABOUT BEING AMERICAN, NOTHING CAN CAPTURE THE RICHNESS AND DEPTH OF THAT EXPERIENCE QUITE LIKE NATIVE AMERICAN ART. NOT ONLY IS IT OUR OLDEST AND PROUDEST TRADITION, BUT IN NATIVE AMERICAN SOCIETY ART AND LIFE ARE STRANDS OF THE SAME CLOTH. THE ANCIENT PATTERNS ON BLANKETS, THE DANCES, THE COLORS -- ART IS AN INTEGRAL AND TIME-HONORED PART OF DAILY LIFE. SO I'M VERY HONORED TO SALUTE ALLAN HOUSER.

HIS HANDS TRANSFORM BRONZE AND STONE TO CAPTURE THE TRUE MEANING OF THIS COUNTRY'S UNBROKEN SPIRIT. HIS SCULPTURES ELOQUENTLY ECHO THIS NATION'S HERITAGE OF PROUD APACHE CHIEFS -- AND SPEAK FOR THE ESSENTIAL HUMANITY OF ALL AMERICANS.

I FIRMLY BELIEVE THAT OUR NUMBER ONE GOAL FOR THE 21ST CENTURY MUST BE EDUCATION. THE HIGH-TECH CHALLENGES OF A GLOBAL MARKETPLACE WILL BE OVERWHELMING.

BUT AS WE EQUIP OUR KIDS WITH THE SKILLS TO COMPETE, WE MUST ALSO HELP THEM DEVELOP AS COMPLETE HUMAN BEINGS -- AND ONE WAY TO DO THIS IS THROUGH THE ARTS. FOR WITHOUT KNOWLEDGE OF THE BEAUTY AND DEPTH OF THE HUMAN SPIRIT --OUR SUCCESSES ARE HOLLOW, AND OUR LIVES LACKING. AS PRESIDENT JOHN ADAMS WROTE: "I MUST STUDY POLITICS ... THAT MY SONS MAY HAVE LIBERTY TO STUDY MATHEMATICS AND PHILOSOPHY ... IN ORDER TO GIVE <u>THEIR</u> CHILDREN A RIGHT TO STUDY PAINTING, POETRY, MUSIC." <u>THAT</u> IS WHY WE CELEBRATE THESE MEN AND WOMEN TODAY.

CONGRATULATIONS -- AND THANK YOU FOR YOUR CONTRIBUTIONS TO THE GREAT TAPESTRY THAT IS AMERICAN ART. NOW, I'D LIKE TO ASK ANN RADICE TO ASSIST ME IN PRESENTING THESE MEDALS.

# # # #

LYNN Chaney

(NEA)
Susan Houston ?
682-5410
- AT&T
- Reader's Digest

C:\

Dr. Ann Radice,
Acting Chairman, NEA

-John Frohnmayer-

682-5400

Dr. ANN RAdice = RaDEE-CHAY (CAP)
Acting Chairman, NEA

818-560-5757
818- " " 1485

Pre/z
Robert Wise PRO - 213-784-7032
Phil Gersh, 310-274-6611
Agent for Film Maker,
Robert Wise

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National Medal of Art 1992 [3d Draft]

AT&T Foundation

for supporting exemplary arts projects in cities throughout the nation, particularly in the realms of dance touring, original drama, music composition, jazz, and visual art.

Denise Scott Brown

for her teaching, writing and design, which helped inspire American architects to transcend the limits of modernism.

Marilyn Horne

for singing at its grandest, bringing such composers as Rossini and Handel to opera stages throughout America and the world.

Allan Houser

for creating sculpture that echoes the heritage of Chiricahua Apache chiefs yet speaks in the language of the visual arts to all humankind.

James Earl Jones

for showing audiences the power of human aspiration through his many heroic characterizations, from the heavyweight in "The Great White Hope" to the curmudgeon in "Field of Dreams."

Minnie Pearl

for bringing the musical wit and rustic wisdom of "Grinder's Switch" to the nation through the auspices of the Grand Ole Opry -- and with the irreplaceable aid of Sarah Cannon.

Robert Saudek

for blazing video trails on the original "Omnibus" series and for preserving glimpses of television's infancy for posterity through the Museum of Broadcasting.

And (writing or Film or Movie or Music or conductor or actor or Television)

Earl Scruggs

for leading the "bluegrass revolution" and picking his banjo way from Nashville to Carnegie Hall.

Robert Shaw

for setting new standards of excellence for choral music in America and bringing beauty to multitudes of listeners both with his Chorale and as guest conductor with hundreds of ensembles.

Robert Venturi

for finding new substance in historical and vernacular forms, and leading a generation of architects and designers as "the father of post-modernism."

~~Lila Wallace~~ - Reader's Digest Fund

for more than a decade of commitment to enhancing American culture by aiding arts projects across the land, especially in the performing arts, literature and the arts in education.

Robert Wise

for his command of cinematic skills that ranged from editing "Citizen Kane" to directing "West Side Story," thus broadening America's understanding of the world through entertainment.

1. part of memo
2. random data file

1. OASIS
2. ~~SAD~~ PCT
3. ~~SAD~~ mtns

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EXECUTIVE OFFICE OF THE PRESIDENT

30-JUN-1992 11:01AM

TO: GARY J. GERSHOWITZ

FROM: ELIZABETH M. HINCHLIFFE
OFFICE OF COMMUNICATIONS

SUBJECT: NEW ITEMS NEEDED

HI. HERE'S SOMETHING I NEED ASAP (NEW PROJECT I HAVE TO GET DONE TODAY):

--BIOGRAPHICAL BACKGROUND INFORMATION ON:

1. ALLAN HOUSER (NATIVE AMERICAN SCULPTOR)
2. MINNIE PEARL (COUNTRY SINGER)

WOULD YOU PLEASE GET SOMETHING ON THEM AS QUICKLY AS YOU CAN -- MAYBE NEXUS SEARCH? THANKS

EXECUTIVE OFFICE OF THE PRESIDENT

30-JUN-1992 11:05AM

TO: GARY J. GERSHOWITZ

FROM: ELIZABETH M. HINCHLIFFE
OFFICE OF COMMUNICATIONS

SUBJECT: ADDITIONS

HI. LET ME ADD SOME ADDITIONS TO YOUR NEXUS SEARCH:

--ROBERT WISE (FILM DIRECTOR);
--EARL SCRUGGS (BANJO PLAYER);
--MARILYN HORNE (OPERA SINGER);

LEVEL 1 - 25 STORIES

1. Copyright (c) Prentice Hall Law & Business 1990. Directory of Bankruptcy Attorneys 1991, Bankruptcy Lawyer Profile, Jackson, Mississippi, Wise, Robert P., (Mr.)

2. The Associated Press Political Service, Robert Ellsworth Wise Jr., 1992, West Virginia, United States House, 2nd District, Democrat

3. Contemporary Musicians, June, 1990; Issue Three, 1162 words, Minnie Pearl

4. Contemporary Musicians, June, 1990; Issue Three, 1647 words, Earl Scruggs

5. Almanac of Famous People, August, 1989; Fourth Edition, 125 words, Marilyn Horne

6. Almanac of Famous People, August, 1989; Fourth Edition, 91 words, Minnie Pearl

7. Almanac of Famous People, August, 1989; Fourth Edition, 81 words, Earl Eugene Scruggs

8. Almanac of Famous People, August, 1989; Fourth Edition, 117 words, Robert Wise

LEVEL 1 - 25 STORIES

9. Copyright (c) 1988 The New York Times Company; The New York Times, May 5, 1988, Thursday, Late City Final Edition, Section B; Page 20, Column 3; Cultural Desk, 72 words, Memorial for McCracken, LEAD: Marilyn Horne and the Collegiate Chorale, conducted by Robert Bass, are among those who are to take part in a memorial service for the tenor James McCracken on Saturday at 10:30 A.M. at Alice Tully Hall. Mr. McCracken died last Friday at the age of 61. Speakers include Lotfi Mansouri, who has been named the next general manager of the San Francisco Opera, and Edward Purrington, assistant director of the Washington Opera.

10. People, October 26, 1987, BIO; Pg. 65, 2085 words, Minnie Pearl; The tag still reads $1.98, but after nearly 50 years as America's best country comic, this old gal is priceless, by Leah Rozen

11. People, January 23, 1984, BIO; Pg. 57, 2278 words, Marilyn Horne; 'The greatest singer in the world' turns a feisty 50 with a Met premiere and a controversial new book, by Michael Ryan

12. People, June 28, 1982, PICKS & PANS; Song; Pg. 18, 90 words, THE STORYTELLER AND THE BANJO MAN; Earl Scruggs and Tom T. Hall

LEVEL 1 - 25 STORIES

13. Copyright (c) 1990 Standard and Poor's Corporation; Register of Directors and Executives, WISE, ROBERT L., President, Chief Executive Officer & Director, Pennsylvania Electric Co.

14. MEMBER PROFILE REPORT, Representative Robert Wise D-WV, 1421 Longworth Office Building, U.S. House of Representatives, Washington, D.C., 20515, (202) 225-2711, Incumbent, November 1992, Democrat, 3rd District of West Virginia, South Atlantic, January 3, 1983, 5th Term, Born January 6, 1948, Male, Episcopalian, Caucasian, Sandra, Attorney, B.A., Duke U.; J.D., Tulane U. , No military service

15. ROBERT M. WISE, 11377 West Olympic Boulevard Los Angeles, California 90064 (Los Angeles County), Telephone: 310-312-2000 Cable Address: "Silmitch" Telex: 69-1347 Telecopier: 310-312-3200, Practice Profiles Section, Copyright 1991, 1992 by Reed Publishing (USA) Inc., Martindale-Hubbell

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17. ROBERT W. WISE, Pioneer Building P.O. Box 1146 McPherson, Kansas 67460, (McPherson County), Telephone: 316-241-0554 Telefax: 316-241-7692, Practice

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19. ROBERT P. WISE, 600 Heritage Building Congress at Capitol P.O. Box 651 Jackson, Mississippi 39205, (Hinds County), Telephone: 601-968-5500, Practice Profiles Section, Copyright 1991, 1992 by Reed Publishing (USA) Inc., Martindale-Hubbell

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21. ROBERT F. WISE JR., One Chase Manhattan Plaza New York, New York 10005, (New York County), Telephone: 212-530-4000 Cable Address: DavisPolk, New York Telex: ITT-421341; ITT-423356 Telecopier: 212-530-4800; 212-530-4039, Practice Profiles Section, Copyright 1991, 1992 by Reed Publishing (USA) Inc., Martindale-Hubbell

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(Hinchliffe/Gershowitz)
July 15, 1992 10 a.m.
MEDALS Draft One

PRESIDENTIAL REMARKS: PRESENTATION OF NATIONAL MEDALS OF THE ARTS
EAST ROOM
WEDNESDAY JULY 22, 1992

Barbara and I are proud to be here -- proud to be part of an America which values arts as well as business or science or politics. President Kennedy expressed so well the importance of this ideal when he said: "Roosevelt and Lincoln understood that the life of the arts...is very close to the center of a nation's purpose; and is a test of the quality of a nation's civilization."

Well, we're here to pay tribute to some extraordinary men and women -- men and women of genius and passion who enrich that quality of life in **our** America. "Made in the USA" has new meaning today -- for almost all these artists were born in small American towns; trained here in their own country; then turned their uniquely American vision to a wide range of artistic fields. Because of their vision, today we celebrate the "sheer and priceless pleasure" of **being American**.

For some, "**being American**" means being born into a certain regional tradition with the talent to preserve that legacy, and carry it to a wider audience. **Earl Scruggs** brought the fast and furious banjo-pickin' "licks" of his "bluegrass revolution" from Flint Hill, NC to Carnegie Hall. Down the road in Nashville, for over half a century a sprightly cracker-barrel philosopher named **Minnie Pearl** has been dispensing down-home wisdom and a whole lot of down-deep laughter. Jazz pianist **Billy Taylor**'s music, including Jazzmobile Outreach, "makes a joyful noise" and gives a spe-

cial streetwise swing to this most American form of expression.

For some, "**being American**" means striving to brand the bold spirit of this land onto work that is universal and timeless. American-born and trained **Marilyn Horne** not only sings with the passion and precision that embody opera at its grandest -- but she also introduced composers such as Handel to audiences here at home. By elevating American choral musical to the highest levels of excellence, the sweep of **Robert Shaw**'s work has proclaimed the majesty of God throughout this nation.

For some, "**being American**" means reaching from their roots to touch the nation on a larger-than-life canvas. With the courage and sheer power of his fierce talent, Mississippi's **James Earl Jones** has stamped his purely American mark on classical roles and created new characters who explore man's quest for dignity. **Robert Wise** brings the perspective of his Indiana childhood to the crafting of movies of imagination and humanity from "The Sound of Music" to "West Side Story."

For some, "**being American**" means flourishing this country's impatient exuberance in the face of dusty tradition. Out of **Robert Venturi**'s genius sprang the Post-Modern movement of architecture: forever altering the way we see the cities around us. And the writings of **Denise Scott Brown**, his wife and partner, have stimulated the American awareness of architecture as public art.

For some, **being American** means being passionate stewards of the arts, committed to bringing theater, painting, dance, music and so much more to all kinds of Americans across this country.

Millions have been stirred and moved by cultural programming like "Omnibus," part of the video trails blazed by **Robert Saudek**, now caretaker to television's legacy at the Museum of Broadcasting.

Two special companies have set the standard in corporate philanthropy. They give hundreds of grants and millions of dollars but, most importantly, they give the example of believing in the importance of arts for America. **The AT&T Foundation** supports innovative projects across this nation, ranging from tours by dance companies and ethnic artists to original drama and music composition. **The Lila Wallace-Reader's Digest Fund** aids American performing, visual and literary artists who have a dream -- and it also cares for the future, generously funding arts education.

BIO INFO, fact sheet

BIO INFO Fact Sheet.

And I want to take a moment for a special salute to someone whose work has intrigued me since I first met him here at the White House a couple of years ago. When you talk about **being American**, nothing can capture the richness and depth of that experience quite like Native American art. Not only is it our oldest and proudest tradition, but in Native American society art and life are strands of the same cloth. The ancient patterns on blankets, the dances, the colors -- art is an integral and time-honored part of daily life. So I'm very honored to salute **Allan Houser**. His hands transform bronze and stone to capture the true meaning of this country's unbroken spirit. His sculptures eloquently echo this nation's heritage of proud Apache chiefs -- and speak for the essential humanity of all Americans.

I firmly believe that our number one goal for the 21st

century must be education. The high-tech challenges of a global marketplace will be overwhelming. But as we equip our kids with the skills to compete, we must also help them develop as complete human beings -- and one way to do this is through the arts. For without knowledge of the beauty and depth of the human spirit -- our successes are hollow, and our lives lacking. As President John Adams wrote: "I must study politics ... that my sons may have liberty to study mathematics and philosophy ... in order to give their children a right to study painting, poetry, music." **That** is why we celebrate these men and women today.

Congratulations -- and thank you for your contributions to the great tapestry that is American art. Now, I'd like to ask Ann Radice to assist me in presenting these medals.

# # # #

(Hinchliffe/Gershowitz)
July 13, 1992 1 p.m.
MEDALS Draft One

PRESIDENTIAL REMARKS: PRESENTATION OF NATIONAL MEDALS OF THE ARTS
WEDNESDAY JULY 22, 1992

Barbara and I are proud to be here -- proud to be part of an America which values arts as well as business or science or politics. President Kennedy expressed beautifully the importance of this ideal when he said: "Roosevelt and Lincoln understood that the life of the arts...is very close to the center of a nation's purpose -- and is a test of the quality of a nation's civilization."

Well, we're here to pay tribute to some extraordinary men and women of genius and passion who enrich that quality of life in our America. "Made in the USA" has new meaning tonight -- for almost all these artists were born in small American towns; trained here; and then turned their own uniquely American vision to their own fields -- thus defining themselves and us and the land we share. Because of the personal integrity of expression of these 13 artists and supporters-- tonight we also celebrate the "sheer and priceless pleasure" of **being American**.

For some -- "**being American**" means being born into a certain unique regional tradition, and being proud to have the talent to preserve that rich legacy, and bring it to a wider audience. **Earl Scruggs** brings the fast and furious banjo-pickin' "licks" of his "bluegrass revolution" from Flint Hill, NC to Carnegie Hall. Down the road in Nashville, for over a half-century an irrepressible and eternally vital country wit named **Minne Pearl** has been dispensing down-home wisdom and a whole lot of down-deep laughter. And on the other side of this country, **Allan Houser** hands capture the true meaning of this country's unbroken spirit, through sculptures that eloquently echo the heritage of proud Apache chiefs.

For some --"**being American**" means striving to stamp the bold spirit of this land on work that is universal. American-born and trained **Marilyn Horne** not only sings with passion and precision that embody opera at its grandest, but she also introduced composers such as Handel to opera audiences here at home. By elevating American choral musical quality to the highest levels, the sweep of **Robert Shaw**'s vision of excellence, always guided by his deep sense of religious devotion, has enriched this nation.

JAMES EARL JONES: For the richness of a distinguished career capturing the power of dreams. With fierce integrity he brings to life roles that explore man's quest for dignity and purpose, encouraging his audience also to dig deep within themselves.

--Tony, "Fences"; Oscar, "GWH"; classics -- Othello, Caliban, Macbeth

--courage

ROBERT WISE: For the richness of a lifetime devoted to cinematic excellence, touching the imagination and hearts of Americans with motion pictures like "The Sound of Music" and "I Want to Live," broadening our understanding of the world through entertainment.

--b. Winchester, Indiana; Sand Pebbles; West Side Story;

ROBERT VENTURI: For his unique declaration of independence that created Post-Modernism; and for the breadth of originality of his theories and work that weave clarity and contradiction, led a generation of architects, and profoundly shape our architectural future.

--genius;

--"gentle manifesto" that sparked the explosin of the Post-Modenr movement -- its "declaration of independecne from history"

--architecture as social art, defines ourselves

DENISE SCOTT BROWN: For her illuminating analysis of architecture and urban planning. Through a lifetime of penetrating writing, teaching and design, she has stimulated the American awareness of architecture as social art.

--architecture rooted in contemporary social concerns

--stewards of the arts, importance of making quality arts availalb e to all Americans; set standard in corporate philanthropy;

AT&T FOUNDATION: For trailblazing the path of corporate sponsorship for the arts, through its support for innovative projects across this nation, ranging from tours by dance companies and ethnic artists to original drama and music composition.

LILA WALLACE - READER'S DIGEST FUND: For their commitment to enhancing culture across this land by aiding American performing, visual and literary artists who have a dream; and for their vision for the future, symbolized by generously funding arts education.

ROBERT SAUDEK: For blazing video trails in cultural programming through shows like "Omnibus", which brought quality arts to all Americans; and for his passionate stewardship of television's legacy through the Museum of Broadcasting.

--Oliver Wendell HOlms (p.26, AQ): "The one thing that marks the true artist is a clear perception and firm, bold hand."

--John Adams: "I must study politics...that my sons may have liberty to study mathematics and philosophy...in order to give their children a right to study painting, poetry, music."

--education -- number one goal for 21st century -- but as we equip our kids with the skills to compete in the 21st century we must also help them develop as complete human beings. The way to do this is through the arts. [For without knowledge of the beauty and depth of the human spirit -- our successes and our lives can become joyless.]

All of this nation must celebrate the great diversity of vision that is American art -- tonight we do that by honoring artists who have enriched our naiton's cultural heritage. Their

passion, skill and sheeer exuberance have challenged and amazed us and -- most of all --

June 26, 1992

MEMORANDUM FOR DAN McGROARTY

FROM: GARY GERSHOWITZ

SUBJECT: ANNUAL LEAVE

If at all possible, I would like to put in for leave for MONDAY, JULY 6 & TUESDAY JULY 7. According to the schedule as of now, I have no assignments due on or near those dates. Before I write Drucie/David a memo, I thought I'd get a heads up from you, because you mentioned you wanted to check the calendar.

Thanks,

okay for July 6 + 7. DMcG

NATIONAL ENDOWMENT FOR THE ARTS
WASHINGTON D.C. 20506
A Federal agency advised by the National Council on the Arts

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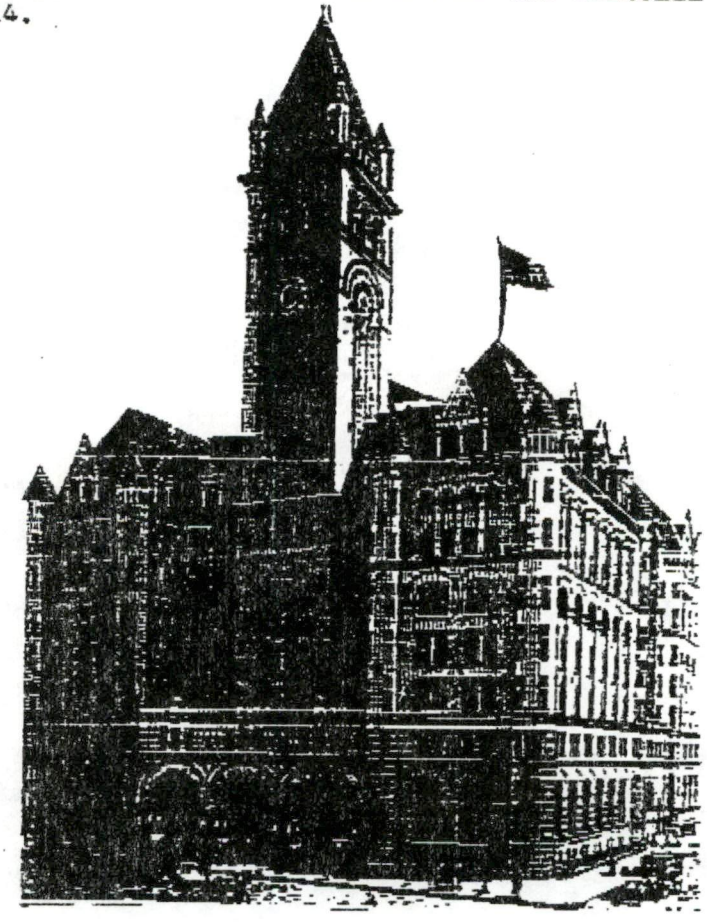
DATE: July 13, 1992

TO: Gary Gershowitz

FR: Susan Houston

RE:
AT&T Foundation and Lila Wallace-Reader's Digest Fund

This transmission is 8 pages in length, including this page. If you do not receive all pages or otherwise need this message retransmitted, please contact the Office of the Chairman at (202) 682-5414.



Honors and recognition for outstanding service:

Specific artistic projects supported by individual or organization/foundation/corporation/or group (level of funding and project dates):

Over the past two years, the AT & T Foundation has supported dance, painting, literature, and theater. Over 100 American cities are on the AT & T Dance Tour; music has benefitted from two new programs: Meet the Composer/ AT & T Jazz Program; a six-city tour of Hispanic and Contemporary African artists, Native American and Contemporary Japanese art; and in theater, The AT &T New Plays for the Nineties (ten new plays) and AT & T: OnStage Classics.

More details follow on page 3 and addendum.

NOTE: The enacting legislation for the National Medal of Arts states that "...the President shall from time to time award the National Medal of Arts...to individuals or groups who...are deserving of special recognition by reason of their outstanding contributions to the excellence, growth, support, and availability of the arts in the United States." PLEASE USE THIS SPACE AND/OR NO MORE THAN TWO ADDITIONAL TYPEWRITTEN OR PRINTED PAGES TO CITE HOW YOUR NOMINEE MEETS THESE CRITERIA. THIS SECTION WILL STAND AS YOUR STATEMENT IN SUPPORT OF YOUR NOMINEE. IT SHOULD BE CONCISE AND COMPELLING.

I nominate the AT & T Foundation, headquartered in New York under the presidency of Mr. Reynold Levy, Corporate Vice-President, Public Relations, for the 1991 National Medal of the Arts, in view of its outstanding work in the arts: its support of individual artists, of programs in the arts, of touring theatrical companies, dance and opera, and state, local and international arts councils. In view of its imagination and flexibility, as well as its internal structures, I find the AT & T Foundation, working from its national office in New York, and its dozens of field headquarters, to be a model organization for the nineties: involved, concerned, and decentralized.

The AT & T Foundation supports both educational and arts endeavors, and has shown itself to be remarkably responsive to needs of individual artists ("New Plays for the Nineties"), to touring companies (AT &T Dance Tour), to orchestras and theater companies (the recipients over the past five years are too numerous to list in this nomination: a simple line-count from the Biennial Report 1988-89 lists well over 250 separate, *sizeable*, donations), to dance companies (48 separate companies), museums (30 separate institutions), arts councils and service organizations, festivals, opera companies, and international programs in support of American studies overseas, and the encouragement of international study in the United States. The desire of the Foundation to be of assistance even in areas slightly outside the normal definitions of "instruction" or "performance" (the usual ways of defining education vs. arts), permitted grants to Fisk University for the restoration of space for their famous African-American collections, and the University of Iowa for its International Writing Program.

As a director of an arts/education program in an non-industrial state, I am especially sensitive to a number of problems that can arise in applying for corporate support. A great many corporate foundations support projects only in states where they are heavily-represented, either through sales

(OVER)

or branch plants. Many more will offer support only on evidence of other corporate backers--for fear, it would seem, that they might be the first, or the only corporate supporter. Others demonstrate a lack of flexibility, seeing their educational or arts budgets only in the narrowest of terms. AT & T seems genuinely intrigued by new ideas, and by the possibility of funding work that is interdisciplinary and ground-breaking.

I do not wish simply to cite the raw numbers--though they are impressive, with the arts receiving 15% of the total Foundation budget of $32,000,000, the bulk of which goes to technological support of schools and for communal health care--but rather to compliment the AT & T Foundation on its imagination and flexibility. The Foundation is a supporter of new work and exciting new perspectives in dance, music, art, and theater. In 1990-91, it gave travel support to a number of dance companies, among them the avant-gardists Wim Vandekeybus, and Urban Bush Women, permitting them to perform in ten national venues, that would otherwise be prohibitively expensive. Ten "New Plays for the Nineties" have been staged in the past two years, with premiers in New York, California, Maryland, Colorado and New Jersey. The New Art/New Visions and American Encore presentations, featuring 20th Century American composers, were performed this year by the Atlanta, Cleveland and Dallas Symphonies. When Fisk University's unmatched collection of African-American sculpture and painting (based on the Alfred Stieglitz and Georgia O'Keefe gifts) required cataloging, restoration, and then architectural renovation, the AT & T Foundation acting in consort with two other foundations, approved $100,000 from its education budget. When I applied, as Director of the International Writing Program at the University of Iowa, for support to bring three established authors for a three-months' residency in Iowa and travel about the country to meet American communities from their own language-area (an Armenian to Detroit and California; a Mexican to Chicago, Texas and Arizona, a Pole to Chicago, Detroit and Pittsburgh), the financial support, and the very warm and expert public-relations arm of the corporation saw to it that the writers were put in contact with community leaders and the appropriate media services.

The AT & T Foundation, in short, is truly national in scope, modern in outlook, humane in concerns, imaginative in its support. They do all the expected and necessary things extremely well, funding those projects that might be considered predictable in communications and high-tech; what I find inspiring and worthy of official recognition are the hundreds--literally hundreds--of *unexpected* projects they undertake, and the enthusiasm, expertise and good humor with which they manage them. They have taken very seriously their corporate duty to communicate, and they interpret communication in the broadest, and pleasantest of terms.

Honors and recognition for outstanding service:

If the Lila Wallace-Reader's Digest Fund is selected for the 1992 National Medal of Arts, it will be the first national recognition of the Fund's outstanding service in promoting the excellence, growth, and nationwide availability of the arts in the United States.

Specific artistic projects supported by individual or organization/foundation/corporation/or group (level of funding and project dates):

Because of the extensive nature of the Lila Wallace-Reader's Digest Fund's contributions to the arts, a complete listing of major projects it has supported would be quite lengthy; examples are discussed on pages 3 through 5, below. Since 1989, through more than 200 grants, the Fund has committed more than $11 million to the literary arts, $18 million to the theater, $9 million to dance, $11 million to music, $10 million to multidisciplinary arts, $10 million to the visual arts, and $6 million to arts education.

Among its major specific contributions, the Fund has become a leading supporter of the literary arts (411 million), promoted jazz (about $7 million), a uniquely American contribution to world culture, and has encouraged the creation of new work in every discipline of the arts. The Fund has commissioned studies on community schools of the arts, jazz, and dance touring and has commissioned a needs assessment of the folk culture field. Individually, these contributions are all important; taken together they have a significant impact on the arts in the United States enriching the lives of all Americans.

(MORE)

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The Lila Wallace-Reader's Digest Fund is deserving of special recognition because of the Fund's outstanding contributions to excellence in art as evidenced by the individual artists, organizations and programs it supports; because of the growth in the arts the Fund has stimulated by commissioning new works, and by supporting new and emerging artists, promising organizations and innovative programs; because of the strong support the Fund gives established arts organizations; and because of the Fund's commitment to increasing the availability of the arts through a host of audience development and touring projects it has championed in the United States.

The Fund has contributed over $18 million to the **THEATER** since 1989, demonstrating a strong commitment to the creation of new works and to bringing the theater (including opera) into the lives of people across the country. Among the major programs funded are: (1) A **Resident Theater Initiative** ($6.4 million approved in 1991) to expand and diversify audiences and repertoires of resident theaters around the country, including The Shakespeare Theatre at The Folger and Arena Stage in Washington, the Goodman and Victory Gardens theaters in Chicago, the Alliance Theatre in Atlanta, and The Guthrie in Minneapolis; (2) **Lila Wallace-Reader's Digest Opera for a New America** ($5 million awarded to Opera America in 1990) to commission new works with the aim of developing a uniquely American voice in opera; (3) The Crossroads Theatre Company ($600,000 in 1990) to sponsor its touring program and to underwrite The African American College Initiative Program; and (4) Numerous other grants to theaters around the country including Playwrights Horizons ($200,000 in 1989 and $750,000 in 1990) and Repertorio Español ($300,000 in 1990 for a simultaneous translation system) in New York, Perseverance Theatre in Alaska ($58,000 in 1990), and the Louisville Children's Theatre: Stage One in Louisville, Kentucky, to sponsor the New Generation Play Project ($250,000 in 1990).

The Fund's grants to the field of **MUSIC** have exceeded $11.6 million since 1989. Of particular importance is the more than $7 million for the preservation and wide dissemination of jazz, through major initiatives and grants, such as: (1) Establishment of the **Lila Wallace-Reader's Digest National Jazz Network** to increase jazz touring opportunities and community outreach programs ($3.4 million awarded in 1990 to the New England Foundation for the Arts); (2) **National Public Radio** to produce jazz programs and presentations of special performances ($2.28 million awarded June 1991); (3) **Smithsonian Institution** to plan a five-year program of traveling exhibitions and community outreach activities to heighten public awareness of the achievements of jazz ($450,000 awarded June 1991); (4) **New World Records** to produce and distribute a new series of jazz recordings, COUNTERCURRENTS ($400,500 awarded in 1990); (5) **651/Kings Majestic Corporation** to plan and produce, and fund outreach and education activities of, **100 Years of Jazz and Blues**, a 1992 festival ($300,000 awarded in 1990); and (6) **Long Tongues: A Saxophone Opera** featuring composer and saxophonist Julius Hemphill ($51,000 awarded to District Curators in

Washington in 1990). Other significant contributions to the field of music include a $2 million grant in 1990 to Meet the Composer enabling a consortium of arts organizations around the country to commission new work from composers, $750,000 in 1991 to the Brooklyn Philharmonic Symphony Orchestra to explore creative alternative approaches to orchestral programming, and $310,000 in 1991 to the Minnesota Opera New Music-Theater Ensemble for its national residency program.

Since 1989, the Fund has invested more than $11 million in its **LITERARY ARTS** program. Major components include: (1) The **Lila Wallace-Reader's Digest Writers' Awards** program through which authors selected by an anonymous panel of experts are given $35,000 per year for up to three years to support their writing activities, (2) **The National Writer's Voice Project** ($2.75 million to the YMCAs of the USA in 1990), to establish literary arts centers in selected YMCAs around the country and fund a national tour of well-known authors to the centers (The 1991-1992 chair is E.L. Doctorow.), (3) The **Lila Wallace-Reader's Digest Literary Publishers Marketing Development Program** ($3.0 million to the Council of Literary Magazines and Presses in 1990), to develop effective marketing expertise in nonprofit presses and literary magazines, and (4) the **Lila Wallace-Reader's Digest Writing Fellows** program, administered by the Woodrow Wilson National Fellowship Foundation ($1.8 million in 1990), provides extended residencies for noted American authors at small liberal arts colleges that are generally unable to provide such experiences for their students, faculties and communities. The Fund also supported a host of literary events and programs at specific sites such as: the Miami International Book Fair ($80,000 in 1990, $260,000 in 1991); Bumbershoot®, The Seattle Arts Festival ($40,000 in 1991); the Guadalupe Cultural Arts Center ($40,000 in 1991); the publication of American poetry and verse ($90,000 to The Library of America in 1991), and posters combining poetry with visual art for buses and subways in 16 cities ($70,000 to Streetfare Journal in 1991).

Fourteen grants since 1989 totaling nearly $10.9 million supported **MULTIDISCIPLINARY** programs. A grant of $5 million in 1990 to the National Arts Stabilization Fund established the Lila Wallace-Reader's Digest Arts Stabilization Initiative to strengthen 15 organizations representing and serving New York's diverse cultural communities, such as Ballet Hispanico, the Boys Choir of Harlem, Pan Asian Repertory Theater, the Caribbean Cultural Center, etc. The Association of Performing Arts Presenters in Washington, D.C. has received $4 million to establish the Lila Wallace-Reader's Digest Arts Partners Program to fund college and university performing arts presenters throughout the country to commission new works, establish artist residencies, and work with local community organizations in strengthening relationships between artists and communities. Other grants include $300,000 (1991) to the Walker Art Center in Minneapolis to establish extended residency programs, $300,000 (1990) to the Washington Performing Arts Society for its Family Programming Initiative, and in 1989 $200,000 to Appalshop in Whitesburg, Kentucky for national tours of its Roadside Theater and American Festival project and $200,000 to Dance Theater Workshop for its National Performance Network of alternative performing arts centers.

With 34 **VISUAL ARTS** grants since 1989 totalling over $10.4 million, the Fund has (1) established a program providing international and related U.S. residencies for American artists ($3.1 million grant to Arts International, the International Institute for Education, in 1991), (2) made possible the presentation of high quality exhibitions of fine art in small and rural communities through grants, for traveling exhibitions, of $1 million (1990) to the American Federation of Arts for Art Access and $1 million (1990) to the Mid-America Arts Alliance for ExhibitsUSA, (3) supported aesthetic and scholarly explorations of the American craft field (for example, $500,000 to the American Craft Museum and $200,000 to the Oakland Museum of Art in 1991); and (4) funded numerous exhibitions that explore the diverse cultural heritages that enrich the American art scene (in

1991, for example, $500,000 to the Mexican Museum in San Francisco for exhibitions reexamining Mexican-American culture, $300,000 to the New Orleans Museum of Art for an exploration of the development of the Arts in the South, $200,000 to the Chicago Historical Society for the first retrospective of the works of Archibald Motley, Jr., and $200,000 to the Jewish Museum in New York for exhibitions highlighting the changing relationships between African-Americans and American Jews).

The Fund has contributed over $9.3 million to the DANCE field through 42 grants since 1989 to dance companies and institutions throughout the country. Grants have supported commissions, revivals, and reconstructions of important dance works. The Fund has also supported extensive touring, residencies, and other education and outreach activities that have helped make modern dance available throughout the country. Dance Theater of Harlem received $1 million (1990) to help stabilize operations and reduce financial liabilities. A number of groups have received grants to support touring and residency activities, including Feld Ballets ($200,000 in 1989 and $675,000 in 1991), Merce Cunningham and Paul Taylor Dance ($600,000 each in 1991), and Dance Theater Workshop ($600,000 in 1990). A grant of $500,000 was awarded to the John F. Kennedy Center for the Performing Arts in 1990 to commission and produce a new ballet from each of six outstanding regional repertory companies. Other grant recipients (under $500,000) include Alvin Ailey American Dance Theater, American Ballet Theatre, American Dance Festival, Dancing in the Streets, Garth Fagan Dance, Jacob's Pillow Dance Festival, Margaret Jenkins Dance Studio, Trisha Brown Dance Company, Mark Morris Dance Group, Martha Graham Dance Company, Pentacle and Susan Marshall & Company.

The Fund has contributed over $6.4 million to ARTS EDUCATION programs since 1989, supporting programs such as: (1) a Lincoln Center Institute collaboration with Columbia University's Teachers College and Harvard University's Project Zero in an Evaluation and Curriculum Development Project ($3.2 million in 1990), (2) an endowment fund established at Studio in a School ($2 million in 1990), (3) a CalArts four-year model program of collaboration with community arts organizations in the greater Los Angeles area ($545,000 in 1990), and (4) a National Guild of Community Schools of the Arts program to strengthen and enhance the technical assistance it provides Guild members ($623,000 in 1991).

The Lila Wallace-Reader's Digest Fund is committed to promoting the vitality of the arts nationwide. The extent of that commitment is evidenced by breadth, depth and extraordinarily high quality of the program described above. The Fund is truly an outstanding contributor to the excellence, growth, and availability of the arts in the United States.

20) Earl Scruggs: Born 1924, Flint Hill, NC. Banjo Player - was an overnight success at the Grand Ole Opry. Throughout the nation, largely unnoticed by the more commercial world of country music, a veritable "bluegrass revolution" got underway as both fans and musicians became attracted to the music. Scruggs prolonged the "bluegrass revolution" when he left the Blue Grass Boys and formed his own band with partner Lester Flatt. Known as Flatt and Scruggs and the Foggy Mountain Boys, they began a successful performing and recording career throughout the fifties and sixties. First bluegrass band ever to play a concert at Carnegie Hall. Their first instrumental release was "Foggy Mountain Breakdown", thought by some to be one of the most famous bluegrass songs ever written. It was used as the theme song for the movie "Bonnie and Clyde" and was awarded an Emmy that same year. Their "Ballad of Jed Clampett" is the theme for the television show "The Beverly Hillbillies".

1) The Hon. Walter Annenberg & The Hon. Leonore Annenberg: Born 1908, Milwaukee. Former ambassador to Great Britain; Presidential Medal of Freedom in 1986; Presidential Gold Medallion for Humanitarianism; founder Annenberg Fund; trustee Metropolitan Museum; National Trust for Historic Preservation.

2) C. Douglas Dillon: Born 1909, Geneva, Switzerland. First chairman of the Business Committee for the Arts, chairman of both the board of trustees of the Metropolitan Museum of Art and the National Museum Review Board, the policy arm of the Institute of Museum Services. From 1980-86 a member of the National Council on the Arts.

3) Luis Ferre: Born 1904, Ponce, PR. Founder and president Board of Directors Museo de Arte de Ponce. After first trip to Europe in 1950, he became convinced of the importance for the development of his native Puerto Rico that its people have an opportunity to see, understand and enjoy works of art representing the best of Western culture. Throughout three decades Mr. Ferre's "philanthropic spirit and his devotion to art and to the welfare, both spiritual and material, of the people of Puerto Rico, have combined with his tenacity and unyielding sense of purpose to provide them a first-class institution of learning in which to hone their sensibility for the finer things of human creation." The Museum enjoys today international stature and esteem and is a source of profound pride for all Puerto Ricans, thanks to the early vision and constant endeavor of Luis Ferre, industrialist, philanthropist, leader of his people and patron of the arts.

4) Bess Lomax Hawes: Born 1921, Austin, TX. Director Folk Arts Program since 1977. Played a major role in virtually all of the major American folk movements since the 1940's, working in many capacities - artist/performer, songwriter, folk music teacher, college professor, scholar, festival organizer, and arts administrator. In 1975, she moved to Washington, DC to play a major role in the organization of the Bicentennial Smithsonian Festival of American Folklife, which itself laid the groundwork for much of the important progress in the field of folk arts in subsequent years. Through Bess' vision and leadership from 1977-92, the Folk Arts Program had a major, far-reaching impact on the field. During this time it has been estimated that financial support for the folk arts through federal state government funding increased tenfold, from $2 million to $20 million. Through her intelligence, foresight, confidence in the excellence of American folk artists, and deep commitment to democratic principles, she has left an indelible mark on American arts.

5) James Earl Jones: Born 1931, Arkabutla, MS. Tony Award, Best Actor - "Fences"; Academy Award, Best Actor, "Great White Hope", "Field of Dreams", portrayed Alex Haley in "Roots", guest

starred on "L.A. Law" and "Highway to Heaven", host for PBS' series of classic fairy tales and fables, "Long Ago and Far Away", title role in "Othello", Caliban in "The Tempest", Macbeth in "Macbeth", Prince of Morocco in "The Merchant of Venice"

6) Toni Morrison: Born 1931, Lorain, Ohio. Her five major novels: "The Bluest Eve", "Sula", "Song of Solomon:, "Tar Baby", "Beloved". Trustee of the NY Public Library, served on the National Council of the Arts for six years.

7) Robert Rauschenberg: Born 1925, Port Arthur, TX. Painter - One-man exhibitions 1951-Present, Group exhibitions 1951-Present. Works presented in galleries, museums and art festivals throughout the world. Pioneered the visual arts movement of the 1960's and 70's and is a foremost exponent of contemporary art. Designed and executed stage sets and costumes for Merce Cunningham Dance Company 1955-63 and for Paul Taylor Dance Company, 1957-59.

8) Robert Saudek: Television producer identified with cultural programing, his credits including "Omnibus","Profiles in Courage" and telecasts of the New York Philharmonic. Now serves as president of New York's Museum of Broadcasting.

9) Stephen Sondheim: Born 1930, NYC. Major works and accomplishments - Lyrics: "West Side Story", Gypsy", "Do I Hear A Waltz?", "Twigs", "A Funny Thing Happened On The Way To The Forum", "A Little Night Music", "Sweeny Todd", "Sunday In The Park With George", "Into The Woods". Honors - Pulitzer Prize 1985 for "Sunday In The Park With George", Tony Award 1988 for "Into The Woods", Grammy Award 1984 & 86.

10) Rise Stevens: Born 1913, NYC. Mezzosoprano. She made her first appearance with the Metropolitan Opera in 1938. She remained at the Met to sing, among other roles, Carmen and Oktavian until 1961; she retired in 1964.

11) Paul Taylor: Born 1930, Alleghany County, PA. One of this country's pre-eminent creative artists in the field of dance. His works, over forty in number, encompass a broad canvas. Perhaps more than any other living American master choreographer, Paul Taylor charts the American psyche. Has been the recipient of dozens of awards and honors, including the highest honors from the French Government, and the MacArthur Fellowship -- he and Merce Cunningham were the first two dance artists to be selected as MacArthur fellows.

12) Robert Venturi & Denise Scott Brown: Born 1925, Philadelphia, PA; born 1931, Nkana, Zambia (married in 1967). Major works and accomplishments: Lewis Thomas Laboratory for Molecular Biology, Princeton University; extension to the National Gallery, London, England; San Diego Museum of Contemporary Art,; Seattle Art Museum. Mr. Venturi, whose career as architect, city planner, and designer of furniture,

interiors, graphics, and exhibitions spans forty years, is internationally recognized as the father of Post-modernism. His writings, in addition to his design work, have greatly influenced a generation of architects and have profoundly shaped the profession's view of architecture. One of his revolutionary ideas is that architecture should build upon vernacular, popular, and historical sources - has been inspired by the work of Jasper Johns and Robert Rauschenberg, effectively synthesizing the commercial with high art.

13) Lila Wallace - Reader's Digest Fund: Committed to excellence in programming and dedicated to identifying and supporting worthy recipients across the country - with over 200 grants totalling more than $78 million since 1989. A major contributor to the performing, visual and literary arts in the United States: more than $11 million to the literary arts, 18 million to the theater, 9 million to dance, 11 million to music, 10 milion to multidisciplinary arts, 10 million to the visual arts, and 6 million to arts education.

14) AT&T Foundation: supports arts initiatives nationally for the past seven years. Over the past two years, it has supported dance, painting, literature, and theater. Over 100 American cities are on the AT&T Dance Tour; music has benefitted from two new programs: Meet the Composer/AT&T Jazz Program; a six-city tour of Hispanic and Contemporary African artists, Native American and Comtemporary Japanese art; and in theater, The AT&T New Plays for the Nineties and AT&T:OnStage Classics.

15) John Cage: Born 1912, Los Angeles, CA, composer. Commissions: Ballet Society to write "The Seasons", write work for 2 prepared pianos/TWO PIANOS, "Cheap Imitation for Full Orchestra". Recipient award for extending boundries of musical art/National Academy of Arts & Letters 1949, 1st prize Woodstock Art Film Festival for score of "Works Of Calder", Guggenheim fellow, 1949.

16) Erick Hawkins: Born 1909, Trinidad, CO, dance. A formidable background--as Harvard student of Greek classics, a student of George Balanchine in the very first year of Balanchine's school in the United States, first male dancer in Martha Graham's company, and eventually as an artist with his own unique developed aesthetic and form of training. His life's work has been influenced by the majesty of the American landscape, American Indian cosmology and Eastern philosophy, but it is deeply American in its celebration of the human spirit.

17) Marilyn Horne: Born 1934 in Bradford, PA. Unlike most other artists, Ms. Horne received her musical training in this country. She began her career dubbing Hollywood sound tracks for famous actresses. At 21, America discovered a winner on Arthur Godfrey's Talent Scouts. American premieres of Rossini's "La Donna del Lago" and "Tancredi" with Houston Grand Opera. First performance, after 275 years, of Vivaldi's "Orlando Furioso" at Verona. Igor Stravinsky dedicated his last work to

Ms. Horne. Metropolitan Opera debut in "Norma"; first artist to bring Handel to the Met, coinciding with the Met's 100th anniversary and Handel's 300th birthday. Two White House "Command Performances".

18) Roy Lichtenstein: BOrn 1923, NYC. Painter and Sculptor. Pioneered with Andy Warhol and Robert Rauschenberg the Pop-art movement of the 1960"s. Works included in collections of U.S. and international museums.

19) David Rockefeller: Born 1915, NYC. Culture, education, and public-private partnerships have been long-term interests of Mr. Rockefeller. Helped form the Chase Manhattan art program and continues to serve as a member of the Chase Art Committee. He proposed and helped create in 1967 the Business Committee for the Arts. Currently active in numerous business and not-for-profit projects engaged in a broad range of international, governmental, philanthropic, civic, and cultural affairs.

20) Earl Scruggs: Born 1924, Flint Hill, NC. Banjo Player - was an overnight success at the Grand Ole Opry. Throughout the nation, largely unnoticed by the more commercial world of country music, a veritable "bluegrass revolution" got underway as both fans and musicians became attracted to the music. Scruggs prolonged the "bluegrass revolution" when he left the Blue Grass Boys and formed his own band with partner Lester Flatt. Known as Flatt and Scruggs and the Foggy Mountain Boys, they began a successful performing and recording career throughout the fifties and sixties. First bluegrass band ever to play a concert at Carnegie Hall. Their first instrumental release was "Foggy Mountain Breakdown", thought by some to be one of the most famous bluegrass songs ever written. It was used as the theme song for the movie "Bonnie and Clyde" and was awarded an Emmy that same year. Their "Ballad of Jed Clampett" is the theme for the television show "The Beverly Hillbillies".

21) Robert Shaw: Born 1916, Red Bluff, CA. Music Director Emeritus and Conductor Laureate of the Atlanta Symphony Orchestra, Robert Shaw has done more than any other living individual to elevate the quality of choral music performance in America. Through world-wide touring and extensive recording, the Chorale's performances inspired an entire generation of choral conductors, and raised the standard of choral performance to new heights. From his early work preparing choruses for Arturo Toscanini and Bruno Walter, through his leadership of the Robert Shaw Chorale and his orchestral work with George Szell and the Cleveland Symphony, Mr. Shaw has always given unselfishly to the cause of music. As a minister's son and a devoutly religious man, everything he has done has been imbued with a deep sense of caring not only for the music but for the people involved in its creation and performance.

22) Wallace Stegner: Born 1909, Lake Mills, Iowa. Has enjoyed a uniquely distinguished career as a teacher and editor, and as a writer of brilliant fiction and non-fiction. For citizens in the American West, Stegner's has been "the prime voice for good sense in social and environmental matters since the 1940's. Westerners to some very considerable degree learned to see and understand themselves in the mirror of his work." In 1946 he became director of the creative writing program at Stanford University, building it into one of the most important and effective programs in the nation. His publications form the most impressive and useful body of work written about the West by any individual.

23) Billy Taylor:: Born 1921 in Greenville, NC. Dr. Taylor is an acknowledged world-class jazz pianist and national figure in music and the arts in general. The list of jazz greats with whom he has performed either in live concerts or in recordings his voluminous. Still, in other ways he has touched the lives of many musicians, both young artists and veterans in the field. Founder and president of the "Jazzmobile" outreach program in New York. Spontaneously composed jazz is the classical music of America, in Taylor's opinion.

24) Robert Wise: Born 1914, Winchester, IN. Film director: "Two for the Seesaw", "The Sound of Music", "West Side Story", "The Andromeda Strain", and "Star Trek". Academy of Motion Picture Arts and Sciences nominated him for Best Editing for "Citizen Kane", Best Director for "West Side Story" and for "The Sound of Music". Council member for The National Endowment for the Arts 1970-76.

National Medal of Art 1992 [3d Draft]

AT&T Foundation

for supporting exemplary arts projects in cities throughout the nation, particularly in the realms of dance touring, original drama, music composition, jazz, and visual art.

Denise Scott Brown

for her teaching, writing and design, which helped inspire American architects to transcend the limits of modernism.

Marilyn Horne

for singing at its grandest, bringing such composers as Rossini and Handel to opera stages throughout America and the world.

Allan Houser

for creating sculpture that echoes the heritage of Chiricahua Apache chiefs yet speaks in the language of the visual arts to all humankind.

James Earl Jones

for showing audiences the power of human aspiration through his many heroic characterizations, from the heavyweight in "The Great White Hope" to the curmudgeon in "Field of Dreams."

Minnie Pearl

for bringing the musical wit and rustic wisdom of "Grinder's Switch" to the nation through the auspices of the Grand Ole Opry --and with the irreplaceable aid of Sarah Cannon.

Robert Saudek

for blazing video trails on the original "Omnibus" series and for preserving glimpses of television's infancy for posterity through the Museum of Broadcasting.

11 a.m 6/30

Earl Scruggs

for leading the "bluegrass revolution" and picking his banjo way from Nashville to Carnegie Hall.

Robert Shaw

for setting new standards of excellence for choral music in America and bringing beauty to multitudes of listeners both with his Chorale and as guest conductor with hundreds of ensembles.

Robert Venturi

for finding new substance in historical and vernacular forms, and leading a generation of architects and designers as "the father of post-modernism."

~~Lila Wallace~~ - Reader's Digest Fund

for more than a decade of commitment to enhancing American culture by aiding arts projects across the land, especially in the performing arts, literature and the arts in education.

Robert Wise

for his command of cinematic skills that ranged from editing "Citizen Kane" to directing "West Side Story," thus broadening America's understanding of the world through entertainment.

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this love that Coleridge called him a "motiveless malignity." Yet, surely, Iago's animating impulse is a hatred of other people's consummated affection by one incapable of love himself. Walken's disgust and loathing upon watching Othello and Desdemona embrace transmitted this motive in a manner that made my flesh crawl. It is one of many things in this flawed but riveting production that are imprinted indelibly on my mind. ●

Herbert Muschamp on Architecture

American Gothic

After an hour in Italy, I wish I'd become an architect. After a week, I begin to think it's not too late. When I get home, I'll take some stones, pile them up, cover them with stucco, paint my wall a nice earth color, let it age, plant a vine to spill over the top, have a fountain bubbling nearby, and invite everyone over for an *aperitivo*. The spell of those old stones can hold me clear across the Atlantic. Then I hit Kennedy, and the futility starts to set in; and soon I'm slouched in the back of a broken-down cab, gazing from the expressway over spec housing, gutted factories, commercial strips, and mostly other cars. *Arrivederci*, architecture.

That's the moment when I grasp the architecture of Robert Venturi and Denise Scott Brown. The blissful revelation that real buildings can be prettier than postcards, and the rude awakening from the illusion that their effects can be duplicated anywhere with ease: Venturi and Scott Brown's buildings embody those states of mind simultaneously. Their buildings start out as shrines to the glories of Western tradition that made Italy every young architect's spiritual home. Then the forms are filtered through a sharp, unsentimental awareness that people came to this country to get away from the conditions that made those glories possible. Then they push beyond that deflating idea to see what can be made from the conditions we've created. No place for architecture? Let's have architecture anyway.

Finally, this past May, Venturi was awarded the Pritzker Architectural Prize. If the Pritzker were as distinguished an award as it's cracked up to be, it would be a scandal that Venturi had to wait in line behind such lesser talents as Philip Johnson and I. M. Pei, and that the prize was not made jointly to Scott Brown, his partner for twenty-five years. (John Rauch, a partner largely responsible for the business end of things, left the firm in 1988.) But the timing of the award is useful. This is the twenty-fifth anniversary of the publication of Venturi's *Complexity and Contradiction in Architecture*, the "gentle manifesto" that set the Post-Modern movement in motion. And it is good to be reminded, now that this movement has run out of the hype that passed for steam, that these begetters of Post-Modernism neither coined the term nor shared the values, at once mincing and crude, that the term came to denote.

Though Venturi was the pivotal figure in nullifying the Modern movement's declaration of independence from history, he was careful not to repeat the error by declaring his independence from a movement as historically rooted as Modernism itself. Modern forms dominate his influential early work. I grew up around the corner from the Philadelphia home that Venturi designed for his mother in 1962, a building often cited as the birthplace of Post-Modernism's revival of tradition. Could have fooled us. With its angular profile, flat surfaces, and quirky windows, the house stood aesthetically on the Modern—that is, the wrong—side of the tracks from the Norman, Georgian, and Tudor mansions where the rest of the neighborhood was living out its upscale fantasy version of William Penn's Greene Countrie Towne. Today, after the Post-Modern deluge of cornices, porticoes, and Corinthian columns, it's hard to see why Guild House, Venturi's 1963 home for the elderly, once had Modernists in an uproar. The building's unorthodox details, such as the small cuts at the roof line that reveal the front elevation to be a facade, or the fat round column at the entrance, only subtly contradict the initial impression that Guild House is an ordinary dumb Modern block of brick.

More important, Venturi's use of un-Modern forms did not so much contradict as resuscitate Modern ideals. His use of sign language from suburban America extended to our own backyard the aesthetic affinity that Modern architects such as Gropius and Le Corbusier once

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felt for the craft works of exotic and primitive cultures. In drawing on this vernacular, Venturi continued the honorable Modern aim of pushing the gentlemanly art of architecture further along in a democratic direction.

Still, however gentle his intentions, Venturi knew how to jolt. He and Scott Brown bid goodbye to Good Design and headed for Las Vegas. They called their buildings "billdingboards," and they spoke of the need to "accommodate" public taste instead of trying to reform it. Tossing aside Modernism's moral stake in "honestly" expressed architectural structure, they spoke of buildings as "decorated sheds," and proceeded to decorate exterior walls with stars, stripes, checks, words, and floral patterns lifted from grandma's sofa.

These flamboyant polemics soon got Venturi and Scott Brown pigeonholed as purveyors of architectural kitsch, a reputation they have been at some pains to counter over the years. Venturi has written that "I would like to make it plain that I consider myself an architect who adheres to the Classical tradition of Western architecture." He is right to insist that his buildings are more than pop cartoons. But why use the term "Classical" to describe an architecture so profoundly at odds with the ideal of order that the term has come to connote? Of course, Venturi and Scott Brown are sympathetic to the traditional association of Classicism with Jeffersonian democracy, even (or especially) in its knock-off version as a Colonial motif for diners and motels. They are populist humanists. Also, Venturi has long found inspiration in sixteenth-century Mannerism, a period when architects pushed the grammar of the Classical orders past orderly bounds. Yet, as John Shearman has observed, Mannerist architecture owes as much to Gothic as to Classical sources. And it has always struck me that the most telling precedent for Venturi and Scott Brown's ideas is the Victorian rage for Venetian Gothic kindled by that arch anti-Classicist, John Ruskin.

Venturi's conception of complexity and contradiction is often taken as an expression of the disorderliness of modern life. (Rudolf Arnheim, for instance, dismissed *Complexity and Contradiction* as little more than a symptom of modern pathology.) But for Ruskin it was precisely through order that modernity showed its ugly face. In his own ungentle manifesto, *The Stones of Venice,* Ruskin begins his attack on Classicism ("this pestilent art of the Renaissance") by denying that architecture has anything to do with order. "I would not impeach love of order," Ruskin wrote; "it is one of the most useful elements of the English mind; it helps us in our commerce and in all purely practical matters; and it is in many cases one of the foundation stones of morality. Only do not let us suppose that the love of order is love of art."

For Ruskin, Gothic architecture is not primarily a matter of soaring heights, arched windows, and slender columns that admit light and allow a more open ground plan. Nor does he view Gothic buildings as examples of structural rationalism, as Viollet-le-Duc viewed them. On the contrary, for Ruskin "The Nature of Gothic" lies in such qualities as Savageness, Disturbed Imagination, Generosity, and Love of Change. He delights in the rich variations of Venetian tracery, startling juxtapositions of pattern, encrusted marble surfaces, composite styles. He applauds the architects of the Doge's Palace for not caring whether the large windows on the Molo facade are horizontally aligned:

> A modern architect, terrified at the idea of violating external symmetry, would have . . . placed the larger windows at the same level with the other two. . . . But the old Venetian . . . suffered the external appearance to take care of itself. . . . And I believe the whole pile rather gains than loses in effect by the variation thus obtained in the spaces of wall above and below the windows.

A century later Venturi showed the same disregard for symmetry in allowing the internal program to affect the size and placement of the windows on the facade of his mother's house.

For Ruskin, the Doge's Palace was "the central building of the world," because of its fusion of Byzantine, Gothic, and Classical elements. For me, the Lewis Thomas Laboratory, one of four buildings Venturi and Scott Brown have designed for Princeton University, is the central building in their oeuvre to date, because of the ducal scale on which it pulls together the trio of sources that typically figure in their work: historical allusion (in this case, William Butterfield's Victorian Gothic Revival churches), vernacular forms (New England textile mills), and cues from contemporary art (Robert Kushner's Pattern and Decoration painting from the late 1970s).

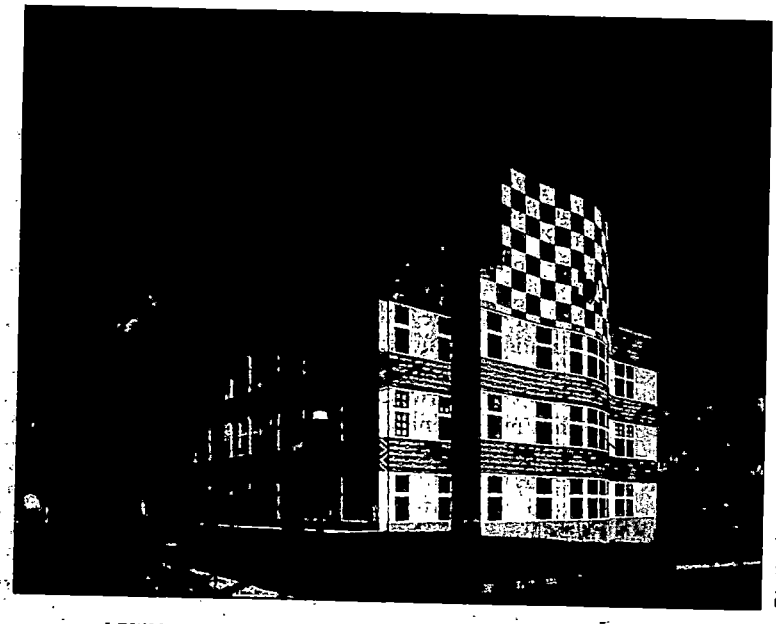


Photo by Matt Wargo

LEWIS THOMAS LABORATORY, PRINCETON UNIVERSITY

Thomas Lab, completed in 1986, is the ultimate decorated shed. It is a giant, 140,000-square-foot rectangular box wrapped up in visual candy: four kinds of check and diaper patterns, executed in polychrome brick and cast stone ornamental brick bands, divide the building's three laboratory floors; rows of square-paned windows, set off by warm stone, weave a tartan of solid and void in acceptably Modern fashion. Bold red checks cover the massive mechanical services floor above the labs; the imposing scale of this floor recalls the top-heavy upper stories of the Doge's Palace, a resemblance that is heightened by the large air-intake ducts that puncture the lab's main facade.

The collage of patterns does not quite bring the building down to human scale; I doubt that Venturi wanted it to. Like a grade school glimpsed for the first time through a young child's fearful eyes, Thomas Lab is Gothic in more than its decorative details. While no cries are heard from tortured prisoners, the ominous, blind sockets of the air ducts hint at potentially ghastly results from the experiments in genetic engineering that are carried out behind the walls. But these whiffs of the sinister are more than dispelled by the building's rosy palette, and by such comic details as the truncated ogee arch at the entrance. Lopped off just beneath the crown as if by careless retrofitting, the portal ushers the visitor into a stately home lately converted into a reformatory for the criminally tasteful.

Thomas Lab was a collaboration be-

tween Venturi's firm and Payette Associates, a firm with previous experience in the design of laboratory buildings. Venturi's contribution was primarily decorative; the rationale for his forms is visual and associational rather than structural and programmatic. This is a problem only if you think that structure should dictate form. It would not have been a problem for Ruskin, long reviled by Modernists for his proclamation that "ornament is the principle part of architecture." And it was Venturi's idea of architecture as a decorated shed that marked the decisive break with the Modern canon.

That canon was largely based on one elementary idea: the desire to eliminate the nineteenth-century schism between architecture and engineering. To "create architecture out of building," in Neal Levine's phrase, instead of regarding architecture as separate from or opposed to methods of construction: this was the great Modern task. But for second-generation Modernists, the task no longer called for major invention; there was little to do but play out variations on the theme. Venturi's book got architecture out of that bind by asking, Why should the outside look like the inside? They are not the same thing. Buildings do more than stand up; they occupy vision as well as ground. Forms don't have to follow functions; they can also perform functions of their own.

The message was liberating, but not anarchic. It arose organically from the Modern premise. Venturi and Scott Brown, too, have made architecture out of building; but for them building is not synonymous with engineering. It refers rather to those forms that have been denied a place in architecture's hierarchical scheme of things: resort hotels, storefront churches, restaurant chains, highway attractions. The function of their forms is to collapse this hierarchy, often into a single image. Thus, an early unbuilt project for the National Football Hall of Fame affixed an electronic billboard to a Romanesque chapel. The notorious gold "antenna" designed for the roof of Guild House served as a piece of abstract sculpture and as a sign of television's importance to the building's elderly residents. The freestanding pillars in the forecourt of Gordon Wu Hall, their first commission for Princeton, are at once a pair of spheres atop rectangular solids, a jolly cartoon version of a picturesque suburban gate post, and a double echo of the Altar of Fortune designed by Goethe for his Weimar Garden (so blessed a campus must have two altars of fortune).

The layering of associational meanings, the precedence of vision over structure, the playful ordering of forms: these are the ingredients of an American Picturesque, an architecture that seeks to make of the built-up American landscape what eighteenth-century designers brought to English gardens. And it restores to the picturesque its lapsed philosophical dimension as an aesthetic quality "between the Beautiful and the Sublime." For Venturi and Scott Brown, the power of the sublime does not lie with God or Nature, it resides in the Market, with its awesome, leveling assault on the life of the mind. In its buildings, conventions of beauty—of abstract geometric forms, of old world charm—are repeatedly thwarted by glaring commercial interruptions. Soon after Thomas Lab opened, the joke went round that the building's bold checked pattern was a quote from a bag of Ralston pet food: laboratory animals are, after all, the building's only full-time residents. In fact, the firm had employed a similar pattern several years before in its addition to the Oberlin College art museum. But though the pattern may derive from such lofty sources as Butterfield, the scale of its application evokes commercial billboard graphics. (Don't be a paleface; the Oberlin addition rebukes its tasteful Classical neighbor.)

The market is not only a destructive power. It can also be a force for freedom—from dogma, from complacency, from the socially fragmenting pressures of privilege. Wu Hall is clad with bright orange brick. It's not a pretty brick; compared with the patina of the surrounding quadrangles, it looks commercial, more warehouse than college dining hall. One look and you think, Why didn't they use *old* brick? It would have cost the same and it would have made a better fit. Another look and you recognize that it's not meant to make a better fit. The building is a meditation on the cost of fitting in too well in a privileged enclave ringed by a protective industrial corridor. We can summon up the magic of old world stones well enough, but it takes more than money. It takes a willingness to shut our eyes to where the money comes from, as graduates who hope to live in places this lovely will discover soon enough. Before the ivy begins to creep over our minds, Venturi and Scott Brown break in with a word from our sponsors.

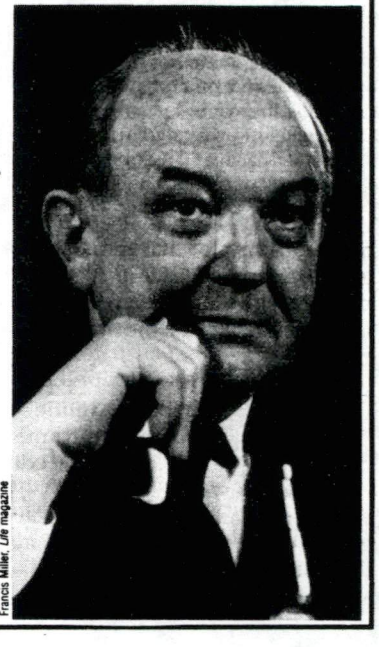
Clearly the Princeton buildings bear little resemblance to what many Modern architects considered "social" architecture: the design of affordable housing, the provision of open space, the planning of entire cities according to rational, humane principles. The social signif-

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icance of Wu Hall is wholly symbolic. But in fact architecture has been almost wholly consigned to the symbolic level by the increasing privatization of urban life in recent decades. As Scott Brown writes in her new book, *Urban Concepts* (Academy Editions/St. Martin's Press), "Planning is like a haunted house since we have had Nixon and Reagan." Largely reduced to the role of rubber-stampers for private development initiatives, today's departments of city planning bear little resemblance to the politically empowered agencies that inspired gifted architects of Scott Brown's generation with the ideal of public service.

Urban Concepts presents a selection of the firm's urban design schemes for Miami, Memphis, Princeton, Minneapolis, and other American cities, along with Scott Brown's penetrating analysis of the factors that were reckoned with in each case. What are the social stakes? Who are the constituents for design? What are the limits of architectural solutions? "Who decides what is pro bono publico?"

The book is a polemic as well as a portfolio. Scott Brown presents this work to illustrate the point that the work of her firm has always been strongly rooted in contemporary social concerns. It is not just formal maneuvers. With or without public support for planning, Scott Brown believes that individual buildings can aspire to the social dimension of a plan for regional development. Indeed, she feels that the division between architecture and planning is bad for both professions. For Scott Brown there is a "sociological imagination" as well as a visual one, and architects and planners must embrace both. She objects that Venturi

> was not considered an "urban designer" at Penn, because he dealt mainly with individual buildings. I found this outlook ridiculous and still do. Whether a building or building complex is "urban design" or not seems to me to lie not in its size or its connectedness to other buildings, but in the way it is approached. A suburban home can be a piece of urban design, even a teaspoon can be urbane, and a downtown multistory development can look as if it were designed to rise from a green field.

Scott Brown also has a personal ax to grind: a trained architect as well as a planner, she wants to remind us that she is a full collaborator with Venturi in all of the firm's projects.

Hennepin Avenue Entertainment Centrum, an unrealized 1981 redevelopment plan for a major street in downtown Minneapolis, is a good example of Scott Brown's methods for bringing architectural cohesion to a diverse cityscape without sacrificing its diversity. By the time the firm was hired, this former boulevard of legitimate theaters and movie palaces had fallen on hard times, a casualty of the suburban malls. Proliferating peep shows, bars, adult book stores, and rundown hotels had made the street a target for civic cleanup. The risk was that the street's rich architectural mix, including several historic theaters, would be razed to allow the spread of office towers from the adjacent central business district. "The pressure will be to exchange the red silk petticoat image of Hennepin Avenue for a gray flannel one," Scott Brown's report cautioned. "Although a gray flannel image may be suitable to, and a valid requirement of, new office and hotel complexes on Hennepin Avenue, this image on the Avenue as a whole would not benefit the city at large." The plan sought to revive the street's former glory as a regional Rialto, and encourage new development consistent with that aim.

Obviously, as Scott Brown saw it, the market was not the villain here. The market created the buildings and the uses that she wanted to protect, and would be instrumental in reviving them. Her plan sought to preserve, through design control, an environment that once existed without it. In this, it resembles the approach of the nineteenth-century Viennese planner Camillo Sitte, who also sought by deliberate artistic means to hold on to a vanishing culture threatened with extinction. Indeed, if Ruskin is the pertinent antecedent for Venturi and Scott Brown's buildings, Sitte is the philosophical precursor of their urban projects.

For Sitte, too, order was the bane of Modern life. "Modern systems! Yes! To conceive everything systematically, and never to deviate a hair's breadth from the formula once it's established, until all genius is tortured to death, all joyful sense of life suffocated, that is the mark of our time." Sitte's mission was to protect the irregularities of the older, artisan city from further encroachment by the civil engineer's grids. The off-center placement of civic statues, the non-axial organization of town squares and the streets leading into them: by such archaic devices Sitte hoped that new urban development could proceed according to what he considered the "artistic principles" of the medieval city.

Scott Brown also employs analysis and prescription to create effects that initially developed without their aid. But her effects hold a different message. Sitte sought an ideal of cultural unity. An ardent Wagnerian, he wanted architects to create an urban *Gesamtkunstwerk* designed to steep citizens in awareness of a common cultural heritage. For Sitte, the focus of urban design was the town square. In this social space, streets and people would converge, submerging individual differences in the common pool of community. Scott Brown's aim, by contrast, is to strengthen the ideal of pluralism against creeping homogeneity. For her, the urban focus is the street, a line that cuts across urban differences—skyscrapers, department stores, skid rows, peep shows, Chinese restaurants, parks adorned with the statues of forgotten generals—the entire range of what she calls "taste cultures."

Squares are closed, streets are open, and subject to every force of change. The Hennepin Avenue proposal involved the study of existing buildings and their uses, transportation systems, and growth patterns for the central business district and the metropolitan region. Its recommendations included traffic routes, designs for bus stops, plazas, and skywalks, and the development of design guidelines for future construction. But the main goal of the plan was to give the street a strong visual "entertainment" image. "Sparkle trees," their lofty metal branches festooned with reflecting discs, were designed to line the street at curbside and create "a framework within which the variety will appear complex and not ugly." With the delicacy of Gothic tracery, the trees formed the bones of a honky-tonk chapel for which the street's bright lights and neon signs would provide the stained glass.

The key to this work is that it emphasized perception over construction. Seedy the street may have become, but, as Scott Brown pointed out, Hennepin Avenue "is certainly not dead. . . . It has a definite character and one that has great potential." The design proposed to develop the potential by helping people to recognize the character, to see beauty and vitality where they might otherwise see only squalor and decay. This approach is miles away from the standard Post-Modern practice of cribbing from European forms. Instead of plopping down an imported temple, the plan sought to raise a temple from the materials at hand. We may not have the means to create a Sainte Chapelle, it said, but the reds and the blues of our neons have their own radiance. We need not romanticize the anonymous craftsmen of the Middle Ages, when our sign-makers, display artists, even peep-show operators can do wonders with windows.

Like all of the urban schemes presented here, this one shows the mark of one of Venturi's best-known dictums: "Main Street is almost all right." This idea

broke so radically from the Modern prescription to bulldoze cities into blank slates for "total design" that it is easy to miss the curiously Modern thinking behind it. Subtle changes in street lighting, signs, curb lines: What could be closer to the Miesian aesthetic of "almost nothing"? What could be more "less is more" than Scott Brown's belief that pluralism is best accommodated by minimal means? And the underlying idea behind this design—that economic forces should not be spurned but rather channeled toward humane ends—was the central principle on which the Bauhaus was founded.

Scott Brown was not the first to focus attention on the small scale. In the early '60s Jane Jacobs dealt the death blow to the large-scale urban development that Modern architects favored. And Scott Brown's concepts are vulnerable to the same criticism that Lewis Mumford hurled at "Mother Jacobs's home remedies for urban cancer." It's all very well to delight in the colorful threads of the urban fabric. The danger is that enchantment with the small scale can resign us to our failure to deal effectively with large-scale issues of housing, transportation, economic growth, and their impact on the environment. Who cares whether Main Street is almost all right when our urban policies are almost all wrong?

A more serious objection to Scott Brown's approach is that pluralism may be as pernicious a myth as Sitte's Germanic monoculture. It is fine to value diversity, but the risk then arises of creating an image of diversity beneath which the consolidation of economic power and social uniformity can continue as before. True, Scott Brown's approach will not produce the scorched earth policy practiced by Modern architects. The risk with her approach, however, is that it could act like a neutron bomb, preserving the varied texture of cities while encouraging the further displacement of the subcultures responsible for creating the variety in the first place. Or what if those cultures don't want to provide our local color? In the years since Jacobs wrote so lyrically about Mom and Pop candy stores, many of us have found ourselves thinking we would rather watch cities subside into natural ruins than see them turned into theme parks. What's to prevent our appetite for "taste cultures" from turning the city into an endless yuppie smorgasbord of cultural tastes that somehow all taste the same?

Scott Brown is hardly unaware of these problems ("yuppie" is a dirtier word in her lexicon than it is in mine). The great strength of her book, in fact, is that it gives us a framework in which to examine them. What are the alternatives to the "theme park" city? Would we prefer cities to continue along their present course as theme parks of the apocalypse? Should we retreat to the theme parks of social atomization furnished by the suburbs? *Urban Concepts* does not settle these questions. What it offers instead is a guide to the process of eliciting preferences. As such, the book's most valuable service may be to bring back to the table the awkward topic of taste.

Do we care? Is this a major urban issue? The bridges are crumbling, senior citizens are sleeping in the subways, and our thoughts should turn to *taste*? Yes, because architecture is a social art, but it is not sociology. It is a partner of social policy, but it is not a substitute for it. Buildings cannot create ideal societies, but if they are to embody social ideals then the issue of taste cannot be avoided, because taste is where art and sociology meet. "Tell me what you like," as Ruskin bluntly put it, "and I will tell you what you are." The question that Venturi and Scott Brown have consistently asked is how architecture, as a social art, can tell us what we are as a society.

Classicism has enjoyed an honored claim as a style for modern democracy because in theory it is a style of orders and laws, and therefore ideal for a civilization that places the rule of law over the rule of men. This was an Enlightenment proposition: the geometric abstraction of late eighteenth-century Neoclassicism proclaimed an affinity with the impersonal laws of nature, and with the "natural" order of human society that philosophers expected to uncover. Two shifts in architecture mark this idea: in style, from Baroque to Neoclassicism, and in building type, from churches and palaces to public and institutional buildings.

The Classical laws are "above taste," as the law of gravity is above opinion. But it was to subjective taste that the architects of the Enlightenment had to appeal, for with the eclipse of palaces and churches and the authority they exerted, taste became the basis of the social contract on which architectural forms acquire moral significance. In theory, proper cultivation will ensure that taste will concur on correct forms. The role of the academies is to apply the theory. Under academic tutelage, the taste of individuals will converge, like the radial avenues leading toward the Neoclassical public buildings that occupy the center of Ledoux's ideal town of Chaux. The pattern repeated itself in the 1920s, when the Modern movement coalesced around the New Objectivity of Hannes Meyer, Mart Stam, Walter Gropius, and Mies van der Rohe. Once again the associative value of scientific truth was invoked to elevate form above taste; and soon, the academy, this time the Museum of Modern Art, again undertook public instruction.

But what if you weren't convinced? Ruskin's problem with Classicism was not the Modern objection that ancient forms are wrong for modern uses; he objected that the analogy of architecture with science was simply false. "Our architects gravely inform us that, as there are four rules of arithmetic, there are five orders of architecture; we, in our simplicity, think this sounds consistent, and believe them." For Scott Brown, it came as no surprise when MOMA mounted a show of Beaux Arts architecture in 1975. Though MOMA had once opposed the Beaux Arts and everything it stood for, the museum had long been "a pompier of the Modern movement." Its sudden interest in Classicism, she found, served only to subvert the renewal of interest in history and allow "a continuation of [Modern] purism in a new guise."

To recognize the academicism of these movements, however, is not to grant that the academy is invariably wrong, stupid, or an elitist conspiracy foisted on a grumbling public. There is a "taste culture" of architecture itself, a tradition sustained by the impulse to rise above subjective taste through normative order. That impulse is not ignoble, nor is it as divorced from public desires as Ruskin and Scott Brown seem to think. Ruskin erred in presuming to speak for everyone when he wrote that "we take no pleasure in [a Classical building] resembling that which we take in a new book or a new picture." For one thing, writing and painting can be as formulaic as any architectural system; for another, the art of creating a system can be as inventive as the act of breaking one. Precisely because life is messy, it can be very compelling to imagine a life of order, simplicity, and purity, and a great pleasure indeed to look at works by Balanchine, Agnes Martin, Mies van der Rohe, and Buckminster Fuller that give form to that ideal.

Whether or not the Classical vocabulary employed in the Chicago World's Fair of 1893 was appropriate for a democracy in the industrial age, the White City's vision of urban unity proved immensely popular. For years now we've had it drummed into our heads that the public hates Modern architecture. The truth is, many Modern buildings captured the public's imagination with enormous success. People really did gather in the street outside Manufacturers Hanover Trust to gawk at the steel safe gleaming behind the glass curtain wall. It was Hollywood art directors, not a bunch of

highbrows, who recognized the powerful mass appeal of the U.N. Secretariat and the Seagram Building. No doubt many people liked these buildings for the "wrong" reasons—because they were novel, or glamorous—but so what? In satisfying our taste for novelty and glamour, these buildings gave bold expression to "who we are." It is only when Modern buildings ceased to satisfy this taste, when Lever House was no longer the announcer with the news but merely one pane in an endless wall of glass, that alarm bells went off.

Today many architects feel that their profession is in crisis because there is no academy authorizing a dominant visual vocabulary or a concerted social purpose. Instead, we have good work as varied as that by Frank Gehry, Charles Moore, and Richard Meier, each aligned with a different aesthetic, none enjoying a legitimate claim to represent the only or the best way to design. The "taste culture" of architecture, in other words, is in disarray, despite the heroic efforts of Post-Modernists, Neo-Modernists, and Deconstructionists and their apologists to coax the divergent waters of the mainstream back into that tired old river bed so that it will flow obediently toward them. If it would go too far to credit (or to blame) Venturi and Scott Brown for architecture's current fragmentation, it is at least the case that their inclusive approach, with its implicit rejection of the historicist notion of One Epoch, One Style, anticipated this condition, and remains a viable approach to understanding and even feeling grateful for it.

Taste does not converge on formulas for art and architecture the way experimentation converges on a law of physics. Taste converges on differences: the new tower on the block, the old eyesore left standing, the alternations between order and violation, stasis and change, like and dislike. That is why Ruskin, a supreme moralist, insisted that architects "should be not only correct, but entertaining." That is why, for Venturi and Scott Brown, the city street has been a guiding metaphor, why Thomas Lab plants a billboard in the ivy. The street does not rise above taste, it slices through taste. It tells us who we are by showing us what others like. What is democratic about Venturi and Scott Brown's architecture is not that it is designed by referendum, or even that it tries to be popular, but that, in challenging the normative impulse of architectural "taste culture," it shows how the aims of art and the aims of self-government coincide. Each renews its authority not by its power to enforce laws, but through our power to affect them. ●

The Historian as Tattler

BY LAWRENCE STONE

The Birth of the Modern: World Society 1815-30 by Paul Johnson

(HarperCollins, 1,095 pp., $35)

This is no brief and brilliant essay. It is a mammoth tome of nearly 1,100 pages. (Why are so many books a thousand pages long these days? Have publishers gone mad?) In his preface, Paul Johnson gives warning of what is to come: "Sometimes readers will have to bear with me while we retrace our steps a little before resuming the onward march: but we always get there in the end." Well, yes and no. It would be easier if Johnson offered a clear account as to where "there" is, but he never does.

Before we get to the strengths and the weaknesses of the book's argument, however, it is essential first to describe its unusual contents. Johnson goes about his enormous undertaking in a very peculiar manner: he hops to and fro like a bird looking for worms. Despite his belief that "chronology forms the bones of history, on which all else is built," he provides no narrative line of any kind. Thus he starts his first chapter with the battle of New Orleans in 1814, which he describes as "one of the decisive battles of history," despite the fact that 3,000 miles away the Treaty of Ghent between Britain and the United States was about to be signed. Johnson seems to think that if the British had won, they would have been in a position to cancel the Louisiana Purchase and hand it all back to Spain. Never mind that Louisiana was already a formally constituted state, and that the Americans were already inexorably exterminating the Indians and pushing them farther and farther West beyond the Mississippi.

From the battle in 1814, Johnson hops back to the causes and the processes of the War of 1812. But this is interrupted by long disquisitions on the inventor of the submarine, Robert Fulton; on the inventor of rockets, C. W. Parsley; and on the character of the British admiral Alexander Cochrane. When we do finally arrive at the Treaty of Ghent, it is described mysteriously as "one of the great acts of statesmanship in history." But hyperbole, as we shall see, is common coin for Johnson. He sees the treaty as the direct antecedent to the Anglo-American "Special Relationship" of World War I and World War II, which he believes is still alive and well today, "the cornerstone of the modern democratic world order" and "a mighty civilizing friendship." There follow a rambling twelve pages about this American-British connection, allegedly cemented by travel and intermarriage, the idealization of America as the New Athens, the egalitarian American passion for shaking hands, and America's espousal of "liberty" and "improvement."

The next chapter is called "The Congress Dances." It opens with an account of the day when Napoleon escaped from Elba to try to recoup his fortunes. On that day, Johnson informs us, Byron was bored, Jane Austen was writing *Emma*, Shelley had just run off with Godwin's daughter, Turner was painting *Crossing the Brook*, Rossini was writing *The Barber of Seville*, Beethoven was composing his piano Sonata opus 110, and Davy was busy inventing his miner's lamp. The relevance of all this to Napoleon is, to say the least, obscure. In any event, Johnson does not like Napoleon. He blames him for inventing the police state (apparently he knows nothing, or wishes to know nothing, about the role of the French police in the ancien régime), for plundering Europe, for brutalizing Germany. Napoleon was "a plebeian tyrant," and his armies spread "instability and moral degeneration" wherever they went. Johnson occasionally likens Napoleon to Stalin, but more often to Hitler.

The story then winds on to the Treaty of Vienna. There are some lively penpictures of the principal actors, Castlereagh, Metternich, and Talleyrand—the good guys—and of Czar Alexander I—the bad guy. Apart from this classification, Johnson has nothing to say about the treaty that Harold Nicolson had not already said better thirty-five years ago in *The Congress of Vienna*. The chapter then shifts abruptly to culture, as the Age of Reason makes room for the Age of Romanticism. We are rushed through the "zeitgeist" by means of brief references to Chateaubriand, Byron, Rossini, Schubert, Madame de Staël, and of course

LEVEL 1 - 1 OF 3 STORIES

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Almanac of Famous People

August, 1989; Fourth Edition

LENGTH: 125 words

NAME: Marilyn Horne

PERSONAL:
Birth: January 16, 1934 in Bradford, Pennsylvania. Mezzo-soprano who dubbed Dorothy Dandridge's voice in Carmen Jones, film, 1954.

OCCUPATION: Opera Singer

NATIONALITY: American

SOURCES: Baker's Bio. Dict. of Musicians. 7th ed. Schirmer, 1984; Celebrity Register/BIOALM STRAY; Concise Oxford Dict of Opera. 2nd ed. Rosenthal. Oxford, 79; Current Biography, 1967; International Who's Who. 47th Ed. Europa, 1983; New York Times Biographical Edition, Volume 1, 1970; New York Times Biographical Edition, Volume 2, 1971;

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Variety Who's Who in Show Business. Kaplan, ed. Garland, 85; Who's Who in America. 44th edition, 1986-1987. Marquis, 1986; Who's Who in American Music: Classical; Who's Who of American Women, 14th ed., 1985-86. Marquis, 84

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LEVEL 1 - 9 OF 11 STORIES

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People

January 23, 1984

SECTION: BIO; Pg. 57

LENGTH: 2278 words

HEADLINE: Marilyn Horne;
'The greatest singer in the world' turns a feisty 50 with a Met premiere and a controversial new book

BYLINE: by Michael Ryan

BODY:

The pearl gray Cadillac courses through that flat section of East Texas that divides the culture capital of Austin from the capitalist culture of Houston. The fog is thick enough to julienne with a Cuisinart. The driver is approximating the speed limit closely enough to make a roadside state trooper yawn in boredom. In the front seat Nicola Zaccaria, silver-haired, courtly, in a double-breasted blazer and brass buttons, is drumming his fingers nervously.

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1984 Time Inc., People, January 23, 1984

In the rear Marilyn Horne, black-haired, heavyset, in a long black dress with a Blackglama mink-to-die-for folded neatly at her feet, is unperturbed. At about this time she should be in Houston, 100 miles away, lighting the official city Christmas tree and preparing to give a concert at the Houston opera house.Instead, with the airports closed, she and Zaccaria, the former La Scala basso who is her companion, have hired a car.The concert is just 48 hours away and here is Jackie -- as her friends call her -- calmly trying to persuade the driver to find an air-conditioner setting somewhere between icebox and steam bath. Although Zaccaria grows increasingly tense as the minutes crawl by, the diva is philosophical. "In this business," she explains, "you get to the point where you can field almost any emergency that's thrown your way -- onstage or off."

Fogged in, late, tired and too hot. Such is the life of "the greatest singer in the world," as Italy's respected Rossini Foundation called her in a citation two years ago. People who don't go to the opera know her through television shows such as The Odd Couple, The Tonight Show and last month's Marilyn Horne's Great American Song-book on PBS. Her new autobiography has generated comment -- and controversy -- in the music world for its candid appraisals of well-known musicians. And with this week's premiere of Rinaldo, three days after she turns 50, Marilyn Horne will do what no other singer has done: bring the work of George Frederick Handel to New York's Metropolitan Opera House.

1984 Time Inc., People, January 23, 1984

For most of a generation critics have placed Horne in the first rank of mezzo-sopranos -- singers in that middle vocal range between contralto and pure soprano. But the wider public recognition achieved by such singers as Beverly Sills and Luciano Pavarotti has come more slowly to her; she is still occasionally confused with Lena Horne. "She used to joke that she wanted to call her book The Other Horne, The Other Jackie and The Other Marilyn," says Jane Scovell, co-author of Marilyn Horne: My Life.

Indeed, Horne's path to the top has been almost a paradigm of the Horatio Alger slow rise from obscurity. She was born in Bradford, Pa., where her father was the city assessor and a church soloist with a deep love for music. As Horne tells it, her father decided in 1945 to move his family to California, in large part so that Marilyn could get vocal training. Her musical education flourished. At 12, she was singing with the Roger Wagner Chorale. She later won a scholarship to USC, studied with the legendary Lotte Lehmann and became a favorite of Igor Stravinsky. "People forget what Southern California was like after World War II," she says. "There were so many refugees from Hitler all over the arts scene in the Los Angeles area. I used to have dinner with Stravinsky, Christopher Isherwood, Aldous Huxley -- it was a heady experience for a young girl." Sadly, her father languished in Long Beach, moving unhappily from job to job. "He was really a small-town man," she says sadly.

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1984 Time Inc., People, January 23, 1984

Marilyn's career began to prosper while she was still a teenager; she sang in Hollywood movie choruses, made low-budget pop records and, at 20, in what would remain her biggest role for years, dubbed the singing voice for Dorothy Dandridge in the film version of Carmen Jones. But when her teachers urged her to launch her operatic career overseas, her parents found themselves in rare dissent about the career they had so carefully nurtured: Horne's mother encouraged her, but her father pleaded with her not to go. In July 1956 he died suddenly, at 49, of leukemia. Three weeks later a despondent Marilyn sailed for Europe.

In some ways the private life of the diva has had as many tragic convolutions as a Rossini opera. The man in her life today is the Greek-born Zaccaria, 60, for whom she fell "head over heels" while they were appearing together in a production of Mignon in Dallas 10 years ago. Zaccaria, famous for recordings with Maria Callas in the '50s and '60s, is now retired. He accompanies Horne on most of her trips; he is never far from her side, photographing her, taping her, worrying about details -- and, although his English is really quite passable, talking to her mainly in Italian. "I learned fluent Italian from him," Horne says, smiling. "Now I even dream in Italian." In her book Horne admits that her 18-year-old daughter, Angela, dislikes Zaccaria. Despite that, and despite a melodramatic confrontation three years ago in which Zaccaria's estranged wife trailed Horne to a Venice street corner and implored -- unsuccessfully -- that

1984 Time Inc., People, January 23, 1984

the diva give her back her husband, the relationship has endured.

But the figure of another man broods over Horne's life: her ex-husband, the conductor Henry Lewis. When Horne gave her American Songbook concert at Lincoln Center, Zaccaria was in Greece. It was Lewis, 51, and their daughter, Angela, who waited backstage with champagne to toast the diva. They speak of each other with a plangent affection. "She's a very, very important person in my life," he says. "There's a niche for her within my heart." Horne echoes him: "There's a deep friendship and a very deep love that will always be there." Lewis now lives in California, while Horne has apartments in New York and Venice. They still speak frequently; both are intensely devoted to Angela, a Northwestern freshman transferring this month to Yale and considering a career as a singer. "She has the voice," Marilyn says. "The question is whether she has all the other stuff -- the drive and the stick-to-itiveness. We'll have to wait and see about that, but she certainly has support from Mom and Dad."

That Lewis and Horne are still so close may have something to do with the circumstances of their marriage. Lewis is black -- and in 1960, when Martin Luther King Jr. had spent more time in jail cells than in the Oval Office, the marriage of a white woman and a black man could still offend much of the American public.Choral director Roger Wagner told Horne that she would be "finished" in the U.S. if she went through with the wedding.The singer's

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mother begged her, "Be his mistress, for God's sake, not his wife." Marilyn's sister, Gloria, attended the small ceremony; both her brothers took their mother's lead in disapproving. Says Horne, "We didn't want to buck society, but we decided we could handle it."

Horne claims, and friends agree, that the strains of interracial marriage were relatively light. Two weeks after the wedding, she says, her mother "declared a truce." Throughout the 1960s Horne's career took off. She performed leading roles with opera companies around the world, made her debut at La Scala in 1969 and went to the Metropolitan Opera in 1970. "I think Henry's career was affected by the fact that my star rose quicker," Horne says. "That should be the case with a singer; a conductor doesn't really come into his own until he's about 50." Lewis, on his own merits, was named associate conductor of the Los Angeles Philharmonic, later became conductor of the New Jersey Symphony, and guest-conducted in Boston, Chicago, Detroit and London. But he often conducted Marilyn's performances as well, and the ever-wagging tongues of the opera world had it that he was working only because he was her husband. "There was this perception among certain people," Lewis explains. "Nobody said, 'My God! He did Semiramide on two days' notice,' when I was called in at the last minute. They'd just say, 'He conducted for his wife.'"

1984 Time Inc., People, January 23, 1984

Lewis refuses to blame his wife's success for the failure of their marriage; a thoughtful man who chooses his words with care, he gallantly ascribes it to emotional problems he was having."A conductor leads a very separated life," he says. "I was very insecure, and I used to put a curtain down and separate myself from everybody when I was working. I always had to prove to myself that I was up to the job. When I came home, I needed human contact. But a diva gets all the human contact she needs from her work, and Marilyn sometimes wanted just to relax when she came home." The couple separated in 1974, divorced in 1979. Today Lewis is recovering from a low point in his career -- "I can't get arrested in this country right now," he quips -- with a series of prestigious European bookings at Covent Garden, the Paris Opera and the Hamburg Staatsoper. His public appearances with Horne are rare.

As for Marilyn, her success is the more remarkable because she has achieved it as a mezzo-soprano. Most mezzo parts are either "trouser roles" -- many of which were originally written for castrati, the high-voiced, neutered male singers who were popular in the 18th century -- or roles in which the mezzo is an adjunct to a soprano. "To be a mezzo is to be an Avis in a Hertz world," Horne says with a chuckle. But Horne has tried harder, and succeeded, achieving greatness with a voice whose richness and technical perfection are matchless.

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The good-humored Horne has many close friends in opera: Joan Sutherland, Montserrat Caballe, Leontyne Price and Luciano Pavarotti among them. But, as she makes bluntly clear in her book, she has had run-ins with other legends of the opera. She flays the Berlin Philharmonic's Herbert von Karajan for allowing his booming orchestra to drown her out. "It was a tremendous disillusionment to work with him," she says. "I should have just walked out."

The Boston Opera's Sarah Caldwell fares no better: Horne denounces her as chronically unprepared and reports that Caldwell once arrived at a rehearsal and opened her score with a resounding crack of its spine -- a sure sign, says Horne, that Caldwell had never read it. Beverly Sills is thoroughly pounded in the book as well. Horne's dislike of America's other beloved native-born diva began years ago at La Scala, when, Horne claims, she heard from her dresser that Sills and her press agent were removing photographs of Horne from a press packet. "Sometimes you've got to pull out those prima-donna guns, and I did it," Horne says. In the armor-plated costume of her role in The Siege of Corinth, Horne barged into Sills's dressing room, confronted the singer and her press agent, and told the flack: "If the New York Times runs a picture and I'm not in it, I'll find you and smack you right in the face, you son of a bitch!"

Such conduct is unusual for a woman who is normally one of the most cheerful of performers. Her patience is remarkable, given her schedule: a concert or

1984 Time Inc., People, January 23, 1984

an opera about every three days, 50 weeks a year, in cities across the globe. "Singing is like being a baseball pitcher," she explains. "You can pitch every three or four days, but you've got to rest your arm. I have to take care of this little piece of gristle in my throat. I can sing one or two songs in between, but I can only do a recital or an opera every three or four days."

Any week might find her at the Met or La Scala -- or in Norman, Okla., Clearwater, Fla. or places in between. The traveling is arduous, but the rewards justify it -- a top diva can make around $35,000 per night. And Horne usually finds time to give her fans more than just a concert.

At an autograph party in Austin she pays equal attention to a fur-clad lady buying a handful of copies of her book and an impoverished-looking student who brings one of her old albums for her signature. She even shrieks with delight when she meets a literature professor who works nights in a drag club impersonating great divas. "Everyone wants to kiss her," moans her press agent, Lewis Ufland. "Do you know how easy it is to catch cold when everyone wants to kiss you?"

Indeed, there is a certain huggable quality to the zaftig 5'2" diva. (Luciano Pavarotti, proudly brandishing his American slang, used a more sexually explicit word.) Horne reinforces her reputation for warmth at her recitals by

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1984 Time Inc., People, January 23, 1984

commenting informally on the songs and by interspersing Rossini and Handel with favorites like Jeanie With the Light Brown Hair. "She's so down-home," gushed one Austin dignitary, after her recital at the University of Texas last month. "I love her." Another local, clearly more expert in such matters, chimed in delphically: "Did you hear those glottal stops in her tessitura? They were perfection!"

So it is, in Austin and Houston, at all her concerts, whether in Sitka, Alaska or Carnegie Hall. "You have no idea how good it feels when people in out-of-the-way places come up to you and say, "We're so happy you came. We usually only get people on the way down.'" She has brought Stephen Foster to La Scala and Rossini to Tulsa. At her concerts across the world audiences explode with applause, and bravas ring down from the cheap seats to the orchestra. And when that approbation comes, an observer need only see the diva, like Jeanie in the song, radiant in gladness with a day-dawn smile, to know that the blood feuds and the bittersweet love affairs have receded into darkness, and Marilyn Horne, for just that instant, is the happiest woman on earth.

GRAPHIC: Picture 1, "I love Rossini," says Horne, mugging with the master in her New York home. The composer wrote many of her best roles. CHRISTOPHER LITTLE; Picture 2, Horne and Lewis still shared a suburban home in 1974, but the cracks were beginning to show in their marriage. MARTHA SWOPE; Picture 3, Last month

1984 Time Inc., People, January 23, 1984

in Austin, Horne and Zaccaria entertained her admirers at an afternoon autograph party. ED LALLO; Picture 4, "I support Angela in everything she tries to do," says Marilyn, with her daughter, home for a holiday visit. CHRISTOPHER LITTLE; Picture 5, At a Norman, Okla. concert, Horne psychs herself during an intermission. "Afterward, everything hurts," she says. ED LALLO

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WASHINGTON D.C. 20506
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FACSIMILE TRANSMISSION COVER SHEET

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FAX: (202) 682-5639

allan Houser

DATE: July 14, 1992

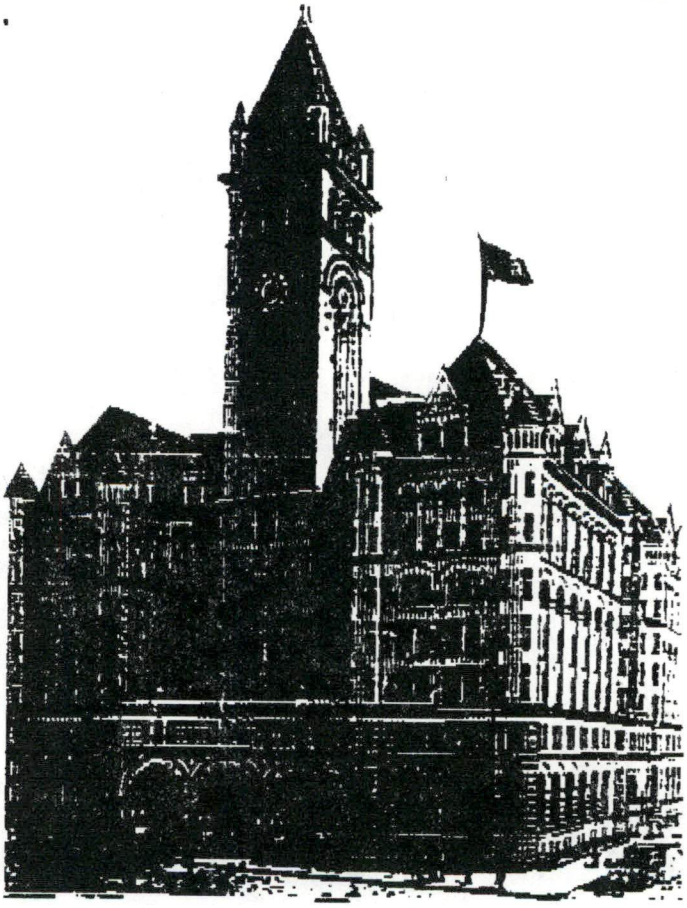
TO: Gary Gershowitz

FR: Susan Houston

RE:

Sorry I sent you more than you had requested - but they were all so good and a little different from each other

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United States Senate

WASHINGTON, DC 20510-3601

January 23, 1992

CHAIRMAN,
SELECT COMMITTEE ON INTELLIGENCE

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MEMBER, COMMITTEE ON AGRICULTURE, NUTRITION, AND FORESTRY
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National Medal of Arts
Nominating Committee
National Endowment for the Arts
Room 525
1100 Pennsylvania Avenue N.W.
Washington D.C., 20506

Dear Members of The Nominating Committee:

It is an honor for me to write to second the nomination of Allan Houser for the 1992 National Medal of Arts Award. I have admired Allan Houser's works for a number of years. Without a doubt he is the most outstanding living Native American artist. He has had an enormous influence on contemporary Native American sculpture and painting. It was Allan Houser who originated a style of powerful simplicity to convey the essence of the human spirit and experience that many have followed in their own artistic expressions. It is characteristic of Allan Houser that he did not selfishly hoard his artistic vision but shared it with countless others especially as a teacher at the Inter-Mountain School and at The Institute of American Indian Arts in Santa Fe for almost 25 years.

Because of the influence which he has exerted on so many younger artists, it is appropriate that his work was selected as the focus of the hearing room of the Senate Select Committee on Indian Affairs. It is also appropriate that his work, "The Sacred Pipe", which eloquently expresses the universal desire for peace should stand in the courtyard of the U.S. Mission to the United Nations.

I was especially pleased that the people of Oklahoma commissioned Allan Houser to create a work to depict the symbolic contribution of Native Americans to our state. I visited Allan Houser's studio in Santa Fe to see the work in progress. The monumental sculpture "As Long as the Waters Flow" now stands on our state capitol grounds. It reflects the triumph of the human spirit in the face of great adversity. While treaties which promised land "as long as the waters flow" were broken, the spirit, strength and dignity of the Native Americans were not broken. Houser

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captured in the form and face of a young woman of ordinary physical appearance, an inner strength and beauty that is hard to describe. It dominates the grounds of the capitol even though it shares the space with an action filled sculpture of a cowboy bronc buster and other historical depictions. His father, who acted as Geronimo's interpreter, would have been pleased.

But I am not writing to you to second the nomination of Allan Houser simply because of his stature as a Native American artist. Allan Houser is in my view, one of the greatest artists of this century. His work will endure because it is universal in its message. Houser is a great artist who also happens to be a Native American as opposed to simply being a Native American artist. Through a variety of styles he has captured in stone and metal, the spiritual side of life with its power and mystery. One can almost feel the wind and hear its howling or feel the sense of apprehension about the unknown in the figures depicted.

Above all, he is able to convey through the representation of common items and ordinary people, the extraordinary nature of the heroism required in the daily struggle with life.

With each passing year, the stature of Allan Houser will increase. I sincerely believe that the committee will find no nominee as worthy of this award.

Sincerely,

David L. Boren
United States Senator

NATIONAL MUSEUM OF
AMERICAN ART
Smithsonian Institution

Gallery Place
Eighth and G Streets, N.W.
Washington, D.C.

January 24, 1992

National Medal of Arts Award Committee
Office of Congressional Liaison
National Endowment for the Arts, Room 525
1100 Pennsylvania Avenue, NW
Washington D.C. 20506

To Whom it May Concern:

I am writing in support of Allan Houser's nomination for the 1992 National Medal of Arts Award. Mr. Houser has been one of the most influential figurative sculptors of this century and singlehandedly created a new movement for Native American artists. Before Mr. Houser began to reformulate the shape of Native American sculpture, Indian artists were limited by the market to creating traditional arts and crafts. Occasionally a painter achieved success using watercolor on paper, media introduced only after contact with soldiers, missionaries, and teachers from the Eastern United States. Mr. Houser started his artistic career as one of these painters with the encouragement of Dorothy Dunn in Santa Fe. The National Museum of American Art, then called the National Gallery of Art, included one of Mr. Houser's watercolor paintings in a 1939 exhibition of art created under the Works Progress Administration. This was one of the artist's first museum exhibitions.

Shortly thereafter he began to experiment with sculptural forms creating a new style and content for Indian art. Previous attempts, and many successively, to bring Indian art into a mainstream art context consisted of teaching Indian artists to make art in styles dictated by the aesthetics of white patronage. Mr. Houser broke with this tradition through his innovative use of wood, stone and later bronze in figurative self portraits of racial and spiritual identity. His style has become the standard by which all contemporary Native American sculptors are judged. I hope you will honor Mr. Houser with the national recognition he deserves by presenting him with the National Medal of Arts.

Sincerely,

Elizabeth Broun

Elizabeth Broun
Director

Mailing Address:
National Museum of American Art
Smithsonian Institution
Washington, D.C. 20560
Fax: (202) 786-2607

ALLAN HOUSER

As Best Described by Barbara H. Perlman

Allan Houser has performed a leading role in advancing the status of the work by Indian artists from limited regional acceptance to international recognition at the fine arts level. He is widely acknowledged as the nation's most influential Native American sculptor. Through his work and teaching, he represents a precious link bridging the spirit of modern life and sources of primitive culture that underlie creative expression in the arts.

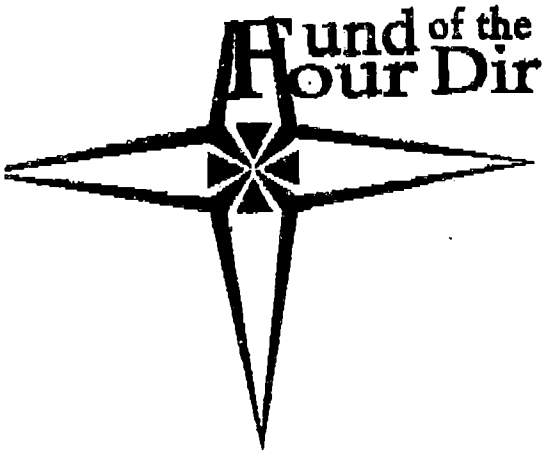
"oldest tradition" O. Chiricahua Spelling

The artist's origins begin with his lineage as a Fort Sill-Chiricahua Apache descended from distinguished chiefs and leaders. Since the 1930s, Houser has kept faith with a radiant artistic vision, a way of thought linked with awesome, time-shrouded Native American lifeways and psyche. The songs and stories told during Houser's lifetime prepared him for the role of contemporary artist, traditional singer and story teller.

Known primarily for his paintings of Indian subjects until 1962, Houser is perhaps best known for his representational, fully contoured, compassionate sculptures of mothers and children. He had worked in a surprising variety of styles and has achieved assurance in bronze, constructed metal sculpture, as well as mastery in stone. The stylized and simplified contours of his figures...suggest the ennobling effect of sacred ritual and its relationship to human potential.

Acclaimed as the patriarch of contemporary American Indian sculpture, Houser is the teacher who has touched, at some point in their career, every Native American sculptor working today. During his years as an educator he has inspired the careers of thousands of young Indians.

Houser, in his seventies, has reached the apogee of his creative powers. Realism, naturalism, styled figure abstraction, and abstract-surreal are among Houser's styles, all closely related to earth forms and traditional Indian images. His very real legacy is an art infused with primal richness, classical harmony and a romantic search for beauty...the human form is that most perfect and fundamental instrument through which to narrate his visual songs and mythology.



Ann R. Roberts
Founder

January 29, 1992

Dear President Bush:

It is a pleasure and an honor to add my name to those distinguished citizens who have already recommended the great sculptor Allan Houser to you for the 1992 National Medal of Arts Award.

As a member of the National Museum of the American Indian board of trustees, and the daughter of Nelson Rockefeller, a great collector, I have had the opportunity to see a great deal of American Indian Art and to acquire a modest collection of my own.

Allan Houser stands out as exceptional, in his work as an artist and in his work as a man. His sculpture is beautifully expressive of his own culture and American Indian heritage and at the same time, through these images he deals powerfully with eternal themes of Humankind and so speaks to a wide audience. He has also given his energy and skills back to his community by training other young Indian artists and acting as an exceptional role model. He stands out for his excellence, his commitment to his deep vision and the power with which his sculptures speak to all who see them.

His work and his character have stood the test of time and speak strongly for themselves. Also wouldn't it indeed be fitting for an American Indian to receive this award in the year of discovery of this continent and these First Peoples? What a fine way it could be to offer our recognition of the artistry in their culture!

I would recommend him without reservation for this award.

Respectfully yours,

Ann Rockefeller Roberts

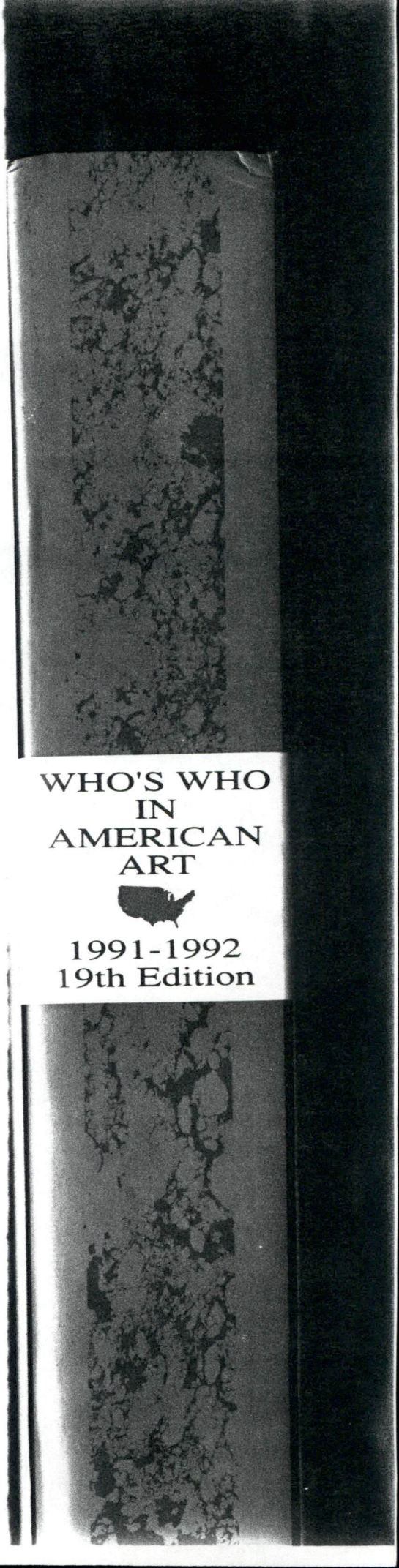
Ann Rockefeller Roberts

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C.

HOUSER



State Univ Mem Union Collection; Westat Inc, Rockville, Md; Farmers and Merchants Bank, Menomonee Falls, Wis; St Vincent's Hosp, Santa Fe. *Comn:* Scandinavian Film Festival Poster, Santa Fe, 84. *Exhib:* One-woman exhib, Ore Univ Mus, 74-76; Los LLanos Gallery, Santa Fe, NMex, 80; Ledoux Gallery, Taos, NMex, 81; Fields Gallery, Santa Fe, NMex, 81; La Bodega, Santa Fe, 83; Lincoln Ctr, Ft Collins, Colo, 85; Waxlander Gallery, Santa Fe, 86 & 89; City Gallery, Sacramento, Calif, 86. *Pos:* Art ed, Pembroke Mag, 72- *Teaching:* Instr painting & printmaking, Pembroke State Univ, 67-69; art instr, St Johns Col, NMex, 69-80. *Awards:* NMex Arts Comn Grant, Art in Pub Places, 77-78. *Bibliog:* Article, Art Voices South, 7-8/80. *Media:* Woodcut; Mixed Media. *Publ:* Auth, Southwest Art, 74 & 90; Society for Common Insights, 77 & 78; Int Grafik, 77; Katapult-Pembroke, 77; Fry Breads, Feast Days & Sheeps, Sunstone Press, 87; Coyote Stars the Tree, Vista Grande Design, 88. *Dealer:* Ledoux Gallery Taos NM 87571. *Mailing Add:* 2307 Calle Brocha Santa Fe NM 87505

HOUGH, JENNINE
PAINTER
b Charlotte, NC, Mar 17, 48. *Study:* Univ NC, Chapel Hill, BA, 70; Univ NC, Greensboro, MFA with cert, 73; Skowhegan Sch Painting & Sculpture, Maine, summer 74. *Work:* High Mus Art & Ga Arts Coun, Atlanta; Columbus Mus Art, Ga; Miss Mus Art, Jackson; Gibbes Art Mus, Charleston, SC; and others. *Exhib:* One-man show, Columbus Mus Fine Arts, Ga, 77; Southeastern Competition, Southeastern Ctr Contemp Arts, Winston-Salem, NC, 77 & 79 & Realist Ann-Landscape, 79; Southern Realism, Miss Mus Art, 79; Ga Artists 20th Century, Madison-Morgan Cult Arts Ctr, Madison, Ga, 79; New in New York, Monique Knowlton Gallery, 81; and others. *Teaching:* Eve prog, Emory Univ, 79- *Awards:* Fel, MacDowell Colony, Peterborough, NH, 76; Best of Show, LaGrange Nat III & IV, LaGrange, Ga, 77 & 80; Nat Endowment Arts & Southeastern Ctr Contemp Arts Fel Grant, 80. *Bibliog:* Southern realism reviewed, Art Voices Southeast, 12/79; Southern Realism, Art in Am, 12/80. *Media:* Oil, Watercolor. *Dealer:* Galerie Simonne Stern 2300 Peachtree St Atlanta GA 30309. *Mailing Add:* 265 Brighton Rd NE Atlanta GA 30309

HOUGHTON, BARBARA JEAN
PHOTOGRAPHER, VIDEO ARTIST
b Chicago, Ill, Nov 2, 47. *Study:* Univ Ill, Chicago, BA(art), 71; Sch Art Inst Chicago, MFA(photog), 73, also grad study with Shigeko Kubota. *Work:* Art Inst Chicago; Atlantic Richfield Corp, Denver & Houston; Chase Manhattan Bank, New York; Am Oil Co, Denver; Ctr Creative Photog, Univ Ariz, Tucson. *Exhib:* 74th Chicago & Vicinity Show, Art Inst Chicago, 73; Lensless Photography, Franklin Inst, Philadelphia, 82; Colorado; State of the Arts, Denver Art Mus, 82; New Epiphanies, Ohio Found Arts & traveling, 83; Unsportsmanlike Conduct, Sebastian-Moore Gallery, Denver & Univ Conn, 83 & 84; Photograms, John Michael Kohler Art Ctr, Sheboygan, Wis, 85; The Art of Tattoo, City of Denver, 85; I Always Cheat at Croquet, Ctr Idea Art, Denver, 86. *Teaching:* Asst prof art & photog, Metrop State Col, Denver, 74- *Awards:* Nat Endowment Arts Photog Grant, 78; Grant, Mayor's Comn Cult Affairs, City of Denver, 85; Interdisciplinary Grant, Nat Endowment Arts/ Rockefeller Found, 86. *Bibliog:* Andy Grundberg (auth), From this land, Mod Photog, 6/79; William Peterson (auth), 4/81 & Jane Fudge (auth), summer 84, Photography Notes, Artspace. *Mem:* Nat Educ Asn; Soc Photog Educ. *Dealer:* Martin Gallery 2427 18th St Washington DC. *Mailing Add:* Metrop State Col Arts Bldg Box 59 PO Box 173362 Denver CO 80217-3362

HOUK, EDWYNN L
ART DEALER, GALLERY DIRECTOR
b Knoxville, Tenn, Mar 13, 52. *Study:* Ctr Creative Studies, Detroit, BA, 74. *Pos:* Dir, Halstead 831 Gallery, 75-78, Edwynn Houk Gallery, Chicago, currently. *Teaching:* Instr art hist, Wayne State Univ & Ctr Creative Studies, Detroit, 75-76. *Mem:* Art Inst Chicago; Chicago Art Dealers Asn. *Specialty:* 20th century vintage prints, especially those from the period of 1917-1939. *Publ:* Ed, Atget's Vision, 81, Arthur Siegel: Retrospective, 82, Andre Kertesz: Vintage Photographs, 85 & Bill Brandt: Vintage Photographs, 85, Exhib Catalogs, Houk Gallery, Chicago. *Mailing Add:* Edwynn Houk Gallery 200 W Superior Chicago IL 60610

HOUK, PAMELA P
CURATOR
b Dayton, Ohio, Jan 8, 35. *Study:* Skowhegan Sch Painting & Sculpture, Maine, 54; Sch Dayton Art Inst, Ohio, 55-65; Cincinnati Art Acad, Ohio, 61-63; Wright State Univ, Dayton, Ohio, BS, 71, MA, 81. *Work:* Bradford Col, Haverhill, Mass; Cincinnati Mus Art, Ohio. *Collections Arranged:* Bookforms (auth, catalog), Artists' Books, 78; Patterns Plus (auth, catalog), Patterns and Systems, 79; Japanese House (auth, catalog), Household Objects of Edo Period, 79; Woodworks II: Folk Traditions in Ohio and Kentucky (auth, catalog), 81; Cloth Forms (auth, catalog), Fabric Constructions, 82; Inside Self, Someone Else (auth, catalog), The Alter Ego as Self Portrait, 83; Lines of Art Nouveau (auth, catalog), Aspects and Sources of International Art Nouveau Movement, 83-84; Ink Under Pressure (auth, catalog), 84; Clay (auth, catalog), 85; Thomas Macaulay: Sculptural Views on Perceptual Ambiguity, 1968-1986 (coauth, catalog), Dayton Art Inst, Ohio, 86. *Pos:* Dir, Living Arts Ctr Gallery, Dayton, Ohio, 72-76; cur, Experiencenter Gallery, Dayton Art Inst, Ohio, 76- *Mem:* Am Asn Mus; Ohio Mus Asn. *Mailing Add:* 310 W Schantz Ave Dayton OH 45409

HOULIHAN, PATRICK T
MUSEUM DIRECTOR
b New Haven, Conn, June 22, 42. *Study:* Georgetown Univ, BS, 64; Univ Minn, MA, 69; Univ Wis, PhD, 72, Occidental Col, DSc, 86. *Pos:* Dir, Heard Mus, Phoenix, Ariz, 72-80 & Southwest Mus, Los Angeles, Calif, 81-; asst comr-dir, NY State Mus, Albany, 80-81. *Mem:* Am Asn Mus. *Specialty:* American Indian art museology. *Mailing Add:* Dept Arch Cal Col Arts & Crafts 1700 17th St San Francisco CA 94103

HOUSE, SUDA KAY
PHOTOGRAPHER, EDUCATOR
b Du Quoin, Ill, Jan 31, 51. *Study:* Univ Southern Calif, BFA, 73; Calif State Univ, Fullerton, MA, 76. *Work:* Polaroid Corp, Boston; Los Angeles Co Mus Art; Mus Photog Arts, San Diego; Creative Ctr Photog, Univ Ariz; Minneapolis Inst Arts. *Exhib:* Attitudes: Photography in the 1970s, Santa Barbara Mus Art, 79; Uniquely Photographic, Honolulu Acad Art, 79; Electro Works, George Eastman House, Rochester, NY, 81; Photographer as Printmaker, Arts Coun Gt Brit, London, 82; Eight from San Diego, San Diego Mus Art, 82; Polaroid: The Big Picture, Mus Photog Arts, San Diego, 83. *Teaching:* Guest instr photog, Univ Calif, Los Angeles Exten, 77; instr, East Los Angeles Col, 78-79; prof, Grossmont Col, 79- *Awards:* Nat Endowment Arts Emerging Photogr Fel, 80. *Mem:* Los Angeles Ctr Photog Studies (trustee, 74-81, pres, 75-78); Soc Photog Educ (chmn western region, 81-82). *Publ:* Auth, Artistic photographic processes, Amphoto, 81. *Dealer:* Quint Gallery 664 Ninth Ave San Diego CA 92101. *Mailing Add:* Dept Communication Arts & Scis Grossmont Col 8800 Grossmont El Cajon CA 92020

HOUSER, ALLAN C
SCULPTOR, PAINTER
b Apache, Okla, June 30, 14. *Study:* Chilocco Indian Sch, Okla; Santa Fe Indian Sch, NMex, spec study with Dorothy Dunn; mural techniques with Olle Nordmark, Okla; Utah State Univ, Logan; St Michael's Col, Santa Fe. *Work:* Heard Mus, Phoenix, Ariz; Philbrook Art Ctr, Tulsa, Okla; Mus Northern Ariz, Flagstaff; Denver Art Mus, Colo; Univ of Okla, Oklahoma City; and others. *Comn:* Murals, Dept of Interior, Washington, DC; dioramas, Southern Plains Indian Mus, Anadarko, Okla; medals, Soc Medalists; portrait of Stewart Udall, Dept Interior, Washington, DC. *Exhib:* Contemp Indian Painters, Nat Gallery Art, Washington, DC, 53; Art Inst Chicago, 53; Gov's Gallery, State Capital, Santa Fe, 77; Jamison Gallery, Santa Fe, 77; Sacred Circles Art Exhib, Kansas City, Mo, 77; Am Indian & Cowboy Exhib, San Dimas, Calif, 78; Wagner Gallery, Austin, Tex, 78. *Teaching:* Instr art, Intermountain Indian Sch, Brigham City, Utah; head, Dept Sculpture, Inst of Am Indian Arts, Santa Fe; slide lect, Lake Forest Col, Chicago, Ill, 78; slide lect & sem, Thomas Burke Mem State Mus, Univ of Wash, Seattle, 78; artist-in-residence, Dartmouth Col, Hanover, NH, 79. *Awards:* Gold Medal in Bronze, Silver Medal in Stone & Silver Medal in Other Metal, Heard Mus Sculpture I Show, 73; Best of Show & First Place in Sculpture, Am Indian & Cowboy Show, San Dimas, Calif, 78. *Bibliog:* Allan Houser, Working Sculptor (film), In: Am Indian Artists 1976 (TV series), Pub Broadcasting System, KAET TV, 76. *Mailing Add:* 1020 Camino Carlos Rey NM 87505

HOUSER, CAROLINE MAE
HISTORIAN
b Walla Walla, Wash. *Study:* Mills Col, BA; San Francisco Art Inst; Harvard Univ, AM, PhD; Am Sch Classical Studies, Athens, Greece. *Teaching:* Asst prof art hist, Univ Tex, Austin, 75-78; Mellon Fel art hist, Harvard Univ, Cambridge, Mass, 78-79; asst prof art hist, Smith Col, Mass, 79- *Awards:* Andrew W Mellon Fel. *Mem:* Archaeol Inst of Am; Col Art Asn; Am Sch Classical Studies (managing comt). *Res:* Greek sculpture, especially monumental work in bronze. *Publ:* Auth, Is it from the Parthenon, Am J Archaeol, 72; auth, Dionysos and his circle, 79; auth, The Riace Marina bronze statues, classical or classicizing?, Source, 82; auth, Greek Monumental Bronze Sculpture, Vendome, 83. *Mailing Add:* Art Dept Smith Col Northampton MA 01063

HOUSER, JIM
PAINTER, EDUCATOR
b Dade City, Fla, Nov 12, 28. *Study:* Ringling Sch Art; Fla Southern Col, BS; Art Inst Chicago; Univ Fla, MFA; Johns Hopkins Univ. *Work:* Univ Notre Dame; Cornell Univ; NY Univ; Soc Four Arts Collection, Palm Beach, Fla; Syracuse Univ Art Collection; and others. *Exhib:* Soc Four Arts, Palm Beach, Fla, 64-89; one-man shows, Grand Cent Mod, New York, 67 & Lehigh Univ, Bethlehem, 68; Mainstreams USA, Ohio, 68; David Findlay Galleries, New York, 76-84; and others. *Teaching:* Asst prof painting, Ky Wesleyan Col, 54-60; instr painting, Palm Beach Jr Col, 60-, chmn dept, 64-70. *Awards:* Akston Award, Soc Four Arts, 77; Merit Award, 16th Hortt Competition, Ft Lauderdale Mus Arts, 74; Philip Hulitar Award, Soc Four Arts, Palm Beach, 82; Atwater/Kent Award, Soc of the Four Arts, 89. *Bibliog:* Article, Arts Mag, 81. *Media:* Acrylic. *Publ:* Auth, Color for the Artist, Palm Beach Jr Col, 75. *Dealer:* Gallery Camino Real 399 Camino Gardens Blvd Boca Raton FL 33432; Peter Rudolph Galleries 338 Sevilla Coral Gables FL. *Mailing Add:* 693 Jog Rd West Palm Beach FL 33415

HOUSEWRIGHT, ARTEMIS SKEVAKIS
PAINTER, SCULPTOR
b Tampa, Fla, July 18, 27. *Study:* Fla State Univ, Tallahassee, BA, 49, MA, 52. *Work:* Tallahassee Democrat Bldg, Fla; Gulf Life Insurance Bldg, Jacksonville, Fla; Washington Federal Bldg, Hollywood, Fla; Tallahassee Community Col, Admin Bldg, Fla; Student Union Bldg, LSU, Baton Rouge, La. *Comn:* Mural, Municiple Airport, City of Tallahassee, 61; painting, US Forestry Dept, Tallahassee, 62; Am Nat Bank, Winter Haven, Fla, 65; murals, Old Westbury Gardens, LI, NY, 69; Second Nat Savings Bank, Washington, DC, 88. *Exhib:* 21st Annual Mid-Year Show, Butler Inst Am Art, Youngstown, Ohio, 56, 57 & 60; two-person exhib, Jacksonville Mus Art, Fla,

James Earl Jones at Bat

By HELEN DUDAR

JUST BEFORE THE OPENING night curtain rises on "Fences" on Thursday, a voice in the corridor will call "five minutes," and James Earl Jones will make his way to the darkest corner of the stage. There, he will stand, rapt, alone, listening to the murmur of 1,300 people settling their bodies and belongings into the seats of the 46th Street Theater. What he hears, he says, will be an animal noise, a low, benign, undifferentiated rumble that reaches his ears as *hubbahubbahubbahubbahubba*. This a nightly ritual, a moment of communion with the unseen audience. The sound can bring on tears; with luck, it can evoke the emotion he wants for the first scene. At the very least it will, in his word, *settle* him before the lights go up on James Earl Jones as Troy Maxson, lover, liar, spoiler, domestic bully, trash man and faded star of the Negro Leagues, who thinks of life and death in baseball metaphors.

A commanding American actor returns to Broadway to play a faded baseball star in 'Fences.'

"Fences" is August Wilson's vision of the black family experience — and the blighted dreams — of the 50's, a few years before civil rights protests began to boil up through the country. In more than 30 years of acting, Mr. Jones has played a truckload of high and low characters ("I'm at my best as garbage men and kings"), but he said the other day that Mr. Wilson's work is the first contemporary play since his momentous 1968 success as the fighter in Howard Sackler's play, "The Great White Hope," that draws on the depths of energy and emotion he is prepared to invest in a performance.

"Troy is supposed to jostle you, frighten you and maybe even depress you," Mr. Jones said. "He ravages, partly because of his appetite, partly because he cannot separate his principles from his prejudices. He's a highly principled man, but some of those principles are based on prejudices. He's illiterate with a great deal to say. He wounds and bruises his kin. As an actor, I love him, just as I loved Jack Jefferson in 'Great White Hope.' "

The flawed, doomed hero of "The Great White Hope" was Mr. Jones's signal opportunity to use a powerful range of gifts, and he seized it. The show not only made him a star, it established him as America's premier black actor, a status yet to be challenged. His great variety of roles have ranged from Lopahin in "The Cherry Orchard" through a small parade of Shakespearean characters to the Alex Haley of the television mini-series "Roots," to the slow-witted Lennie in "Of Mice and Men." There have been times when Mr. Jones was the transforming principle of a night of theater. In the 1980 Broadway production of Athol Fugard's "A Lesson in Aloes," the moment he came on stage in the second act of the play, a quiet stream became a torrent of exploding water.

In Troy, Mr. Jones has a role shaped to his talents as lovingly as a master tailor cuts a bespoke overcoat. Four years ago, midway into a first draft of "Fences," Mr. Wilson was writing an impassioned speech for Troy, one that required "a magnificent presence," and suddenly began hearing James Earl Jones sound the words. A resident of St. Paul, and a relative newcomer to New York theater, he knew only Mr. Jones's film and TV work, but from that point on, the voice and image of the actor dominated his drama. The speech was cut from the performing version; it didn't work out, but the actor did.

This is Mr. Wilson's second outing on Broadway. His first, "Ma Rainey's Black Bottom," took the New York Drama Critics Award for the 1984-85 season. Like "Ma Rainey," "Fences," with Mr. Jones, was first brought to life at the hands of Lloyd Richards at the Yale Repertory Theater, where he is the artistic director. That was nearly two years ago. Most of the original cast played a short run last year in Chicago, where Carol Shorenstein Hays saw it and decided to finance her first independent Broadway production. Mrs. Hays, who owns three theaters in San Francisco, took the play to her home territory for a month before the New York opening.

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A few days after the company's return, Mr. Jones, back home in Pawling, N.Y., with his family, came to town in casual exurban gear: black jersey shirt, bright red suspenders attached to nondescript trousers and an Army fatigue cap, souvenir of last summer's filming of "Gardens of Stone," a Francis Coppola movie scheduled for release in the fall. In his producer's diminutive Times Square office there was hardly space for a large actor to make an expansive gesture.

Mr. Jones is 56. Steel gray has attacked his sideburns, and the beard he wore until recently, and an enthusiastic appetite has rounded his jowls and betrayed his belly. The deep, supple voice is still an instrument of power and beauty, and the pale, greenish eyes are instant barometers to his mood. They turn wary when he thinks he is about to hear a question about his private life, as if a man ruminating on his work were not already revealing the most intimate matters.

For all that Mr. Jones loves the role, playing Troy has upset him in a way he cannot fully explain. Some of his distress, he thinks, is rooted in the thorny father-son relationship crucial to the play: For reasons that are sound to him, Troy Maxson exerts an adult's oppressive, thwarting power over his teenage boy's life, and Mr. Jones seems to find it hard to come to terms with that. "Actors never take their roles home with them," he said. "We're happy to take off our costumes and wipe off the sweat and have a drink, you know, and think about other things. But up until about a week ago I would take the play home in a deep depression." Some of the melancholy has lifted — "I can almost let the play go." But he did not or could not say how this happened.

"Fences" brings Mr. Jones back to Broadway for the first time since he replaced Zakes Mokae in Mr. Fugard's " 'Master Harold'. . . and the Boys" four years ago. He has said some terrible things about New York audiences ("dead" "corpses," "martinied and cannelloni'd") and he can't bring himself to take the words back. Offended or interrupted by rudeness, Mr. Jones has suggested that a spectator shut up. He has delivered a classic obscene Latin arm gesture to a paying customer. Once in a small theater where a youngster was noisily cracking her gum, he used a generally socially unacceptable four-letter word.

■

Mr. Jones cheerfully volunteered reports of these events as examples of his "misbehavior," and while unrepentant, said that he has tried hard to discipline himself. In the face of inappropriate laughter he will now stop a performance and simply wait until quiet returns. The tactic was not always effective for his most recent "Othello," a 1982 Broadway event in which Christopher Plummer was Iago.

Without a discernible note of anger in his voice, he said, "Christopher Plummer insisted on playing a farce, and I and the rest of the company were trying to play tragedy. There was a laugh element set loose in the audience that was not controllable. Roderigo was the first death, and there were howls of laughter at his being killed. I admire that man" — Plummer — "so much I couldn't say, 'Cut it out or I'll leave the stage.' I said to him once, 'You know when they laugh at death, Chris, we've got a problem.' He said, 'Ah, but Jimmy, this is a bloody farce after all, isn't it?' "

The "Othello," his sixth in 17 years, at least had the virtue of fostering romance. Mr. Jones, who has been married twice, has the distinction of having wed two women who played Desdemona to his Moor. He and his current wife, Cecilia Hart, were married during the run of the play and have a son, Flynn Earl, 4. Fatherhood came late to Mr. Jones, and it seems to have filled his life in a way he had scarcely imagined. Farm animals were the companions of his boyhood, and the Pawling place once teemed with them. Since the birth of his child, they are mostly gone.

James Earl Jones's early years were spent on farms, in Arkabutla, Miss., where he was born, and in Manistee, Mich., where his grandparents took him to live when he was 6. His mother had divorced and remarried. His father, Robert Earl Jones, left the family before the child's birth and became an actor in New York. He was to come to know his son as a grown man.

From his ninth year to his mid-teens, James Earl Jones stuttered so badly that he could not speak. In his last two years in high school, he overcame the handicap. But vestiges of it surface in everyday speech and once in a great while threaten a performance. "Once a stutterer, always a stutterer," he said. "It's stamped on your psyche." Mr. Jones has learned to pause a beat in a scene if he thinks his speech is in danger. He has to live with the fact, however, that sometimes, on an occasion of intense Elizabethan emotion, that elegant trained voice will briefly sound Mississippian.

At the University of Michigan, on scholarship, Mr. Jones discovered an appetite for acting. He went into the Army, however, made first lieutenant and was tempted to stay. With his eye on the least secure of professions, Mr. Jones says he was drawn to the "absolute" nature of life in the military. He remembers sitting on a mountain top in Colorado during a training mission, listening to his colonel urge him to go for a captaincy. "The only thing I had that was not geared toward the art of killing was the Catholic Church, to which I had converted in the Army, and the complete works of Shakespeare." His dad was an actor, he told the colonel, and "something in me is curious about that." The colonel said if acting didn't work out, he would help him regain his commission. Had he stayed, Mr. Jones reported with a wicked little laugh, he would have wound up on the "dark side" of soldiering, a sort of Darth Vader mercenary. He has been, of course, the voice of Vader in the "Star Wars" films.

Mr. Jones came East, stayed with his father and enrolled in acting classes at the American Theater Wing. He waxed floors and made sandwiches to pay for lessons and, after a few years, seems never to have stopped working. The Shakespeare Festival Theater took him on in 1960. In 1963, an admiring news magazine piece took note of an unusual work record: In 30 months, Mr. Jones had appeared in 18 plays, a pace cer-

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tainly unmatched by any other New York actor at the time.

Among the James Earl Jones kings have been Lear and Claudius in Central Park, a Timon of Athens at the Yale Rep and an Oedipus he did without pay in an Off Off Broadway production. The first garbage collector in his repertory was Roop, the strutting, lecherous trash man in "Claudine," a 1974 movie starring Diahann Carroll.

"I love a role where I'm asked to play a common man, a man who has no obvious reasons to call attention to himself. Lear is my favorite king because by the time the play opens, he's not really the king. He's a crazy old kid looking for salvation."

■

He takes risks and, occasionally, finds himself falling short of his aims. Some time ago, he agreed to play Hickey in a Circle in the Square production of Eugene O'Neill's "The Iceman Cometh," a role with the indelible imprint of Jason Robards. The character, he discovered, needed "sparks" he could not provide. Rapid finger snaps convey the sparks. "I knew I was going to have trouble with it," he mused. "I'm more lava than sparks. Robards was brilliant, brilliant. I enjoyed doing it, but I'm not sure I brought as much to it as should be brought to that play. But that's all right."

With similar equanimity, Mr. Jones will take movie roles largely to "put supper on the table," and sometimes out of curiosity. The acerbic law professor in last year's "Soul Man" falls into the latter category. "I was offered a role that was essentially a black John Houseman. I said, 'That's curious. I wonder if I can make that work.' When I read the script it made me laugh, so I had no apology for what people, black people or white people, felt about the movie." "Soul Man" took some heat from civil rightists protesting the idea of a film about a white youth who blacks up in order to win a scholarship for black students. Mr. Jones says it was a funny movie, and laughter is healing — or should be. But he understands that laughter does not come easily to people "with unresolved pain."

Then he has a sudden sardonic thought. Unresolved pain, a legacy of the trauma of wearing black skin in white America, is threaded through his new vehicle; Mr. Jones proposes that all the people who were unhappy with "Soul Man" buy tickets to "Fences." It certainly has its moments of comic relief, but he thinks it unlikely they would laugh at the wrong places. □

March 22, 1987

MICHAEL MAGUIRE

Baritone At the Barricades

By STEPHEN HOLDEN

THE MOST STIRRING IMAGE OF hope in "Les Misérables" comes at the end of Act I, as student revolutionaries march determinedly from the rear of the stage while the company joins in the soaring anthem, "One Day More."

Leading the charge, dashingly costumed in a gold braided vest and scarlet waistcoat, is the heroic — and doomed — figure of Enjolras, the student revolutionary leader. "One more day before the storm! At the barricades of freedom! Will you take your place with me?" he exhorts. And for a brief moment, before the several interwoven plots of the musical unravel in the second act, the wretched slum dwellers of Paris seem on the verge of deliverance through a revolution whose leader has the fiery charisma and moral halo of a knight in shining armor.

Michael Maguire, the actor-singer chosen to play Enjolras on Broadway, is not unlike the character he portrays. A fearless, excitable young Irishman with blazing blue eyes and an Elvis Presley pout, he seems larger than life both onstage and off. Standing 6 feet 4, weighing just under 200 pounds, Mr. Maguire possesses a commanding lyric baritone that matches his physique.

"I've got bruises all up and down my legs from when I wave the flag and go over the barricade," the strapping 30-year-old actor laughingly explained the other day. "Since there's nothing to land on, and you have to catch yourself, I slide down on my shinbones. I really get a kick out of running up and down the thing — it's like being a kid on the monkey bars."

The barricade to which Mr. Maguire refers is the imposing, craggy 12-foot-high edifice that in the second act, he must mount and crawl around while brandishing a rifle.

"I feel that in many ways I was typecast for the role," Mr. Maguire reflected. "In New York, where one is faced every day with the sight of so many homeless people, it is a very easy part to relate to. There have been times when I almost wanted to quit the show and run for office in order to get something done.

Royal Shakespeare Co. Aldwych, 1975-78; artistic dir. BAM Theatre Co., Bklyn., 1979-81; prof. Yale Sch. Drama, New Haven, 1981. Producer: BBC TV program Monitor, 1958-64, Play of the Month program, 1978-79; dir.: (film) Betrayal, 1982, 84 Charing Cross Road, 1986 (Christopher award 1987), The Christmas Wife, 1988, Jacknife, 1989, Sensibility and Sense, 1990, Fire in the Dark, 1991; BBC TV Shakespeare Series, 1982-83. 1st lt. Brit. Army, 1954-56. Recipient Obie for direction of Summerfolk, 1976 for innovative programming at B.A.M., 1980, Dramalogue award for direction Old Times, 1985, Internat. Emmy nomination for Look Back in Anger, 1990. Office: care Ronda Gomez Triad Artists Inc 10100 Santa Monica Blvd Los Angeles CA 90067

JONES, DAVID WAYNE, communications executive; b. Alhambra, Calif., Oct. 17, 1948; s. Walter Cleo and Joy Louise (Pumphrey) J.; m. Glenda Ann Woods, Jan. 10, 1969 (div. 1978); children: David Jr., Graig; m. Yolande Ann Duplesis, Aug. 22, 1980; children: Karla, Tamara, Brandon. Cert., DeVry Inst. Tech., San Bernadino, Calif., 1971, Nat. Cable TV Inst., San Bernadino, Calif., 1984. From TV engr. to program mgr. Group W Cable, San Bernadino, 1969-86; plant mgr. United Artists and Entertainment, Violet, La., 1986-90, gen. mgr., 1990—. Producer (biographical video) Birth of a City, 1986 (cert. 1986). Photographer Rotary Internat., San Bernadino, 1985. Republican. Mem. Pentacostal Ch. Lodge: Kiwanis. Avocations: photography, video prodns. Office: United Artists and Entertainment 7509 E Saint Bernard Hwy Violet LA 70092-9530

JONES, DEAN CARROLL, actor; b. Morgan City, Ala.; s. Andrew Guy and Nolia Elizabeth (Wilhite) J.; m. Mae Inez Entwisle, Jan. 1, 1954 (div.); children: Carol Elizabeth, Deanna Mae. Student, Asbury Coll., UCLA, 1957. Blues singer, New Orleans; actor: films including Handle With Care, 1958, Never So Few, 1959, Under the Yum-Yum Tree, 1963, New Interns, 1964, That Darn Cat, 1965, Two On a Guillotine, 1965, Ugly Dachshund, 1966, Monkeys, Go Home, 1967, Blackbeard's Ghost, 1968, Love Bug, 1969, The $ 1,000,000 Duck, 1971, Snowball Express, 1972, Mr. Superinvisible, 1976, Shaggy D.A, 1976, Herbie Goes to Monte Carlo, 1977, Born Again, 1978; TV series What's It All About, World?; TV films When Every Day Was the 4th of July, NBC-TV, 1978, The Long Day of Summer, ABC-TV, 1980; appeared: Broadway plays Company; recording artist. Mem. Acad. Motion Picture Arts and Scis., Acad. TV Arts and Scis., Acad. Rec. Arts and Scis. Address: care Contemporary-Korman Artists 132 Lasky Dr Beverly Hills CA 90212*

JONES, DENNIS EDMUND, film producer; b. Grimsby, Eng., Feb. 16, 1943; arrived in Can., 1955; came to U.S., 1973; s. Edmund Spencer Nesvada and Helena Anna (Doupovcova) J.; m. Sally Barbara Merlin, Dec. 14, 1973 (div. 1991); 1 step-child, David Christopher; ptnr. Robyn Felice Evans; children: Arlen Zachary, Llyandra Ariel. BA in Econs., U. Toronto, Can., 1966. Co-producer (films) Short Ciruit, 1985-86, Pacific Heights, 1989-90, Honey I Blew Up the Baby, 1991; producer (TV movie) Prime Target, 1989, (film) Moonwalker, 1986-89; prodn. mgr. (film) Back to the Future, 1984-85; assoc. producer/prodn. (films) Mrs. Soffel, 1983-84, Buckaroo Banzai, 1983; prodn. mgr. (film) Rich and Famous, 1980-81, Poltergeist, 1982, Twilight Zone: The Movie, 1983; prodn. mgr. asst. dir. films, TV. Mem. Dirs. Guild Am. Avocations: racquetball, music, swimming, sculptor. Home and Office: Deja View Prodns Inc 23612 Lund St Woodland Hills CA 91367

JONES, DOUG KEITH, travelog producer; b. Kansas City, Kans., June 25, 1948; s. Harold Paul and Edith Maxine (Ellis) J. BA, U. Mo., Kansas City, 1970. Owner Internat. Travel Films, L.A., 1968—. Producer feature travel films, videos including Great Alaska Cruise, Great World Cruise of Queen Elizabeth 2, Portraits of the Great Far East, Great Cities of Europe, Queen Elizabeth 2 Sails New Zealand and Australia, Portraits of America-The National Parks, San Francisco-The City at the End of the Rainbow, The Hawaiian Adventure, Magic of Venice, Royal London. Mem. Internat. Lectr. and Motion Picture Assn. (pres. 1986-87), Internat. Travel Adventure Film Guild (pres. 1984-85), Soc. Am. Travel Writers. Democrat. Avocations: boating, flying, theatre. Office: Internat Travel Films PO Box 39402 Los Angeles CA 90039

JONES, EDWARD FRANCIS, instrumental music educator; b. Morrisonville, Ill., June 2, 1932; s. Alvador A. and Mildred E. (McCormick) J.; m. Patsy R. Steiner, June 7, 1954; children: Lynn Elizabeth, Steven Edward, Lea Ann Jones Golick. BS in Edn., Ill. State U., 1956, MS in Edn., 1957. Tchr., div. chmn., fine arts coord. Plainfield (Ill.) Commn. Cons. Dist. 202, 1957—; chmn. State Certification Content and Bias, Springfield, Ill., 1987-89; mem. Ill. Music Edn. Rsch. Com., Urbana, 1975-89. With U.S. Army, 1953-55. Named Outstanding Alumni, Ill. State U., Normal, 1978; recipient Richard Ira Jones Meml. award Plainfield Dist. 202, 1986; named to Mid Am. Co. Band Dirs. Hall of Fame, 1988. Mem. Am. Sch. Band Dirs. Assn. (state chmn. 1969-70, 80-84), Instrumental Dirs Edn. Assn. (chmn. 1968-69), Music Educators Nat. Conf., NEA, Ill. Music Educators Assn. (pres. 1971-73), Ill. Edn. Assn., Ill. Dist. I Music Educators (pres. 1988), Phi Beta Mu, PHi Delta Kappa. Avocations: commercial pilot, boating, photography, roses. Home: 339 S Howard St Plainfield IL 60544 Office: Plainfield Commn Cons Dist 100 W Ottawa St Plainfield IL 60544

JONES, ERIC PHILLIP, screenwriter, producer, director; b. N.Y.C., Aug. 3, 1947; s. Neil and Gloria (Hansen) Simpson. BFA, N.Y. Inst. Tech., 1970. Asst. dir. Universal TV, Burbank, Calif., 1980-82, Paramount TV, Los Angeles, 1982, Warner Bros. TV, Los Angeles, 1982, Unity Pictures, Los Angeles, 1986, Trans World Entertainment Inc., Los Angeles, 1986—, Chuck Fries Entertainment Inc., Los Angeles, 1987, Ohlymer Communications, Inc., Los Angeles, 1987; tchr. film N.Y. State Dept. of Cultural Affairs, 1968. Screenwriter: 1970-86, Mordecai, Cafe Paradise, Do They Still Cry in America, Baja Connection Warlord. Mem. Dirs. Guild Am. Avocations: writing, traveling. Home: 3521 Dahlia Ave Los Angeles CA 90026 Office: Banco Enterprises Internat Ltd 8621 Wilshire Blvd Beverly Hills CA 90211

JONES, ETTA, singer. Albums include Don't Go To Strangers, Ms. Jones To You, 1976, My Mother's Eyes, 1977, If You Could See Me Now, 1978, Save Your Love For Me, 1980 (Emmy award nominee 1981), Fine and Mellow, 1987, I'll Be Seeing You, 1987, Nice Sugar, 1990. Office: Houston Person 160 Goldsmith Ave Newark NJ 07112*

JONES, GENE STANLEY, special events producer, casting specialist; b. N.Y.C., May 17, 1951; s. Stanley L. and Gladys Jones. BA with honors, U. Mich., 1972. Producer commls. Sta. WIQB-FM, Ann Arbor, 1975-78; stage entertainer A&A Prodns., 1974-80; talent coord. Variety Arts Ctr., Los Angeles, 1978-80; pres. Internat. Jugglers Assn., N.Y.C. and L.A., 1980-83; creative dir. Royal Entertainment, N.Y.C., 1983—, pres., 1986—; ofcl. judge Guinness Book World Records, N.Y.C., 1981—, assoc. editor, 1986—; dir. Mime/Jugglers Network, N.Y.C., 1984—. Author: (poetry) I Hate To Read Book, 1975, Sunday's Mail, 1988; contbg. author: The Book of Sports Lists, 1981, 2d edit., 1984; contbg. editor Guinness Book of Sports Records; contbr. articles to Jugglers World mag.; assoc. producer The Silent Treatment, N.Y.C., 1987. Mi:h. Council for Arts research grantee, 1978. Mem. Screen Actors Guild, Am. Fedn. TV and Radio Artists, Internat. Jugglers Assn. (hon. bd. dirs. 1983-84), Internat. Spl. Events Soc. Democrat. Avocations: saxophone, juggling, sports. Office: Royal Entertainment PO Box 383 New York NY 10040

JONES, GEORGE, country music singer, songwriter; b. Saratoga, Tex., Sept. 12, 1931; s. George Washington and Clara J.; m. Tammy Wynette, 1968 (div. 1975); 1 child, Georgette; m. Nancy Sepulvado, Mar. 4, 1983. Played guitar and sang professionally from age 16; first rec. Why Baby, Why, 1955; first No. 1 record White Lightning, 1959; propr.: Jones Country Music Park, 1983; sang duets with Tammy Wynette; composer songs including The Race Is On; recent albums include: I Am What I Am, Rockin' the Country, 1985, Best of George Jones, 1986, Country By George!, 1986, One Woman Man, 1989; songs include He Stopped Loving Her Today (Single of Yr. 1980, 81, Song of Yr. 1981). Served with USMC, 1950-53. Named Male Vocalist of Yr., Country Music Trade Assn., 1962, 63; named Country Singer of Yr., Rolling Stone, 1976; Best Male Vocalist, Country Music Assn., 1980, 81 Male Artist of Yr., Music City News, 1981; recipient Grammy award for country vocal He Stopped Loving Her Today, Nat. Acad. Rec. Arts and Ascis, 1980, Video award for rec. Who's Gonna Fill Their Shoes, Country Music Assn., 1986. Office: care Buddy Lee Attractions 38 Music Sq Nashville TN 37212

JONES, GRACE, vocalist, composer, model, actress. Albums include Portfolio, Fame, 1978, Night Clubbing, 1981, Slave to the Rhythm, 1985; singles Private Life, 1980, Slave to the Rhythm, 1985; starred in films Gordon's War, A View to a Kill.

JONES, GWYNETH, soprano; b. Pontnewynydd, Wales, Nov. 7, 1936; d. Edward George and Violet (Webster) J.; m. Till Haberfeld, Mar. 7, 1969. Student, Royal Coll. Music, London, Accademia Chigiana, Siena, Italy, Internat. Opera Center, Zurich, Switzerland; Dr. h.c. musica, U. Wales. Mem. Royal Opera, Covent Garden, Eng., 1963—, Vienna (Austria) State Opera, 1966—; also mem. Munich Bavarian State Opera, 1967—. Guest performances in numerous opera houses including Hamburg, Bayreuth, Berlin, Paris, Zurich, Rome, Chgo., San Francisco, Los Angeles, Tokyo, Buenos Aires, Munich, La Scala, Milan, Met. Opera, N.Y.C., Salzburg Festival, Verona; appeared in 50 leading roles including Tosca, Minnie, Turandot, Leonora in Il Trovatore, Desdemona in Otello, Lady MacBeth, Fidelio, Aida, Senta, Sieglinde, Marschallin, Isolde, Ortrud, Salome, Brunnhilde, Medea, Kundry, Madame Butterfly, Elizabeth/Venus in Tannhauser, Ariadne, Farberin, Elektra, Helena in Aegyptische Helena, Poppea, Santuzza, Hannah Glawari, Erwartung; court singer, Bavaria, Austria; rec. artist for Decca, Deutsche Grammophon, EMI, CBS; films, TV and concert appearances. Decorated dame comdr. Order Brit. Empire. Fellow Royal Coll. Music. Address: Box 556, CH-8037 Zurich Switzerland

JONES, HENRY, actor; b. Phila., Aug. 1, 1912; s. John F.X. and Helen (Burk) J.; m. Yvonne Bergere, Jan. 14, 1942 (dec. Oct. 1942); m. Judy Briggs, June 1946 (div. 1961); children: David, Jocelyn. AB, St. Joseph's Coll., Phila., 1935. Actor starred in Broadway shows, motion pictures and TV; theatrical credits include Hamlet, Henry IV, Part 2, The Time of Your Life, Village Green, My Sister Eileen, This is the Army, January Thaw, Alice in Wonderland, How I Wonder, Advise and Consent, Kathleen, Town House, They Knew What They Wanted, Metropole, A Story for a Sunday Evening, The Solid Gold Cadillac, The Bad Seed, Sunrise at Campobello (Tony award 1958, winner Variety N.Y. Drama Critics Poll, Outer Circle Critics award); films include The Girl Can't Help It, Will Success Spoil Rock Hunter?, Vertigo, Never Too Late, The Champagne Murders, Stay Away Joe, Support Your Local Sheriff, Butch Cassidy and the Sundance Kid, Rabbit Run, Dirty Dingus Magee, Tom Sawyer, Pete n' Tillie, Nine to Five, 1980, Death Trap, 1982, Nowhere to Run, 1988, Enid Is Sleeping, 1989, Dick Tracy, 1989, The Grifters, 1991, Arachnophobia, 1990; numerous TV appearances including Phyllis (role of Judge Dexter), Bonanza, Bewitched, Hitchcock Presents, MacMillian & Wife, Quincy, Falcon Crest, Scarecrow & Mrs. King, Mary Tyler Moore Show, Six Million Dollar Man, Barney Miller, Silver Spoons, McGyver, I Married Dora, Love Boat, Magnum P.I., Mr. Belvidere, Cagney & Lacey, Murder She Wrote, Coach, Empty Nest, Grass Roots. Served with AUS, 1942-45. Mem. NATAS, AFTRA, Acad. Motion Picture Arts and Scis., Screen Actors Guild, Actors Equity Assn., Players Club (N.Y.C.). Avocations: postal chess, grunion fishing.

JONES, ISHAM RUSSELL, II (RUSTY JONES), jazz musician; b. Cedar Rapids, Iowa, Apr. 13, 1942; s. Isham Russell and Gretchen Lois (Herrick) J.; m. Patricia Ann Munger, Mar. 24, 1966 (div. 1972); children: Jeffery Edward, Isham Russell; m. Mary Ellen Fitzgerald, Sept. 6, 1986. BA in Polit. Sci., U. Iowa, 1965. Drummer Judy Roberts Trio, Chgo., 1968-72, George Shearing Quintet, various locations, 1972-78; free-lance drummer in association with Marion mcPartland, Adam Mackowicz, Frank D'Rone, Buddy De Franco, Patricia Barber, Larry Novak, others, 1978—; pvt. tchrs. drums, 1972—; cons. in field. Contbr. articles to profl. jours. Mem. Chgo. Fedn. Musicians. Libertarian. Avocations: Tae Kwon Do, fgn. lang., literature, travel. Home: 234 Columbia Park Ridge IL 60068

JONES, JACK, singer, actor; b. Los Angeles, Nov. 11, 1938; s. Allan and Irene (Hervey) J. Singer numerous pop songs including Lollipops and Roses, 1961 (Grammy 1961), Wives and Lovers, 1963 (Grammy 1963), The Impossible Dream, 1966; movie themes including A Ticklish Affair, 1963, Where Love Has Gone, 1964, Love With the Proper Stranger, 1964, A Battle for Anzio Kotch; film appearances include Juke Box Rhythm, 1959; TV appearances include The Palace, Funny Face, Love Boat, Condominium miniseries, 1980, The Comeback. Office: care Lew Sherrill Agy Ltd 7060 Hollywood Blvd Suite 610 Los Angeles CA 90028

JONES, JACK W., musician, composer; b. Daytona Beach, Fla., Sept. 17, 1940; s. Johnny William and Winifred Lee (Paul) J. MusB, Stetson U., 1962; M in Sacred Music, Union Theol. Sem., 1964; D in Mus. Arts, Juilliard Sch., 1973. Instr. music Mercer U., Macon, Ga., 1964-68; organist, dir. First Bapt. Ch., Columbus, Ga., 1967-70; assoc. organist, dir. Cathedral Ch. of St. John the Divine, N.Y.C., 1970-73; dir. mus. activities USMA, West Point, N.Y., 1973-75; assoc. prof. music Ouachita U., Arkadelphia, Ark., 1975-76, Palm Beach Atlantic Coll., West Palm Beach, Fla., 1976-78; organist First Bapt. Ch., West Palm Beach, 1976-78, Van Nuys, Calif., 1978-79; concert artist Palm Beach, 1979—; dir. music Poinciana Chapel of Palm Beach; dir., founder Masterworks Chorus in Palm Beaches, 1979—; artistic dir. Gilbert & Sullivan Light Opera, Palm Beach, 1985—, Teen Mus. Theatre, Palm Beach, 1985—; artistic dir., co-founder Internat. Children's Chorus, Palm Beach, 1988—; music dir. Stage Co. of the Palm Beaches, 1978-80, Fla. Repertory Theatre, 1981-85; pianist Burt Reynolds Dinner Theatre, 1980-81. Mem. civic orgns. Mem. Am. Choral Dirs. Assn., Palm Beach chpt. Am. Guild Organists, Palm Beach C. of C., Exec. Club. Democrat. Baptist. Avocations: swimming, snorkeling, bicycling. Home: 125 Harvard Dr Lake Worth FL 33460 Office: Jack Jones in Concert PO Box 212 Palm Beach FL 33480

JONES, JAMES EARL, actor; b. Tate County, Miss., Jan. 17, 1931; s. Robert Earl and Ruth (Williams) J.; m. Cecilia Hart, Mar. 15, 1982. BA, U. Mich., 1953; diploma, Am. Theatre Wing, 1957. Appeared in plays: Romeo and Juliet, 1955, Wedding in Japan, 1957, Sunrise at Campobello, 1958, The Pretender, 1959, The Cool World, 1960, King Henry V, 1960, Measure for Measure, 1960, The Blacks, 1961, A Midsummer Night's Dream, 1961, The Apple, 1961, Moon on a Rainbow Shawl, 1962, Infidel Caesar, 1962, The Merchant of Venice, 1962, The Tempest, 1962, Toys in the Attic, 1962, P.S. 193, 1962, Macbeth, 1962, The Love Nest, 1963, The Last Minstrel, 1963, Othello, numerous appearances, The Winter's Tale, 1963, Mr. Johnson, 1963, Next Time I'll Sing to You, 1963, Bloodknot, 1964, The Great White Hope

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...shing Co., Syracuse, 1990-91. Author: ...1990. Home: 210 Webster Ave Syracuse

...ons executive; b. Pitts., Feb. 3, 1925; s. ... J.; m. Antoinette G. Jones, Jan. 1949; ... high sch., Phila. Exec. Sta. WPTZ-TV, ...nd ops. Sta. KHOU-TV, Houston, 1959-...ouston, 1966-68; pres. Calvin Jones and ...in Jones Pub. Rels., Houston, 1978—; ...79-89; exec. dir., parts presenter Houston ...r Roadside Coun.; v.p. Billboards Ltd., ...able Access, Houston. Producer, dir. ...; presentor nat. touring mus. in western ...ton World Affair Coun. With USAF, ... in Journalism award Sigma Delta Chi, ...Am. Republican. Presbyterian. Club: ...t light airplanes, motorcycling, aviation ...2929 Greenbriar # 7312 Houston TX ...ston TX 77019

...; b. Meadville, Pa.. Doctorate (hon.), ...died with Jose Limon, Margaret Craske, ...Markova. Mem. dance faculty Juilliard ... Hawaii, Honolulu, 1970, 72; lectr. in ...of. U. Hawaii, Honolulu, 1976-79; exec. ...ulu, 1979—, Jones-Ludin Dance Ctr., ...klahoma, Bloomer Girl; toured Europe, ...j. faculty Am. Dance Festival 1948-67, ... artist in residence Ctr. Internat. de la ...nse Contemporaire, Paris 1970, 71, 73, ...y, 1971, 73; started Dances We Dance ...formances in Carl Wolz's The Widow, ...erforming Arts in Am.; choreographer, ...ds State of Hawaii, 1991; commd. to ...a Ballet, Leningrad, 1990. Mem. Am. ..., Hawaii State Dance Coun. Office: ...ly St Ste 4 Honolulu HI 96826

... engineer; b. Houston, Feb. 3, 1951; s. ... J.; children: Jennifer Lee, Geoffrey ...1975. Home: 2103 N Decatur Rd 150

...e; b. Ft. Myers, Fla., June 24, 1943; s. ... Carolyn Stalker; 1 child, Timothy ...63. Program dir. Sta. WBBQ AM-FM, ...Radio, New Orleans, 1965-66; regional ...Y.C., 1966-68, TM Communications, ...AR-AM-FM, Detroit, 1970-73; pres., ...g Corp., Ft. Myers, 1973-77; exec. v.p., ...rleston, S.C., 1978-84; group v.p., gen. ...oadcasting, Phila., 1984-87; pres., chief ...(Stas. WUSM-FM, WXCH-AM, ...M, Myrtle Beach, S.C., WVBS-FM, ...FM, Nags Head, N.C.), Charleston, ... Flint, Mich., WJIM-Radio, Lansing, ...o System, Washington, 1985—. Pres. ...Recipient Innovative Personality award ...83; named one of 5 Top Am. Radio ...982. Republican. Methodist. Avoca...e: Jones-Ea Radio Inc 1 Carriage Ln

...nusic educator; b. Covina, Calif., July ...nor (Thompson) J.; m. Robert Frank ...herwood Music Conservatory, Chgo., ...dent Bob St. John, Pomona, Calif., Bill ...orge Wright, Hollywood, Calif. Instr. ...ct specialist Conn Organ Corp., Oak-... Conn Keyboards, Inc., Carol Stream, ...a Park, Calif., 1979-80, Norlin Corp., ...ternat., Jasper, Ind., 1981-86; concert ...988-89; concert artist mus. instrument ...f., 1990—; dir. music edn. Organ Ex...nist, instr. CLJ & Co., Mission Viejo, ...sen Organ, Inc., St. Louis, 1988-90, ...ent div., 1990—; artist-in-residence ...Calif., 1990—; judge Yamaha Electone ...Hal Leonard Artist Series, 1974. Rec. ...), Conn. Organ Presents Carol Jones, ...arol Jones-My Romance, 1990, Pop-...Veather. Conservatory scholar, 1967. ..., 1989—. Mem. Keyboard World ...ur Organist Assn. Internat. (industry ... western regional dir. 1988—), Am. ...Mchts. Republican. Roman Catholic.

...HUCK JONES), author, producer, ... Charles Adams and Mabel (Martin) ...35 (dec. 1978); 1 dau., Linda Jones ...Los Angeles, 1931. Animator Warner ...tr. schs. and colls. throughout U.S. ... Coyote, other animated characters; ...s and, CBS, including, The Cricket in ... Christmas, Rikki-Tikki-Tavi, Bugs ...ly Ann and Andy in the Great Santa ...; Author articles. Recipient Acad. ...cenni-Mental Reasons, 1950, The Dot ...inimated cartoons for Scenti-Mental ...t subject for So Much for So Little, ...xcellence, 1971; Best Edn. Films for ...6; 1st prize Tehran Festival Films for ...1979; Am. Film Inst. tributes, 1975, ...ine award for The Dot and the Line, ...kki-Tavi, The White Seal and Mow-

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Do You Kill?, 1963. 1975, UFO Incident That Almost Happe Generation, 1979, M Jim Jones, 1980, Th Amy and the Angel, 1984, The Atlanta C (Ace award, best ac actor in a spl. or n Flight Out, 1990, H (narrator) Malcolm 1976, Long Ago and Paris, 1979-80, Phi Highway to Heaven, best actor in a dra Broadway award, 19 medal for spoken lar Fame award, 1985, ming, Soldier Boys, standing Lead Actor award as Outstandir Wave," TNT), 1991, Council of Arts. Ac Blvd Penthouse Beve

JONES, JAMES R Sept. 22, 1952; s. Rebecca Lucille Fi McPherson Coll., 19 Coll., Salina, Kans., 1980-90, supr. media City, Iowa, 1980—; Newton Community 1984. Mem. Interna photography, family Office: Maytag Co (

JONES, JANET DU 6, 1957; d. John Du Long Beach, 1980. munications, Los An Prodns., Los Angele Angeles, 1985; featur 86; freelance screenp Author: (screenplays Century, 1988, Jack 1990, Roommates, Vols. 1-5. Bd. dirs. recording sec. The Communication Offic ture Project, Am. Fil 87), People for Am. Gamma.

JONES, JENNIFEI Flora Mae (Suber) Is children: Robert Hud (dec. 1965); 1 dau., pub. schs., Dallas; st Acad. Dramatic Art 1943—, The Song of Letters, Duel in the Jennie, Carrie, Wild Beat the Devil, Lov Dove, The Man in th Farewell to Arms, T Eagles over London. Recipient Acad. Mot by an actress (for wo France, 1948; Triunf First Ann. Audience Stars and Stripes cita front during Korean Pasadena CA 91105*

JONES, KATHERI 16, 1948; d. Henry Benjamin Jones, Nov State U., Columbus, 1970-72, lectr., 1972- Heidelberg Coll., Tiffi Austria, 1974; lectr. Kans., 1973-74; lectr Granville, Ohio, 1977 Columbus Symphony Columbus Baroque E author: class and wor treas., 1986-88, progr (pres.), Pi Kappa Lar Office: Ohio State U

JONES, KENN D., s. Donald E. and An child, Amy. BS in M corr. The Kansas Cit Pontiac, Mich., 1978 Cultural Coun. of preservation, gardenin MI 48343

JONES, L. Q. See M

JONES, LARRI SU Wendell and Frances filmmaking, NYU, 19 Prodns., Edmond, C Svcs., Oklahoma City City, 1982—, photog illustrator children's publs. Mem. Am. Fil hunting/jumping, ten Meridian Ave Oklah

JONES, LAUREN D Sept. 26, 1964; d. Wil 1986, JD, 1989. Bar norrty affairs Sta. W Fidelity & Deposit C Deposit Co. Md., Ba talk show hostess, 19

d TV, Acad. Motion Picture
t. Unitarian.

b. Detroit. BA, Mich. State
Y.C., 1971—. Cpl. USMC,
l and Stage Employees (pub-
e: Chuck Jones Pub Rels 150

elevision director; b. Poole,
, 1979; s. John David and
arion Essex Allen, Oct. 20,
n Allen. BA in English with
., 1954, MA, 1957. Artistic
e Co., 1964-75; artistic dir.
istic dir. BAM Theatre Co.,
Haven, 1981. Producer: BBC
onth program, 1978-79; dir.:
d, 1986 (Christopher award
, Sensibility and Sense, 1990,
Series, 1982-83. 1st lt. Brit.
of Summerfolk, 1976 for in-
logue award for direction Old
Look Back in Anger, 1990.
0100 Santa Monica Blvd Los

ecutive; b. Alhambra, Calif.,
umphrey) J.; m. Glenda Ann
avid Jr., Graig; m. Yolande
a. Tamara, Brandon. Cert.,
l, Nat. Cable TV Inst., San
gram mgr. Group W Cable,
tists and Entertainment, Vi-
(biographical video) Birth of
ry Internat., San Bernadino,
odge: Kiwanis. Avocations:
tists and Entertainment 7509

City, Ala.; s. Andrew Guy
Entwisle, Jan. 1, 1954 (div.);
ient, Asbury Coll., UCLA,
including Handle With Care,
im Tree, 1963, New Interns,
tine, 1965, Ugly Dachshund,
Ghost, 1968, Love Bug, 1969,
ss, 1972, Mr. Superinvisible,
te Carlo, 1977, Born Again,
TV films When Every Day
g Day of Summer, ABC-TV,
cording artist. Mem. Acad.
and Scis., Acad. Rec. Arts
man Artists 132 Lasky Dr

b. Grimsby, Eng., Feb. 16,
s. Edmund Spencer Nesvada
arbara Merlin, Dec. 14, 1973
ptnr. Robyn Felice Evans;
in Econs., U. Toronto, Can.,
86, Pacific Heights, 1989-90,
V movie) Prime Target, 1989,
Back to the Future, 1984-85;
8-84, Buckaroo Banzai, 1983;
, Poltergeist, 1982, Twilight
ilms, TV. Mem. Dirs. Guild
, sculptor. Home and Office:
d Hills CA 91367

Kansas City, Kans., June 25,
. BA, U. Mo., Kansas City,
8—. Producer feature travel
reat World Cruise of Queen
reat Cities of Europe, Queen
a, Portraits of America-The
e End of the Rainbow, The
l London. Mem. Internat.
), Internat. Travel Adventure
Writers. Democrat. Avoca-
Travel Films PO Box 39402

l music educator; b. Mor-
Mildred E. (McCormick) J.;
n Elizabeth, Steven Edward,
J., 1956, MS in Edn., 1957.
l.) Commn. Cons. Dist. 202,
lias, Springfield, Ill., 1987-89;
8-89. With U.S. Army, 1953-
U., Normal, 1978; recipient
t. 202, 1986; named to Mid
. Am. Sch. Band Dirs. Assn.
Edn. Assn. (chmn. 1968-69),
Educators Assn. (pres. 1971-
rs (pres. 1988), Phi Beta Mu,
pilot, boating, photography,
544 Office: Plainfield Commn

er, director; b. N.Y.C., Aug.
BFA, N.Y. Inst. Tech., 1970.
980-82, Paramount TV, Los
s, 1982, Unity Pictures, Los
Inc., Los Angeles, 1986—,
1987, Ohlymer Communica-
State Dept. of Cultural Af-
Cafe Paradise, Do They Still
m. Dirs. Guild Am. Avoca-
Ave Los Angeles CA 90026
Ishire Blvd Beverly Hills CA

Go To Strangers, Ms. Jones
u Could See Me Now, 1978,
d nominee 1981), Fine and
ugar, 1990. Office: Houston

oducer, casting specialist; b.
s Jones. BA with honors, U.
l, Ann Arbor, 1975-78; stage
rd. Variety Arts Ctr., Los
, N.Y.C. and L.A., 1980-83;
—, pres., 1986—; ofcl. judge
—. assoc. editor, 1986—; dir.
ior: (poetry) I Hate To Read

JONES, GENEVIEVE, dancer, educator, writer; b. Pitts., Mar. 11, 1906; d. Andrew and Olive Pearle (Armstrong) J.; m. John Mooers Allen, June 17, 1932 (dec. 1956); 1 child, John Mooers. B.S., U. Wis., 1928; cert. in dance Hellerau Schule, Vienna, 1930; student Martha Graham Sch, N.Y.C., summers 1934-50; cert. Conn. Coll., New London, 1958. Dance dir. U. Pitts., 1928-29; founder, dir. Genevieve Jones Studio & Dance Co., Pitts., 1931-68; adj. prof. Carnegie Inst. Tech., Pitts., 1943-44, Chatham Coll., Pitts., 1944-50, Bklyn. Coll., 1980—, Clemson U., 1982—; instr. June Lewis/Dance, N.Y.C., 1969, 73, 84. Author: Seeds of Movement, 1971; Movement in Right Direction, 1979; Dancing Bear, 1984; A Walk in the Park, 1984, A Touch of Happines, 1988. Mem. Pitts. Dance Council, 1971-83, Pitts. History and Landmarks Found., 1972—; bd. dirs. Pitts. Ctr. for Arts, 1970-71. Mem. Am. Dance Guild (pres. Pitts. chpt. 1964-68), Nat. Soc. Arts and Letters (pres. Pitts. chpt. 1972-73, dance chmn. 1974-81), Audubon Soc. Western Pa. Club: Pitts Athletic. Home: 5427 Forbes St Pittsburgh PA 15217

JONES, GEORGE, country music singer, songwriter; b. Saratoga, Tex., Sept. 12, 1931; s. George Washington and Clara J.; m. Tammy Wynette, 1968 (div. 1975); 1 child, Georgette; m. Nancy Sepulvado, Mar. 4, 1983. Played guitar and sang professionally from age 16; first rec. Why Baby, Why, 1955; first No. 1 record White Lightning, 1959; propr.: Jones Country Music Park, 1983; sang duets with Tammy Wynette; composer songs including The Race Is On; recent albums include: I Am What I Am, Rockin' the Country, 1985, Best of George Jones, 1986, Country By George!, 1986, One Woman Man, 1989; songs include He Stopped Loving Her Today (Single of Yr. 1980, 81, Song of Yr. 1981). Served with USMC, 1950-53. Named Male Vocalist of Yr., Country Music Trade Assn., 1962, 63; named Country Singer of Yr., Rolling Stone, 1976; Best Male Vocalist, Country Music Assn., 1980, 81 Male Artist of Yr., Music City News, 1981; recipient Grammy award for country vocal He Stopped Loving Her Today, Nat. Acad. Rec. Arts and Ascis, 1980, Video award for rec. Who's Gonna Fill Their Shoes, Country Music Assn., 1986. Office: care Buddy Lee Attractions 38 Music Sq Nashville TN 37212

JONES, GRACE, vocalist, composer, model, actress. Albums include Portfolio, Fame, 1978, Night Clubbing, 1981, Slave to the Rhythm, 1985; singles Private Life, 1980, Slave to the Rhythm, 1985; starred in films Gordon's War, A View to a Kill.

JONES, GWYNETH, soprano; b. Pontnewynydd, Wales, Nov. 7, 1936; d. Edward George and Violet (Webster) J.; m. Till Haberfeld, Mar. 7, 1969. Student, Royal Coll. Music, London, Accademia Chigiana, Siena, Italy, Internat. Opera Center, Zurich, Switzerland; Dr. h.c. musica, U. Wales. Mem. Royal Opera, Covent Garden, Eng., 1963—, Vienna (Austria) State Opera, 1966—; also mem. Munich Bavarian State Opera, 1967—. Guest performances in numerous opera houses including Hamburg, Bayreuth, Berlin, Paris, Zurich, Rome, Chgo., San Francisco, Los Angeles, Tokyo, Buenos Aires, Munich, La Scala, Milan, Met. Opera, N.Y.C., Salzburg Festival, Verona; appeared in 50 leading roles including Tosca, Minnie, Turandot, Leonora in Il Trovatore, Desdemona in Otello, Lady MacBeth, Fidelio, Aida, Senta, Sieglinde, Marschallin, Isolde, Ortrud, Salome, Brunnhilde, Medea, Kundry, Madame Butterfly, Elizabeth/Venus in Tannhauser, Ariadne, Farberin, Elektra, Helena in Aegyptische Helena, Poppea, Santuzza, Hannah Glawari, Erwartung; court singer, Bavaria, Austria; rec. artist for Decca, Deutsche Grammophon, EMI, CBS; films, TV and concert appearances. Decorated dame comdr. Order Brit. Empire. Fellow Royal Coll. Music. Address: Box 556, CH-8037 Zurich Switzerland

JONES, HENRY, actor; b. Phila., Aug. 1, 1912; s. John F.X. and Helen (Burk) J.; m. Yvonne Bergere, Jan. 14, 1942 (dec. Oct. 1942); m. Judy Briggs, June 1946 (div. 1961); children: David, Jocelyn. AB, St. Joseph's Coll., Phila., 1935. Actor starred in Broadway shows, motion pictures and TV; theatrical credits include Hamlet, Henry IV, Part 2, The Time of Your Life, Village Green, My Sister Eileen, This is the Army, January Thaw, Alice in Wonderland, How I Wonder, Advise and Consent, Kathleen, Town House, They Knew What They Wanted, Metropole, A Story for a Sunday Evening, The Solid Gold Cadillac, The Bad Seed, Sunrise at Campobello (Tony award 1958, winner Variety N.Y. Drama Critics Poll, Outer Circle Critics award); films include The Girl Can't Help It, Will Success Spoil Rock Hunter?, Vertigo, Never Too Late, The Champagne Murders, Stay Away Joe, Support Your Local Sheriff, Butch Cassidy and the Sundance Kid, Rabbit Run, Dirty Dingus Magee, Tom Sawyer, Pete n' Tillie, Nine to Five, 1980, Death Trap, 1982, Nowhere to Run, 1988, Enid Is Sleeping, 1989, Dick Tracy, 1989, The Grifters, 1991, Arachnophobia, 1990; numerous TV appearances including Phyllis (role of Judge Dexter), Bonanza, Bewitched, Hitchcock Presents, MacMillian & Wife, Quincy, Falcon Crest, Scarecrow & Mrs. King, Mary Tyler Moore Show, Six Million Dollar Man, Barney Miller, Silver Spoons, McGyver, I Married Dora, Love Boat, Magnum P.I., Mr. Belvidere, Cagney & Lacey, Murder She Wrote, Coach, Empty Nest, Grass Roots. Served with AUS, 1942-45. Mem. NATAS, AFTRA, Acad. Motion Picture Arts and Scis., Screen Actors Guild, Actors Equity Assn., Players Club (N.Y.C.). Avocations: postal chess, grunion fishing.

JONES, ISHAM RUSSELL, II (RUSTY JONES), jazz musician; b. Cedar Rapids, Iowa, Apr. 13, 1942; s. Isham Russell and Gretchen Lois (Herrick) J.; m. Patricia Ann Munger, Mar. 24, 1966 (div. 1972); children: Jeffery Edward, Isham Russell; m. Mary Ellen Fitzgerald, Sept. 6, 1986. BA in Polit. Sci., U. Iowa, 1965. Drummer Judy Roberts Trio, Chgo., 1968-72, George Shearing Quintet, various locations, 1972-78; free-lance drummer in association with Marion mcPartland, Adam Mackowicz, Frank D'Rone, Buddy De Franco, Patricia Barber, Larry Novak, others, 1978—; pvt. tchrs. drums, 1972—; cons. in field. Contbr. articles to profl. jours. Mem. Chgo. Fedn. Musicians. Libertarian. Avocations: Tae Kwon Do, fgn. lang., literature, travel. Home: 234 Columbia Park Ridge IL 60068

JONES, JACK, singer, actor; b. Los Angeles, Nov. 11, 1938; s. Allan and Irene (Hervey) J. Singer numerous pop songs including Lollipops and Roses, 1961 (Grammy 1961), Wives and Lovers, 1963 (Grammy 1963), The Impossible Dream, 1966; movie themes including A Ticklish Affair, 1963, Where Love Has Gone, 1964, Love With the Proper Stranger, 1964, A Battle for Anzio Kotch; film appearances include Juke Box Rhythm, 1959; TV appearances include The Palace, Funny Face, Love Boat, Condominium miniseries, 1980, The Comeback. Office: care Lew Sherrill Agy Ltd 7060 Hollywood Blvd Suite 610 Los Angeles CA 90028

JONES, JACK W., musician, composer; b. Daytona Beach, Fla., Sept. 17, 1940; s. Johnny William and Winifred Lee (Paul) J. MusB, Stetson U., 1962; M in Sacred Music, Union Theol. Sem., 1964; D in Mus. Arts, Juilliard Sch., 1973. Instr. music Mercer U., Macon, Ga., 1964-68; organist, dir. First Bapt. Ch., Columbus, Ga., 1967-70; assoc. organist, dir. Cathedral Ch. of St. John the Divine, N.Y.C., 1970-73; dir. mus. activities USMA, West Point, N.Y., 1973-75; assoc. prof. music Ouachita U., Arkadelphia, Ark., 1975-76, Palm Beach Atlantic Coll., West Palm Beach, Fla., 1976-78; organist First Bapt. Ch., West Palm Beach, 1976-78, Van Nuys, Calif., 1978-79; concert artist Palm Beach, 1979—; dir. music Poinciana Chapel of Palm Beach; dir., founder Masterworks Chorus in Palm Beaches, 1979—; artistic dir. Gilbert & Sullivan Light Opera, Palm Beach, 1985—, Teen Mus. Theatre, Palm Beach, 1985—; artistic dir., co-founder Internat. Children's Chorus, Palm Beach, 1988—; music dir. Stage Co. of the Palm Beaches, 1978-80, Fla. Repertory Theatre, 1981-85; pianist Burt Reynolds Dinner Theatre, 1980-81. Mem. civic orgns. Mem. Am. Choral Dirs. Assn., Palm Beach chpt. Am. Guild Organists, Palm Beach C. of C., Exec. Club. Democrat. Baptist. Avocations: swimming, snorkeling, bicycling. Home: 125 Harvard Dr Lake Worth FL 33460 Office: Jack Jones in Concert PO Box 212 Palm Beach FL 33480

JONES, JAMES EARL, actor; b. Tate County, Miss., Jan. 17, 1931; s. Robert Earl and Ruth (Williams) J.; m. Cecilia Hart, Mar. 15, 1982. BA, U. Mich., 1953; diploma, Am. Theatre Wing, 1957. Appeared in plays: Romeo [illegible], 1957, Wedding in Japan, 1957, Sunrise at Campobello, 1958, The

(Tony award for best actor), 1969, King Lear, 1973, Of Mice and Men, 1974, Paul Robeson, 1977, Master Harold and the Boys, 1982-83, A Day of the Picnic, 1984, Fences, 1985-87 (Tony award for Best Actor, Drama Critics award); appeared in movies: Dr. Strangelove, 1963, The Comedians, 1967, The End of the Road, 1970 The Great White Hope, 1970 , The Man, 1972, Claudine, 1973, The River Niger, 1975, Swashbuckler, 1976, Bingo Long Traveling All-Stars and Motor Kings, 1976, Star Wars, 1977, Exorcist II: The Heretic, 1977, The Greatest, 1977, The Last Remake of Beau Geste, 1977, A Piece of the Action, 1978, The Empire Strikes Back, 1979, The Red Tide, 1980, The Bushido Blade, 1981, Conan the Barbarian, 1982, Return of the Jedi, 1983, City Limits, 1984, Quarterman, 1985, Soul Man, 1986, My Little Girl, 1987, Matewan, 1987, Gardens of Stone, 1987, Coming to America, 1988, Field of Dreams, 1989, Best of the Best, 1989, The Hunt For Red October, 1989, Grim Prairie Tales, 1990, The Ambulance, 1990, Scorchers, 1991, Convicts, 1991; TV movies include: The Defenders, 1962, East Side/West Side, 1963, Camera 3, 1963, Look Up and Live, 1963, Who Do You Kill?, 1963, The Cay, 1974, King Lear, 1974, Big Joe and Kansas, 1975, UFO Incident, 1975, Jesus of Nazareth, 1977, The Greatest Things That Almost Happened, 1977, The Mad Messiah, 1979, Roots: The Next Generation, 1979, Mobil Summershow, 1980, Guyana Tragedy: The Story of Jim Jones, 1980, The Golden Movement: An Olympic Love Story, 1980, Amy and the Angel, 1982, The Big Vegas Hotel Wars, 1984, Me and Mom, 1984, The Atlanta Child Murders, 1985, The Last Elephant, 1990, Heatwave (Ace award, best actor in a supporting role, Emmy award best supporting actor in a spl. or mini-series), 1990, By Dawn's Early Light, 1990, Last Flight Out, 1990, Heat Wave, 1990, The Last Elephant, 1990; TV series: (narrator) Malcolm X, 1972, Sojourner, 1975, A Day Without Sunshine, 1976, Long Ago and Far Away, 1990; voice of Darth Vader; star TV series Paris, 1979-80, Philby, Burgess and MacLean, 1980, Mathnet, 1986, Highway to Heaven, 1986, Gabriel's Fire, 1990, Pros & Cons (Emmy award best actor in a drama series), 1991. Recipient The Village Voice Off-Broadway award, 1962, Theatre World award, 1962, Grammy award, 1976, medal for spoken lang., Am. Acad. Arts and Letters, 1981, Theater Hall of Fame award, 1985, Emmy award for performance in children's programming, Soldier Boys, CBS Schoolbreak Spl., 1987-88, Emmy award as Outstanding Lead Actor in a Dramatic Series ("Gabriel's Fire"), 1991, Emmy award as Outstanding Supporting Actor in a Miniseries or Special ("Heat Wave," TNT), 1991, L.A. Film Tchrs. Jean Renoir award, 1990. Mem. Nat. Council of Arts. Address: care Dale C Olson & Assocs 292 S La Cienega Blvd Penthouse Beverly Hills CA 90211-3326

JONES, JAMES ROBERT, media services specialist; b. Huntingdon, Pa., Sept. 22, 1952; s. Robert Raymond and Doris Luella (Hinson) J.; m. Rebecca Lucille Fix, Aug. 10, 1974; 1 child, Adam Matthew. BA, McPherson Coll., 1976; MA, Kans. State U., 1980. Media dir. Marymount Coll., Salina, Kans., 1977-78; media specialist Maytag Co., Newton, Iowa, 1980-90, supr. media svcs., 1990—. Music dir. Ch. of the Brethren, Prairie City, Iowa, 1980—; TV dir. Toma Project, Newton, 1983; lighting dir. Newton Community Theater, 1983-86; TV producer United Way, Newton, 1984. Mem. Internat. TV Assn. Avocations: skiing, backpacking, music, photography, family activities. Home: RR 2 Box 602 Newton IA 50208 Office: Maytag Co One Dependability Sq Newton IA 50208

JONES, JANET DULIN, writer, film producer; b. Hollywood, Calif., Sept. 6, 1957; d. John Dulin and Helen Mae (Weaver) J. BA, Calif. State U., Long Beach, 1980. Developer mini-series and TV series Embassy Communications, Los Angeles, 1981-84; assoc. to producer Hotel Aaron Spelling Prodns., Los Angeles, 1984-85; writing intern Sundance Film Inst., Los Angeles, 1985; feature film story analyst Carson Prodns., Los Angeles, 1985-86; freelance screenplay and play writer Los Angeles and N.Y.C., 1986—. Author: (screenplays) Fade Away, 1986, No Other Love, 1987, Story of the Century, 1988, Jack and Mike, 1989, (play) Cousin Judy, 1989, The Set-Up, 1990, Roommates, 1991, Police Science, 1991, (books) Little Bear Books, Vols. 1-5. Bd. dirs. Sterling Circle of Aviva Ctr. for Girls, 1990; bd. dirs., recording sec. The Creative Coalition, West, 1991. Mem. ACLU, Earth Communication Office (TV and film coms.), Writers Guild Am., Ind. Feature Project, Am. Film Inst., Sundance Film Inst. (pre-selection com. 1985-87), People for Am. Way, Habitat for Humanity, Amnesty Internat., Delta Gamma.

JONES, JENNIFER, actress; b. Tulsa, Mar. 21, 1919; d. Philip R. and Flora Mae (Suber) Isley; m. Robert Walker, Jan. 2, 1939 (div. June 1945); children: Robert Hudson, Michael Ross; m. David O. Selznick, July 13, 1949 (dec. 1965); 1 dau., Mary Jennifer; m. Norton Simon, May 30, 1971. Ed., pub. schs., Dallas; student, Monte Cassino Jr. Coll., Northwestern U., Am. Acad. Dramatic Arts. Appeared stock cos.; actress in motion pictures, 1943—, The Song of Bernadette, Since You Went Away, Cluny Brown, Love Letters, Duel in the Sun, We Were Strangers, Madame Bovary, Portrait of Jennie, Carrie, Wild Heart, Ruby Gentry, Indiscretion of an American Wife, Beat the Devil, Love is a Many-Splendored Thing, Good Morning, Miss Dove, The Man in the Gray Flannel Suit, The Barretts of Wimpole Street, A Farewell to Arms, Tender Is The Night, The Idol, The Towering Inferno, Eagles over London. Pres. Norton Simon Mus., Pasadena, Calif., 1989—. Recipient Acad. Motion Pictures Arts and Scis. award for best performance by an actress (for work in Song of Bernadette), 1943; Winged Victory award France, 1948; Triunfo award Spain, 1953; Film Critics Award Japan, 1953; First Ann. Audience award, 1955; winner Nat. Critics Poll, 1955; award Stars and Stripes citation for war work ARC; medal and citation for work at front during Korean War. Office: care Norton Simon 411 W Colorado Blvd Pasadena CA 91105*

JONES, KATHERINE BORST, flutist, educator; b. Glen Ridge, N.J., Mar. 16, 1948; d. Henry Vroman and Elizabeth Anne (Smiley) Borst; m. James Benjamin Jones, Nov. 28, 1975. BA, U. N.H., Durham, 1970; MM, Ohio State U., Columbus, 1972. Grad. teaching assoc. Ohio State U., Columbus, 1970-72, lectr., 1972-73, asst. prof., 1985-91, assoc. prof., 1991—; flute instr. Heidelberg Coll., Tiffin, Ohio, 1972-73, 75-76, Am. Inst. Mus. Studies, Graz, Austria, 1974; lectr. flute and theory Kasn. State Tchrs. Coll., Emporia, Kans., 1973-74; lectr. in flute Capital U., Columbus, 1976-85, Denison U., Granville, Ohio, 1977-78; tchr. of flute Oberlin (Ohio) Coll., 1982-85; flutist, Columbus Symphony Orch., 1975—, Pro Musica Chamber Orch., 1978—, Columbus Baroque Ensemble, 1984—. Co-author: Flute Catalog, 1979, 83; author: class and workshop teaching material. Mem. Nat. Flute Assn. (sec.-treas., 1986-88, program chmn. for 1992 L.A. Conv.), Cen. Ohio Flute Assn. (pres.), Pi Kappa Lambda. Home: 4635 Rutherford Rd Powell OH 43065 Office: Ohio State U 1866 College Rd Columbus OH 43210

JONES, KENN D., newspaper editor; b. Jefferson City, Mo., July 11, 1956; s. Donald E. and Amy G. (Scrivner) J.; m. Lee Anne Cox, Oct. 4, 1980; 1 child, Amy. BS in Mass Communication, Cen. Mo. State U., 1978. News corr. The Kansas City (Mo.) Star, 1977-78; copy editor The Oakland Press, Pontiac, Mich., 1978-79, arts and entertainment editor, 1979—. Active Cultural Coun. of Pontiac, 1987—. Avocations: architecture, historic preservation, gardening. Office: The Oakland Press 48 W Huron St Pontiac MI 48343

JONES, L. Q. See MCQUEEN, JUSTICE ELLIS

JONES, LARRI SUE, editor; b. Oklahoma City, June 2, 1966; d. Larry Wendell and Frances Marian (Hackler) J. BA, Cen. State U., 1988; cert. in filmmaking, NYU, 1990; postgrad., Okla. City U. Sound recordist Moose Prodns., Edmond, Okla., 1982-85; graphic designer Graphiken Creative Svcs., Oklahoma City, 1987-88; assoc. editor Feed the Children, Oklahoma City, 1982—, photographer, 1986—, mem. med. team, 1984-90. Writer, illustrator children's book: Red Toenails, 1987; contbr. articles to profl. publs. Mem. Am. Film Inst., YWCA. Democrat. Methodist. Avocations: hunting/jumping, tennis, skiing, travel. Office: Feed the Children 333 N Meridian Ave Oklahoma City OK 73107

JONES, LAUREN DENISE, entertainment and corporate lawyer; b. Balt.,

Md., 1983-85; sec. Minority Studer
record salesperson Record Theater.
Recipient Sally Sterling Byrd S
Outstanding Young Women Am.,
Blend Mass Choir. Democrat.
dancing, travel, reading. Home: 3
Office: Fidelity and Deposit Co o
timore MD 21203

JONES, MALLORY See DANAI

JONES, MARCIA MAE, actres
William Macon and Margaret Fre
(div.); children: Robert Dem
Davenport. Grad. high sch., Holl
Actress appearing in movies inc
Champ, Heidi, Mad About Music
of Emile Zola, Our Gang Comedie
Tragedy, Arson, Inc., Tucson, T
legiate, Snafu, Nine Girls, Daugh
The Barefoot Boy film series, Nig
The Little Princess; TV shows i
Wild Bill Hickock, Marshal Gr
General Hospital, Shazam, Barr
Bixby Show, Family Affair, Life
Show, stage The Garbage Hustle
Scis. Avocations: swimming, b
riding, dancing. Office: 7065 F

JONES, MARNIE, designer; b.
Barton and Elizabeth (Lyon) J.;
Coll., 1968; B.F.A. in Indsl. Desi
1974, Stanford U., 1976-78. I
Lawrence, Mass., 1971-73; assoc
Calif., 1979; coord., editor, store
1979-80; toy designer Tonka Co
Mpls., 1983-87; cons. Marnie-Jo
Prodns., Inc., 1989—; instr. proc
lectr. in indsl. design San Jose St
monthly tabloid, 1979-80; musi
music, 1982, 87, 88-90. Recipie
Song Festival, 1987, 2 honorat
Designers Soc. Am. (editor San
1978-81, sec. San Francisco chpt
Home and Office: 20310 Western

JONES, MASON, musician, ed
Frederick Mason and Elizabeth
children—Frederick Mason III.
Curtis Inst. Music, 1936-38; M
woodwind and brass ensemble C
Coll. Music, 1976-83; condr. E
concerts Phila. Orch., 1972-82;
1950-80; co-founder Phila. Br
Chamber Orch., 1961-64. Mem.
personnel mgr., 1963-86, retire
20th Century Orch. Studies, 19
C. Hartman Kuhn award for s
Internat. Horn Soc. (pres. 1986-
Union League (Phila.); Merion
Box 37 Gladwyne PA 19035

JONES, MICHAEL EARL,
Lawrence F. and Marlen N. J
1974; JD, U. Miami, 1978. Ba
Tax Ct. 1978, U.S. Supreme Ct.
Appeals (D.C. cir.) 1986, U.S.
Pelham, N.H., 1978—; asst. pr
law U. Lowell, Mass., 1984—
mem. Ho. of Reps., Concord
Swimming Inc., Boston, 1985-
1980; editor: Readings in Inter
and entertainment law to/pro
Commn., N.H., 1981-85, Pelh
Parks and Recreation Comm.
dirs. Merrimack Valley Hon
Midwest Quality Control Soc.
N.H. award, 1988. Mem. N.F
Law Assn. (officer 1984—),
North Atlantic Bus. Lawyers
1977-78), Omicron Delta Epsil
swimming. Home: PO Box
University Ave Lowell MA 0

JONES, MICKEY WAYNE,
Fred Edward and Frances Ma
1976); children: Richard Wayn
1980. Student, North Tex. S
Lopez, Dallas, Los Angeles, 1
Bob Dylan and The Band, Los
The First Edition, Los Angele
movies) Extreme Prejudice, Sta
Love, Stir Crazy, Nadine, The
Series, Crossfire, T.J. Hooker,
other guest and feature roles,
(album) Live at P.J.'s, with T
Love, Secret Agent Man, with
Condition My Condition Was
with Kenny Rogers and the
Guild, Am. Fedn. Musicians.
golfing. Office: Terry Lightm
91604

JONES, QUINCY, producer,
Chgo., Mar. 14, 1933; s. Qu
Rashida, Jolie, Martina-Lisa,
Music, Boston Conservatory:
Trumpeter, arranger Lionel H
singers including Frank Sina
Vaughan, Peggy Lee; organize:
State tour of Near East, M
Disques, Paris; leader own or
music dir., Mercury Records.
scores The Boy in the Tree:
Mirage, 1965, In Cold Blood
Slender Thread, 1968, MacK
Banning, 1967, The Split, 196
Out-of-Towners, 1970, Cactu
Call Me Mr. Tibbs, 1970, Th
The New Centurions, 1972,
Purple, 1985, Listen Up: The
(film) Blues for Trumpet an
including Body Heat, 1974, M
Dude, 1981; other albums in
otape Portrait of An Alb
Orchestra, 1986 (platinum):
Wall, 1980. Thriller, 1982
Stephen Spielberg) The E.T.

1987 Time Inc., People, October 26, 1987

HEADLINE: Minnie Pearl;
The tag still reads $1.98, but after nearly 50 years as America's best country comic, this old gal is priceless

BYLINE: by Leah Rozen

BODY:

With the vestiges of stage makeup beginning to cake in what she calls the "gullies" of her face, Minnie Pearl finally sits down for dinner at a restaurant around 9 o'clock on a Friday night. She has performed this evening on both the Nashville Now TV show and the Grand Ole Opry radio broadcast, and she appeared at a convention earlier in the day. Now she orders a vodka martini and animatedly assesses the day. "I work so hard because I like it. Not like it," she clarifies, "love it! These were good shows, happy shows. They popped."

Minnie pops as well. At 9:30 the next morning the phone rings in a Nashville hotel room, waking a visitor who's been run ragged for three days trying to keep up with the 74-year-old country comedienne. The caller is Sarah Ophelia Colley Cannon, also known as Minnie Pearl, the gal famous for the $1.98 price tag swinging from her straw hat. She is worried about having ordered that drink last night. "I was still in costume and I should have changed," she says, her voice tinged with worry. "I've never done that [ordered a drink while dressed as

1987 Time Inc., People, October 26, 1987

Minnie Pearl] before," she explains, "but I was tired. See, Sarah Cannon may take a drink now and then, but she never does. Even a glass of wine isn't in character for Minnie Pearl." Cannon is protective of Minnie, and grateful to her. Minnie Pearl has, after all, been her alter ego ever since she first stepped out on the stage of the Grand Ole Opry in 1940. "I just don't want anything to hurt her," she says.

In fact, Minnie Pearl seems indestructible. There may be newer and hipper characters, but for 47 years now the nation has settled back happily and laughed every time Minnie has barged onstage with a bellowed "Howdee!" and a saucy flip of her size 12, full-skirted gingham dress. A raucous rural maid, she proudly tells audiences she is from Grinder's Switch, Tenn., a town so small, "You don't read the paper to find out who is doing what -- you already know that -- but to find out if they got caught." Cornball, but funny. Many of her jokes are based on sly observations about modern life ("I ride jet planes. Yeees, I do, only I don't put my weight down"). Then there's her constant longing for a feller ("They named the fire engine in Grinder's Switch after me. Yeees, they did. Named it the Minnie Pearl. 'Cause just like me, it's always ready but seldom called"). And her observations on hillbilly family life ("Mrs. Tugwell just had her 16th young 'un. She's had so many young 'uns, she's running out of names -- to call her husband, that is").

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The jokes are old. Real old. Some date back 40 years. Cannon often forages through her classic routines for material, with many of the best jokes coming from her set of bound Opry scripts for shows broadcast on the NBC radio network from 1947 to 1953. "All those old dumb jokes," she says fondly. "They're all old. They're all dumb. The minute I look at a joke, it comes back to me." Roy Acuff, 84, the Grand Ole Opry's "King of Country Music," has been straight man to Minnie's punch lines since her Opry debut in 1940. "It don't make no difference if you've heard them a hundred times," he says, "it's still a laughable joke."

In real life, Sarah Cannon is in many ways the antithesis of Minnie. Cannon is a leading doyenne of Nashville society and charity circles, a happily married woman who lives next door to the Governor's mansion in a large, well-furnished house with a tennis court and a swimming pool. A daily reader of the New York Times and slave to its formidable crossword puzzles, she is an articulate and precise speaker.

What has happened, though, after all these years, is that Sarah Cannon and Minnie Pearl at times merge. Cannon steals Minnie's best lines, sidestepping an excessively analytical conversation by saying, "Of course, I'm about as deep as a biscuit" or, muttering about her own advancing years, "I don't buy no green bananas anymore." Conversely, Cannon's life keeps shoehorning itself into

1987 Time Inc., People, October 26, 1987

Minnie's act, with frequent mentions onstage of husband Henry Cannon. She sees one common trait in her two personae. "I'm crazy, and it don't matter whether I have a costume on or not," she explains.

Although in the last decade she has cut back her touring schedule, Cannon still clamps on Minnie's hat and hitches up her white stockings an impressive four or five times a week for Nashville Now and the Opry, and does 20-minute stand-up routines at conventions in Nashville and elsewhere. She also co-writes a weekly Minnie's Memories column for the Nashville Banner. Her husband, Henry, 70, urges her to ease up, but Cannon says she can't stop. "I guess it's ego," she says.

Sarah Ophelia Colley was born Oct. 25, 1912, in Centerville, Tenn., the last of Fannie Tate and Thomas K. Colley's five daughters. Her father owned a lumber business, and the family was well-off by small-town Tennessee standards. Their house had the town's first indoor plumbing, and their father justified staying home from church on Sundays because, living with six females, he said it was his only day to use the bathroom. The house also featured the town's best-stocked library, and Cannon says her parents stressed the value of education. "It was drilled into my bones when I made a grammatical error," she says, "and then I go into a business where I commercialize on nothing but grammatical errors. It's kind of a paradox."

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1987 Time Inc., People, October 26, 1987

When she was 8, Cannon overheard a friend of her mother's describe her as "a plain little thing." That remark, she claims, was the start of her career as a comic. "I didn't think I was very pretty and I did it to get attention," she says. At 18, she went to Nashville and enrolled in the dramatic expression department at Ward-Belmont College, an upper-crust finishing school. Cannon planned on being a dramatic actress but found that her natural comic flair kept sabotaging her forays into serious plays. "Even when I did serious parts I got laughs," she says. After graduating from the school's two-year program, Cannon dreamed of becoming a Broadway star but found herself returning to Centerville. She was only 20, and no respectable girl left home until she was 21, so she opened a small studio and taught drama, dance and piano. "Teaching? Well, I was taking the money," she says now.

Two years later she signed on with the Wayne P. Sewell Production Co., which produced amateur theatricals throughout the rural South. Sewell hired about 100 young women -- " 'winsome directors' as he put it in his literature," Cannon recalls. They traveled to a new town every 10 days to recruit local dramatic hopefuls and direct them in second-rate musical comedies written by Mrs. Sewell. "My check, as a rule, ran around $10 or $15 for the 10 days work," says Cannon, who spent six Great Depression years on the road for Sewell.

1987 Time Inc., People, October 26, 1987

She listened hard to the country expressions and stories she heard, not realizing she was gathering the bricks to build the foundation for her career as Minnie Pearl. "The Lord was taking me in that direction. I was supposed to be collecting that stuff. To be Minnie Pearl, that was my destiny," says Cannon, a strong believer and regular attendee at the Brentwood United Methodist Church. It was in Baileyton, Ala., that she actually hit upon the Minnie Pearl character while boarding at a small mountain cabin with an old woman. "I started imitating her and people started laughing. I already had this incipient comedic frame, and here was the vehicle for it," she says.

In 1940, her father having died and the family being in reduced circumstances, Pearl moved back home with her mother. She got a Works Progress Administration job as a recreation director. "Was I blue! I loved Centerville; I love it yet. But I'd had a little taste of independence and I wanted to stay that way," Cannon says. "There I am, back in the country. If you weren't married at 28, you were just an old maid, as in capital letters."

Minnie Pearl came to her rescue. Three years earlier, Cannon had named the character ("Everyone has a cousin or an aunt named Minnie or Pearl," she says), put her in costume and been paid $25 for performing before the Pilots Club in Aiken, S.C. Now, back in Centerville, a local banker asked her to "kill time" as Minnie Pearl at a convention. A Nashville banker saw her there, called a buddy

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1987 Time Inc., People, October 26, 1987

who managed the Grand Ole Opry (then as now broadcast on weekends by WSM radio), and she was asked to audition for the show. "I been killing time ever since," Cannon jokes.

In those early days at the Opry, Cannon performed there every Saturday night and then took to the road for one-night stands the rest of the week with other Opry stars, all men. "A lot of times, they thought I was asleep when they'd be driving along after performing. They'd drink some and talk, and I learned about a lot of things I never did know before," she says. One of those things was the low regard many of her traveling companions had for women. "I became wary. Very. From 28 to 34, I just kind of wondered if I was ever going to get married."

She knew she didn't want to marry a fellow performer. "You cannot make blanket statements about who is a good risk and who isn't," she says, picking her words carefully, "but some careers or professions are just better risks than others, and I don't think, as a rule, show people, unfortunately, can devote as much time to the nurturing of a marriage or a love relationship as someone perhaps in a less fragmented profession." Susan Quick, 28, the Nashville Banner reporter who co-writes Cannon's weekly column, says Pearl dressed her down earlier this year for dating a musician.

1987 Time Inc., People, October 26, 1987

Maybe that's why when her own husband, Henry, is asked how he feels about playing second fiddle to Minnie Pearl, he replies, "But I don't play the fiddle." Henry, a retired pilot, is her business partner ("We're selling a product and a business and it's Minnie Pearl," she says). They were introduced in 1946 by a friend of hers and married in 1947, when she was 34 and he was 29. She had planned on having children and settling down but says the Lord apparently didn't mean that to happen. Instead, for the next 27 years, they spent much of their time on the road, with Henry flying her, and many other country music stars, to concert dates all over the country.

Cannon says her fame had intimidated a lot of men before Henry, but Henry isn't impressed by much and he took the crowds and autograph seekers in stride. For her part, she says, "I never could count, I never could fly a plane and I never could find directions to go anywhere. I never could do so many things Henry does, that I always think of Henry as being superior." Henry does not discourage her in this impression, but if she brags too long about him, he says, "Now, honey . . ."

Cannon and many of her friends consider Henry, who is a charming mix of Southern gentleman and curmudgeon, to be the truly funny half of the couple. Cannon says Henry's humor and support were crucial to her recovery, two years ago, after a double mastectomy. (She is an active American Cancer Society

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volunteer and last April was presented with the ACS's Courage award by President Ronald Reagan.) She particularly remembers looking over silicone implants with Henry, and his volunteering, "Honey, now you'll look like one of those Hee Haw girls."

In a backstage room of the Opryland Convention Center, Sarah Cannon is putting the final touches on her Minnie Pearl costume while she waits for her cue to go out and tell jokes to a room full of grocery store executives. She tugs at her white stockings, which are in danger of falling down. "Oh well," she says, giving up on the stockings, "Minnie never was supposed to be elegant. If she was, she never would have made it." She pulls her straw hat out of a plastic bag, only to discover that the trademark $1.98 price tag is missing. "I can't go out without the tag," she says. "It just wouldn't be Minnie."

Almost 50 years in show business have taught her not to panic, and she doesn't. Instead, she improvises. Using a piece of white cardboard, a pair of manicure scissors and a string recycled from a used tea bag, Cannon fashions a new price tag and marks it $1.98. Half a minute later, the new price tag bobbing from her hat, she strides onstage and cries, "Howdee!" The grocery executives stand and cheer. From the back of the room one yells, "Minnie, we love you." Yes, and he'd probably love Sarah Cannon too, even if he has no way of knowing it.

1987 Time Inc., People, October 26, 1987

GRAPHIC: Picture 1, NO CAPTION, Photographs by Raeanne Rubenstein; Picture 2, "Everybody thought I was a show girl," says Minnie in costume for a 1930s amateur production titled Black-Eyed Susan in Newnan, Ga. Her partner was a dummy., COURTESY MINNIE PEARL'S MUSEUM; Picture 3, Minnie with husband Henry Cannon and her longtime stage foil, Roy Acuff, cut up at the Grand Ole Opry. "I may not know all her jokes," Acuff says, "but I heard 'em.", Photographs by Raeanne Rubenstein; Picture 4, She's scaled back lately, but Pearl says she used to entertain "like it was going out of style" at home in Nashville., Photographs by Raeanne Rubenstein

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LEVEL 1 - 3 OF 25 STORIES

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Contemporary Musicians

June, 1990; Issue Three

LENGTH: 1162 words

NAME: Minnie Pearl

PERSONAL:

Full name Sarah Ophelia Colley Cannon; born October 25, 1912, in Centerville, Tenn.; daughter of Thomas K. (a lumber mill owner) and Fannie (Tate) Colley; married Henry Cannon (a pilot), 1947. Education: Graduate of Ward-Belmont College, Nashville, Tenn.

Travelling director and drama coach for Wayne P. Sewall Production Co., Atlanta, Ga., 1934-40; comic-singer on Grand Ole Opry and elsewhere, 1940--. Regular performer on "Hee Haw," 1969--, and "Nashville Now." Appeared on "Comic Relief" special to aid the homeless, Home Box Office, 1986.

OCCUPATION: Comedienne; singer

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ADDRESSES: Other-- Halsey, 1111 Sixteenth Avenue South, Nashville, TN 37212.

AWARDS:

Named Nashville's Woman of the Year, 1965; elected to Country Music Hall of Fame, 1975; recipient of the Courage Award from the American Cancer Society and the Pioneer Award from the Academy of Country Music, both 1987.

DISCOGRAPHY:

Minnie Pearl, Everest.
Monologue, RCA.
How To Catch a Man, RCA.
Cousin Minnie, Starday.
(With Grandpa Jones) Grand Ole Opry Stars, RCA.
(Contributor) Stars of the Grand Ole Opry, RCA.

SIDELITES:

With her trademark straw hat dangling its price tag and her raucous "How-dee!" Minnie Pearl has established a forty-year reign as the queen of country comedy. The decidedly down-home Minnie is the alter ego of Sarah Colley Cannon, a refined and educated native of Centerville, Tennessee. Cannon began performing as Minnie Pearl in 1940 on the Grand Ole Opry, and some might argue that her face and voice are the most famous ever to emerge from that show.

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"Minnie Pearl seems indestructible," writes Leah Rozen in People magazine. "There may be newer and hipper characters, but for ... years now the nation has settled back happily and laughed every time Minnie has barged onstage."

Sarah Ophelia Colley was born October 25, 1912, the youngest of five daughters. Her family was among the most well-to-do in tiny Centerville because her father owned the local lumber business. Reared in a home where education and refinement were paramount--a situation she finds ironic today, given the hayseed nature of her comic character--Colley was expected to do well in school and to attend college. At eighteen she entered Ward-Belmont College, an expensive finishing school in Nashville, where she majored in drama and dance. A flair for comedy had taken root by that time, quite against her will. "Even when I did serious parts I got laughs," she told People.

After graduation Colley returned to her hometown, where she taught dancing and drama for two years. Decorum demanded that she reach the age of twenty-one before she could travel on her own, and she spent the two years dreaming of a Broadway career. When she finally turned twenty-one she took employment with the Wayne P. Sewall Production Company, an Atlanta-based outfit that sent directors to small communities to stage plays and variety shows. Colley worked for the company for six years, from 1934 until 1940, and she travelled throughout the South into all the tiniest mountain villages. As she journeyed from place to

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place she picked up stories, songs, and impressions that she stored with no particular purpose in mind.

"I went on the road, and put on these amateur shows, and I met a lot of Minnie Pearls," she remembered in Behind Closed Doors: Talking to the Legends of Country Music. "I met a lot of country girls who didn't win the beauty contest, but wanted to be funny, and wanted to be loved and wanted to love people." Gradually, Sarah Ophelia Colley realized that she too was one of these women. She began doing small bits of comedy, adopting Minnie Pearl because it combined two popular Southern names. The final inspiration for Minnie Pearl came from a mother of sixteen who lived in a cabin on Brenlee Mountain in Alabama. "I came away from there imitating her," Colley said. "Not mocking her, but imitating her. That's when Minnie Pearl was actually born."

Colley was earning a sparse living from the Works Progress Administration in 1940 when she entertained a banker's convention as Minnie Pearl. One of the conventioneers paved her way to an audition at the Grand Ole Opry, and soon she was a regular. She would appear on the Opry at night and then travel all week with one of the touring units; often she was the only woman in the group. Her trademark price tag became a part of the act quite by chance, when she literally forgot to cut the tag off some plastic flowers she had added to her straw hat. The price--$ 1.98--has never changed.

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Colley had been working as Minnie Pearl at a grueling pace for seven years when she met her husband, Henry Cannon. Cannon was a licensed pilot who owned a charter service, and after their marriage he flew his popular wife and her co-workers to their live concerts. Thus marriage hardly altered Minnie Pearl's busy schedule. Over the years, as she played bigger venues and moral standards changed, Minnie became slightly more racy and much rowdier. Her costume has not been altered, however, and many of her one-liners are resurrected from scripts that are decades old. "All those dumb jokes," she recalled in People. "They're all old. They're all dumb. The minute I look at a joke, it comes back to me."

Minnie Pearl was nominated to the Country Music Hall of Fame fourteen times before she was finally inducted in 1975. The long wait for the industry's highest honor was no doubt related to the fact that Minnie Pearl has done little real singing over the years; only once, in 1966, did she place a song, "The Answer to Giddyup Go," on the country charts. Her inclusion in the Country Music Hall of Fame--and a subsequent Pioneer Award from the Academy of Country Music--reflect the fact that Minnie Pearl's brand of hayseed comedy is an art form with a tradition as honorable as any musical one.

Having celebrated her fiftieth anniversary as Minnie Pearl in 1990, Sarah Ophelia Colley Cannon plans to keep performing, at least on the Opry. Describing her character, whom she views as an eccentric sister, Colley Cannon said:

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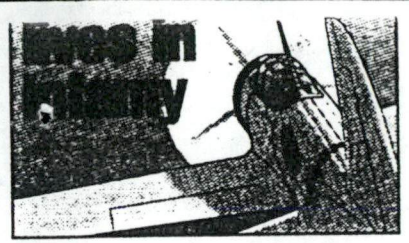
"Minnie Pearl is just as wild as a can of crab. She's nutty as a fruitcake. She doesn't care whether school keeps or not. She's great. I'm stupid, but she's great. And the reason she's great is because she doesn't try to be serious. She just worries about whether we're going to have the church social on Friday night or Saturday night or Sunday night. And about what she's going to wear, and if a feller is going to kiss her on the way home. Most of the time he doesn't. But she thinks next time he will."

SOURCES: Books:
The Illustrated Encyclopedia of Country Music, Harmony, 1977.
Nash, Alanna, Behind Closed Doors: Talking with the Legends of Country Music, Knopf, 1988.
Shestack, Melvin, The Country Music Encyclopedia, Crowell, 1974.
Stambler, Irwin and Grelun Landon, The Encyclopedia of Folk, Country, and Western Music, St. Martin's, 1969.
Periodicals:
People, October 26, 1987.
--Anne Janette Johnson

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of the Pearl



ning the reporter with the confrontational tone he uses to make sure the Japanese people understand his meaning.

Mr. Glaubitz, 71, won't shake the hand of a Japanese official. He won't drive a Japanese car. But he doesn't

see **PEARL**, *page E4*

Pearl Harbor this Saturday, there he is on the pages of Time and National Geographic, too.

If he were alive right now — he died in 1986 — he'd probably be pressed for interviews and personal recollections. And if I know Grandpa, he'd have been happy to spin a yarn or two. But this year,

the imperfect remembrances of his devoted granddaughter will have to do.

He was no Gen. MacArthur or Adm. Nimitz, my grandfather. Just a midlevel naval officer who managed, rather remarkably, to be in all the important places at just the

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see **HERO**, *page E4*

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Robert Shaw's wealth of voices

By Octavio Roca
THE WASHINGTON TIMES

NEW YORK

On the eve of his 75th birthday in April, Robert Shaw assembled nearly 700 musicians for the most ambitious recording of his career, Gustav Mahler's "Symphony of a Thousand." The singing went on until midnight.

Then, after a performance now being talked about as a good bet to snag the American conductor his 15th Grammy Award, the massive sound of the Atlanta Symphony Orchestra and a hugely augmented chorus broke into an exuberant round of "Happy Birthday."

It was not to be the last time this year that Robert Shaw was moved to tears.

During a fall vacation in the Dolomites in Italy, Mr. Shaw received a telegram from James D. Wolfensohn advising that the conductor had been selected for the 1991 Kennedy Center Honors, which will be presented Sunday. The Kennedy Center chairman cited Mr. Shaw for "immeasurably enhancing the lives of people around the world and enriching the cultural landscape of our nation."



Photo by Stephen Crowley The Washington Times

Robert Shaw has been one of the most influential figures in choral conducting over the past four decades.

"Here I was, overwhelmed, in the middle of the most dramatic mountains I have ever seen — and, believe me, I am used to Aspen and Yosemite," Mr. Shaw says. "And I was overwhelmed even more by the news. Tears rolled down my face.

"I can't be anything but humble about this," he adds, "and truly it is a tribute to the hundreds and hundreds of people who have helped me make music all these years."

see **SHAW**, *page E4*

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By Sergei Shargorod
THE ASSOCIATED PRESS

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see **ART**, *page E5*

worked up that their lives will end at Pearl Harbor after all — during the week of parades and reunions for a

president says the "evil out there" is gone. From "the perspective of one

bor, there would have been no Hiroshima," Mr. Glaubitz says.

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SHAW

From page E1

Others long have appreciated the man generally hailed as one of the most influential figures in choral conducting over the past four decades.

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

And modesty. Even early praise from the notoriously difficult and demanding Arturo Toscanini did not go to the chorus master's head. Mr. Shaw simply was flattered.

It was 1952 and the Italian maestro was recording his now legendary cycle of Beethoven symphonies. Mr. Shaw prepared the chorus for Toscanini and the NBC Symphony Orchestra. After playing through the glorious choral finale, a supreme challenge for any chorus, Toscanini turned to his players and announced: "In Robert Shaw I have at last found the maestro I have been looking for."

As Mr. Shaw remembers:

"It was Samuel Chotzinoff, who was in charge of what they called serious music at NBC, who told Toscanini about our chorus. He needed it for Beethoven's Ninth, of course. We began to rehearse a couple of weeks earlier than usual because Toscanini was famous for being difficult — a terror. I was about 23 years old, and my education was very limited. I had studied very little music, really.

"Toscanini walked in the NBC studio," Mr. Shaw recalls. "He was formidable, amazing. I expected him to conduct but he told me to go ahead, that it was my rehearsal. I remember that he called *me* Maestro. Just imagine.

"Anyway, I began to conduct the choral movement, and he just paced the entire length of the studio back and forth, back and forth. At the end there was silence, and we all waited for his response.

"He came over to me and told me, 'I never expected to have a chorus like this.' "

Decades later, even as Toscanini's own clinical interpretation has lost some of its dazzle, the sound of Robert Shaw's chorus holds its own against the recorded competition.

Some of that competition is, of course, Mr. Shaw's own recording. As director of the Atlanta Symphony since 1967, the conductor has come a long way from his days of preparing choruses for what he still calls "the big bosses."

But his awe of the great musicians he has known has not diminished.

In a field not known for small egos, Robert Shaw's humility is a rare gift.

Discography: The Shaw voices

Brahms: Alto Rhapsody. Marilyn Horne, Atlanta Symphony Orchestra and Chorus. Telarc CD-80176.

Britten: War Requiem. Lorna Haywood, Anthony Rolfe-Johnson, Benjamin Luxon, Atlanta Boy Choir, Atlanta Symphony Orchestra and Chorus. Telarc 2CD-80157.

Handel: Messiah. Kaaren Erickson, Sylvia McNair, Alfreda Hodgson, Jon Humphrey, Richard Stilwell, Atlanta Symphony Orchestra and Chorus. Telarc 2CD-80093.

Mahler: Symphony No. 8 in E-flat, "Symphony of a Thousand." Soloists, Atlanta Symphony Orchestra and Chorus. Telarc CD-80267.

Mozart: Requiem. Arleen Auger, Delores Ziegler, Jerry Hadley, Atlanta Symphony Orchestra and Chorus. Telarc CD-80128.

The conductor was born in Red Bluff, Calif., on April 30, 1916, the scion of what he calls a "long line of evangelical Protestant ministers."

He never planned to be a conductor. He expected to continue his studies in philosophy and theology, and perhaps teach. But joining the Glee Club at Pomona College changed his life.

Band leader Fred Waring needed a chorus for a film he was making on campus, and the club fit the bill. At the 11th hour, young Mr. Shaw took over for an indisposed faculty member and prepared the chorus for the picture. An impressed Waring took the fledgling conductor to New York, where he stayed for years.

"I was still mostly interested in liturgical music, music for worship," Mr. Shaw recalls.

Robert Shaw did not so much turn away from those roots as enrich them by exploring the choral repertory.

Mr. Shaw's first chorus in New York was a 30-voice men's group, the Fred Waring Glee Club, with which he toured South America and Europe. Then came radio work with the networks as well as the Collegiate Chorale.

Mr. Shaw says his repertory expanded to "more intellectually challenging music" like the Faure Requiem as well as U.S. War Bond rallies and work at Radio City Music Hall, Madison Square Garden and Yankee Stadium.

Choral singing was gaining popularity, and Mr. Shaw was having a good time developing his talents. Rehearsing choruses for NBC, RCA and major theaters, in 1948 he decided to call his group the Robert Shaw Chorale.

"The name was fixed because we could not tour as the NBC Chorus or the RCA Victor Chorus — we were all the same singers. So outside New York, we became the Robert Shaw Chorale. It was a conscious misnomer, a malaprop," he allows, "but we thought the word 'chorale' sounded better than just chorus or choir."

The name stuck.

"And soon we had some remarkable voices," Mr. Shaw says. "It was a great multiracial choir, with those great Negro voices and, being in New York, Jewish voices."

Jewish voices?

"I guess I mean dark and Russian," the conductor explains. "We had a lot of Russian Jewish singers in those days. And the black singers had a bright blowsy sound you can hear in churches when they sing Negro spirituals."

Whatever else it was, Robert Shaw's multiethnic chorus was distinctive enough to attract the attention of Toscanini, George Szell and other major conductors.

Choral preparation can be a frustrating affair, with a lot of work and little credit since usually the more famous conductor takes over the final musical product. Mr. Shaw didn't mind.

"Imagine getting the chance to work with a Toscanini!" he says. "My own musical education was so terribly limited. This was as exciting for me as it was for any fan. If Toscanini were alive today, I would happily still prepare a chorus for him."

Almost countless performances, recordings and Grammys after his beginnings with the Pomona College Glee Club, the director laureate of the Atlanta Symphony Orchestra can discuss the details of choral preparation as if they were new and wonderful discoveries.

It is anticipation, Mr. Shaw explains, working out in advance what questions might come up in performance. Technically, his deceptively simple method is based on remembering that "it is easier to change something than to change nothing."

In other words, he keeps the show moving.

"You also try to anticipate as much as possible what the big boss will want," the conductor adds disarmingly, though he has been the big boss for decades.

Given such technical security, the precision and sheer beauty of Robert Shaw's choral creations can be taken for granted.

Rehearsing with Oscar Hammerstein II for "Carmen Jones," the popular vulgarization of Georges Bizet's opera on Broadway, Mr. Shaw asked for the librettist's advice on a fine point of choral interpretation.

"Just let them belt," Hammerstein replied. "They're gorgeous."

"And I have to admit," Mr. Shaw says, "they really were."

Tomorrow: The dancing Nicholas Brothers.

LEVEL 1 - 4 OF 25 STORIES

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June, 1990; Issue Three

LENGTH: 1647 words

NAME: Earl Scruggs

PERSONAL:

Full name Earl Eugene Scruggs; born January 6, 1924, in Flint Hill, North Carolina; son of a farmer; married; children: Gary, Randy, Steve. Education: Graduate of Boiling Springs High School, Boiling Springs, Tenn., 1942.

Professional banjo player, 1930-39, 1945--. Member of the Carolina Wildcats and the Morris Brothers, 1939; worked in textile mills, 1939-45. Banjo player and harmony vocalist with Bill Monroe and the Blue Grass Boys, 1945-48.

Founding member, songwriter, banjoist, and harmony vocalist for Flatt and Scruggs and the Foggy Mountain Boys, 1948-69. Signed with Mercury Records, 1949, moved to Columbia Records, 1950. Best-known recordings include "Foggy Mountain Breakdown," "The Martha White Flour Theme," and "The Ballad of Jed Clampett."

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2ND STORY of Level 1 printed in FULL format.

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Almanac of Famous People

August, 1989; Fourth Edition

LENGTH: 81 words

NAME: Earl Eugene Scruggs

VARIANT: Flatt and Scruggs

PERSONAL:
Birth: January 06, 1924 in Flint Hill, North Carolina. Won Grammy, 1969, for "Foggy Mountain Breakdown."

OCCUPATION: Musician, Songwriter

NATIONALITY: American

SOURCES: Encyclopedia of Folk, Country, and Western Music, 1969 ed; Harmony Ill. Enc. of Rock. 7th ed. Harmony, 1986; Who's Who in America. 44th edition, 1986-1987. Marquis, 1986; Who's Who in American Politics, 4th edition; Who's Who in Government, 1st edition; Who's Who in the World, 2nd edition

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LEVEL 1 - 1 OF 3 STORIES

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Group disbanded in 1969.

Founder and banjo player for the Earl Scruggs Revue, 1969--. Group includes sons Gary, Randy, and Steve. Has also performed and recorded with Doc Watson, the Byrds, and Joan Baez.

OCCUPATION: Banjo player, songwriter

ADDRESSES: P.O. Box 66, Madison, Tenn. 37115.

DISCOGRAPHY:
With Lester Flatt and the Foggy Mountain Boys:
Country Music, Mercury, 1958.
Flatt & Scruggs with the Foggy Mountain Boys, Harmony, 1960.
Songs of Our Land, Columbia, 1962.
Hard Travelin', Columbia, 1963.
Flatt & Scruggs at Carnegie Hall, Columbia, 1963.
Flatt & Scruggs at Vanderbilt University, Columbia, 1964.
The Original Sound of Flatt & Scruggs, Mercury, 1964.
Flatt & Scruggs with the Foggy Mountain Boys, Mercury, 1964.
The Golden Era of Flatt & Scruggs, Rounder.
Foggy Mountain Breakdown, Hilltop.

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Flatt & Scruggs' Greatest Hits, Columbia, 1966.
Lester Flatt and Earl Scruggs, Columbia.
20 All-Time Great Recordings of Flatt & Scruggs, Columbia.
The World of Flatt & Scruggs, Columbia.
Foggy Mountain Chimes, Harmony.
Sacred Songs/Great Original Recordings, Harmony.
Bonnie and Clyde, Columbia.
Wabash Cannonball, Harmony.
The Mercury Sessions: Volume 1, 1948-1950, Volume 2, 1950, Rounder, 1985.
You Can Feel It in Your Soul, County, 1988.
With the Earl Scruggs Revue:
I Saw the Light with a Little Help from My Friends, Columbia.
The Earl Scruggs Revue Live at Kansas State, Columbia, 1972.
Family and Friends, Columbia.
Rockin' 'cross the Country, Columbia.
The Earl Scruggs Revue, Columbia.

SIDELITES:
The instrumental sound most closely associated with bluegrass music--a banjo picked at furious pace with three fingers--was created by Earl Scruggs, a

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country picker from rural North Carolina. As a member of Bill Monroe and the Blue Grass Boys, and later as half of Flatt and Scruggs, Scruggs literally sent bluegrass in the direction it has followed to this day. His banjo virtuosity was an amazing novelty in 1945; today it is a requirement for every bluegrass band. In Country Music U.S.A., Bill C. Malone writes that Scruggs "added a new and dynamic ingredient to the Blue Grass Boys sound, and audiences were bowled over by the boy who, with a shower of syncopated notes, had made the banjo a lead instrument capable of playing the fastest of songs. Here was something new under the sun."

Earl Eugene Scruggs was born in Flint Hill, North Carolina, and raised on a farm in the foothills of the Appalachians. He was one of six children. His father died when he was four, but the family kept itself solvent by farming and performing; two of his sisters played banjo, and his mother played the organ. Earl himself picked up the banjo at an early age, and he imitated the three-finger picking style that was common in his region. In Earl's youth the three-finger style was relatively rare, but it offered several advantages. It had a more fluid sound, was closely tied to fiddle music, and used a G tuning that was more compatible with other stringed instruments. Earl could play the banjo before he entered first grade, and by the age of ten he was devising new "licks" of his own.

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Before World War II Scruggs worked as a professional musician, first with his brothers and then with several groups, including the Carolina Wildcats and the Morris Brothers. These groups broadcast over radio stations in Gastonia, North Carolina, and Spartanburg, South Carolina. When America entered the war, Scruggs quit performing for work in the textile mills; he often labored seventy-two hours a week for weeks at a time. Music was merely a hobby for him during that period, but after the war he began to perform professionally again. For a time in 1945 he played with "Lost" John Miller on a WSM Radio Saturday broadcast out of Nashville. Then, when Miller quit the business, Scruggs was hired by Bill Monroe.

Bill Monroe and the Blue Grass Boys were a favorite on the Grand Ole Opry, and many musicians dreamed of a chance to play in the group. When Scruggs joined in 1945 he caused an overnight sensation. The banjo was traditionally a supporting instrument in string bands, and most banjo players were comics who clowned onstage. Scruggs was dead serious in the spotlight, and the avalanche of notes that cascaded from his banjo astounded audiences. Neil V. Rosenberg notes in Stars of Country Music that Scruggs's version of banjo picking "sounded fresh, new, and exciting, especially at the higher pitch and tempos of the Blue Grass Boys." Monroe was quick to capitalize on the talents of his young protege. Malone writes: "In the three-year period from 1945 to 1948 the banjo assumed a prominence in Monroe's music that it had never enjoyed in any previous

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band.... Throughout the nation, largely unnoticed by the more commercial world of country music, a veritable 'bluegrass revolution' got underway as both fans and musicians became attracted to the music."

In 1948 Scruggs quit the Blue Grass Boys and formed his own band. His partner, Lester Flatt, was also a veteran of Bill Monroe's group, as were band members Jim Shumate, Cedric Rainwater, and Mac Wiseman. Calling themselves Flatt and Scruggs and the Foggy Mountain Boys, the group signed with Mercury Records and began performing in a style very similar to Monroe's. Scruggs quickly transformed his banjo into the lead instrument (Monroe had often led with mandolin), and when he was not picking the banjo he led with equally impressive guitar picking. He also began to write "breakdowns" for the banjo, imitating the furious fiddle music that had been so popular for generations. His first instrumental release was "Foggy Mountain Breakdown," one of the most famous bluegrass songs ever written. Used as the theme for the 1968 movie Bonnie and Clyde, "Foggy Mountain Breakdown" finally made a place for itself on the pop charts after selling well in the country market for nearly two decades. It is still a staple in the repertoire of almost every bluegrass band.

Flatt and Scruggs and the Foggy Mountain Boys toured and recorded at an exhausting pace throughout the 1950s. By 1960 theirs was the best-known bluegrass band in America; the "folk revival" of the early 1960s opened up new

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audiences on college campuses and in the big cities of the North and West. Their "Ballad of Jed Clampett," the theme for the "Beverly Hillbillies" television show, topped the country charts for a number of weeks, and they were the first bluegrass band ever to play a concert at Carnegie Hall. Rosenberg claims that by 1963 "Flatt and Scruggs were becoming a household name, a synonym for country music.... The 'hot' band, the one everybody was listening to, was the Foggy Mountain Boys; a good banjo picker was said to sound 'just like Earl Scruggs.'"

Bluegrass purists were therefore dismayed when Scruggs began to lead the group in new directions. Flatt and Scruggs recordings in the later 1960s included snare drums, synthesizers, harmonica, and twelve-string guitar. Scruggs himself often played guitar rather than banjo, and the repertoire began to include works by folk-rock songwriters and Scruggs's three rock-oriented sons. Flatt did not approve of this "progress," so the group disbanded in 1969. Flatt formed his own ensemble, the Nashville Grass, and Scruggs formed the Earl Scruggs Revue, a showcase for his sons Gary, Randy, and Steve.

The Earl Scruggs Revue sported electric guitars, piano, drums, and even a Moog synthesizer--all completely "taboo" at the time for bluegrass bands. Rosenberg notes, however, that many younger fans "liked ... and approved of Earl's new group. After all, bluegrass music had not been a static form in 1948, it had been an innovation. After twenty-five years, it was time for further

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innovation." Indeed, adds Rosenberg, "Earl's band was part of the new country-rock movement which was gathering momentum."

Scruggs still performs occasionally with his Earl Scruggs Revue, a band he calls a "no-cubbyhole, category-free, barrierless approach to music." He told the Country Music Encyclopedia: "Music can't stand still. I've always been for progress and keeping up with the times." This should come as no surprise, since Scruggs's signature "progressive" banjo playing helped to create bluegrass music and to make it the dynamic form of entertainment it is today.

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programs seem put there largely to offset the Balakirev and showy Liszt pieces that have been his hallmark. A student of Josef Hofmann—a wonderful piano "great," although in my opinion a mystifyingly sanctified one, since there are only a small number of recordings around—Cherkassky is now 80. He has always been amusing to watch, what with his fussy little gestures, his often cutesy virtuosity, his seemingly unrestricted capacity to amuse and delight his audiences. Yet when he appeared at Carnegie Hall in December there was an effect rather like an epiphany that came from his playing, particularly in works (the Bach-Busoni Chaconne, the Schumann Symphonic Etudes, the Chopin E Major Scherzo) that are now encrusted with the habits and fake traditions of overuse and familiarity. I was reminded of the experience of watching the class clown suddenly turn in an academic performance of such sober mastery as to knock you back.

Shaw lets the music unfold . . . an illusion, of course, since immense work goes into such sounds.

Part of the surprise was that Cherkassky had lost most of his distracting mannerisms, and with that had gained an unexpected gravity and seriousness of focus. There were moments in the middle variations where I felt that Schumann's obsessive insistence caused Cherkassky to lose his concentration, as if the illogical accents and numbing patterns bothered, or temporarily grounded, him. But in the Busoni, which he took at an unusually slow tempo, there was a robustness and rounded tonal beauty to the whole that made you actually *see* the stunning elaborations developing out of Bach's formal germ, as well as Busoni's exceptionally intelligent pianistic transformation of what had once been a violin piece. So too in the opening sections of the Schumann, as well as the Chopin Scherzo, where the fantastic lightness of the work, with its ascending and then downward echoing chordal progressions, kept returning with a graceful nonchalance very rarely attempted, much less encountered. Cherkassky returned to his customary repertoire with dashingly entertaining performances of difficult display pieces by Hofmann and Paul Pabst; the latter's paraphrase on themes from Tchaikovsky's *Eugene Onegin* belongs to the category of virtuoso pieces (e.g., the Schulz-Evler *Blue Danube*) that sound as if they could not be learned but have to be elegantly tossed off with a constant apprehension of imminent catastrophe.

You wouldn't want to say that Cherkassky is a Richter or a Michelangeli; he isn't. But when he plays he never seems worried that he might not be making an important statement about history, or that he is only a pianist doing his work. For that, quite without any embarrassment, is what he is, a pianist caught up in his job, without too many irrelevancies or pomposities. Cherkassky is genuine, attractive, persuasive. He shares this talent with the other musician recently in town, Robert Shaw, who at 75 is just as amazingly durable.

Shaw gained prominence in the 1950s, although during that period I attended only one of his performances with the Robert Shaw Chorale. He first came to attention as Toscanini's chorus director for the NBC Symphony, with results in intonation and virtuosity that are still unmatched, particularly in hitherto unperformed or very difficult works. Like Cherkassky he harks back to an earlier, less culturally pretentious time, when music making derived mainly from amateur singing, four-hand piano playing at home and the much awaited weekly broadcasts of the New York Philharmonic and the Metropolitan Opera. This was well before the days of ubiquitous "good music stations," and before the time when it became fashionable to assume that important cultural institutions were vehicles for the nation's identity.

There is something so irrefrangibly modest about Shaw's manner that you think it's all an act, like Rudolf Serkin's way of walking on to the stage somehow plaintively and apologetically. Although Shaw conducted the Atlanta Symphony for a couple of decades the job wasn't *supposed* to be significant, so his achievements were not really noticed. After he retired he started doing more recording and appearing with other orchestras across the country, where I have heard him on several occasions. On January 19 he was at Carnegie Hall leading the Orchestra of St. Luke's, a remarkably fine Robert Shaw Festival Chorus and excellent soloists—soprano Benita Valente,

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mezzo Florence Quivar, tenor Neil Rosenshein and bass Alistair Miles—in the *Missa Solemnis*, precisely the work for which, under Toscanini, his choral preparation had been the most impressive ever recorded.

It was certainly the finest performance of the piece that I have heard since Toscanini, and yet it could not have been more different. The *Missa* has been brilliantly characterized by Adorno in a famous essay as an "alienated masterpiece," that is, a work whose eccentricity, musical intractability and transcendental conception have never really been accommodated to the musical canon. It is also a very difficult piece to perform, full of abrupt changes in tempo and volume for musicians to negotiate, unfamiliar modal harmonies and, especially in the immense Credo, extremely complex fugal writing characteristic of the Hammerklavier Sonata and the Diabelli Variations, among other late Beethoven pieces. Yet although the *Missa Solemnis* typifies the *Spätstil* or late style, which Adorno says was symbolic of Beethoven's rejection of the ordinary bourgeois world, one can also hear in these forbidding works a search for order and reliability. Maynard Solomon in his *Beethoven Essays* ventures the more personal thesis that the *Missa Solemnis* and the Ninth Symphony reflect Beethoven's declining health, his problems with his nephew and of course his horrific sense of personal loneliness; far from rejecting the world, they are attempts musically to come to new terms with it. "The *Missa Solemnis*," says Solomon, "has the implication of a double question to the deity: Am I merely mortal? Is there hope for eternal life?"

Naturally enough, the interrogatory music of this towering work can be given variously freighted interpretations. What was so impressive about Shaw's was that it was thoroughly, perhaps even insistently, unneurotic. A recent recording of the work by Karajan (EMI) attempts the same feat, with the unintended effect, however, of rendering the music self-satisfied, muddy, sleekly placid. Shaw's energy was focused less on startling detail than on creating a collective personality, that of a traveler perhaps, or of a questing pilgrim. The sounds and tempi were robust, never nervous or querulous. One felt in his conducting something often tried by younger conductors seeking an impression of elevated tranquillity, but rarely achieved. He also gained the illusion of complete naturalness, so that even in perilous spots like the devilish fugue at the end of the Credo, or in the perhaps more difficult Benedictus, whose soaringly serene lines defy normal intonation, Shaw let the music unfold, rather than declaim or announce itself. This is a total illusion, of course, since what goes into such sounds is immense work, manifestly concealed.

He had the soloists sit up near the chorus, at some distance from stage front, which is where they are usually placed. This somewhat took away from the bass's contribution, but it did contribute to the communal and associative effort of the whole. At only one point—in the Benedictus's extended violin obbligato played decently if somewhat monochromatically by Naoko Tanaka—did I feel that what was needed was a bit more striving and less natural-sounding tranquillity; as with much of Beethoven's late music written in a very high register, sublimity and a tense eeriness are its true hallmark, and it sounds merely awkward when it is played too unexcitedly.

Shaw's musical, or rather platform, presence suggests a saintly, incredibly modest man. Accordingly, he takes curtain calls from the back rows of the orchestra, as if to say it's not me, it's all of us, and Beethoven, of course. A bit corny perhaps, but the iron rigor of his performances shouldn't be underestimated either. He is the real thing, a great musician whose avoidance of self-conscious display sets him at odds with the Zubin Mehtas of this world. Perhaps you can do what he does if you are not entrusted with safekeeping a national institution like the Met or the Philharmonic, where you have to take positions about "us" every time you lift your arms or blow your nose. The peculiar thing about Shaw is that, unlike Celibidache, another older conductor of extraordinary attainments and uncompromising standards, he does not communicate marginality or irrelevance. It is as if the music were simply expressing itself. This is the finest aesthetic illusion of all. □

THE MIRACULOUS SHRINE OF THE STAIRWAY DIME

Fourteen wooden steps to my front door.
On the fifth step, a dime that's lasted there
for years despite dust and brooms, boots
that ferry in mud-lumps and lakes of melted snow.

Finally, to celebrate, I tape next to it
an antique post card: Ste. Anne de Beaupré, a blue
robed, hand-tinted Virgin—she has to be a Virgin
in a dress that blue, holding aloft

a little man in pink pajamas and this, of course,
is Jesus, gold spikes of light flying from him
straight and strict as a grade school teacher's
admonishments, or a father's: *Sit still.*

Stop singing. Now we will begin our sums.
But I climb past, thinking of my friend in seminary,
how the dime would not be enough
to reach him now, how letting go means just that.

And where I see the miraculous star
of God's heart holding steady, I am afraid
he would describe a riot of blasphemy. But I know
this: as a child, he'd put his pillow

on the windowsill waiting
for the visitation of satellites
and shooting stars. How later, his mother
would smooth his dew-drenched hair then draw him

back gently without waking him
into the dark and starless room,
a child still shining
from the far worlds he had been touched by.

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THE MAN

Born in Greenville, North Carolina in 1921, Billy Taylor's music education began several years later in Washington, D.C. with Elmira Streets. After experimenting with drums, guitar and saxophone, Taylor pursued further classical piano study with Henry Grant at age thirteen. From high school he enrolled in Virginia State College as a sociology major. Compser/pianist Undine S. Moore convinced the young Taylor that his future was with music and he graduated with a Bachelor of Science degree. After graduation, and on the recommendation of Teddy Wilson, he studied piano with Richard McClanahan in New York City. In 1975, Billy Taylor's dissertation on "The History and Development of Jazz Piano, a New Perspective for Music Teachers" earned him a combined Masters and Doctorate in Education from the University of Massachusetts. He has received honorary degrees from a total of six universities, including Humanities degrees from Fairfield University and Clark College, and an honorary Doctorate in Music from Berklee College of Music and from Virginia State, which is also his father's alma mater. Dr. Taylor has been a Yale fellow at Calhoun College for over ten years. Yale recently added to this honor by appointing Billy a Duke Ellington Fellow. Billy Taylor, educator and concert soloist and TV personality, insists upon maintaining his credentials as a jazz musician. He therefore includes in his touring schedule several nightclub engagements each year. As each new facet of his career has been added, none has been sacrificed. It is this sense of balance that characterizes everything which Billy Taylor undertakes. Shortly before Stan Kenton's death in 1980, he remarked that Taylor was the most important figure in jazz today, in so far as his dedication to the furtherance of music. This sentiment was reiterated by the editors of *Downbeat Magazine* who presented Dr. Taylor with their Lifetime Achievement Award in 1984. Billy was cited "for representing the music with such articulation, integrity and devotion, for striving to better the plight of jazz musicians everywhere, for helping to enlarge the audience for jazz and to educate that audience..."

COMPOSER

Dedicated to Martin Luther King, Billy Taylor's work, "Peaceful Warrior," was commissioned by the Atlanta Symphony. The world premiere was performed by the Symphony under the direction of Robert Shaw and featured the Billy Taylor Trio and a choir of a hundred voices. Taylor's six movement suite "Make a Joyful Noise" was originally commissioned by Tufts University as a jazz worship service. The world premiere was performed by The Indianapolis Symphony Orchestra under the direction of Eric Kunzel. "Make a Joyful Noise" was inspired by the 97th psalm and is presented in the tradition of the Ellington Sacred Concerts. In a different vein, Taylor's "For Rachel" was a collaborative effort with choreographer Rachel Lampert. This dance suite was commissioned by the University of New Hampshire. The Billy Taylor Trio (joined by two musicians playing wind instruments) premiered the work with Ms. Lampert and her dancers. Dr. Taylor wrote the score for the off-Broadway hit, "The Lion and the Jewel" by Wole Soyenka. Billy Taylor's "Suite for Jazz Piano and Orchestra" was commissioned by Maurice Abravenal and was premiered, with the composer at the piano, by the Utah Symphony in the Mormon Tabernacle. "Impromptu," an earlier work, often appears on Taylor's symphonic programs. He has written some 300 songs, including the famous "I Wish I Knew How It Would Feel To Be Free," which was selected by the *New York Times* as "One of the Great Songs of the Sixties." More than thirty different recordings have been made of this hit by such artists as Nina Simone, Harry Belafonte, Lena Horne, Solomon Burke, Mary Travers, John Denver and Leontyne Price, and it has become the theme song of public school choruses and church choirs and was performed by the exciting pop group "Cold Blood" in the 20th Century Fox film "Fillmore." Taylor's original music is heard on segments of "Sesame Street," "The Electric Company," and on countless TV and radio commercials. He has written special material for Ethel Smith, Charlie Parker, Tito Puente, Edmundo Ros, Slim Gaillard, Eddie South and many other top entertainers. Taylor composed the ragtime dance score for Anna Sokolow's TV special on NBC-TV and the ballet music for the play, "Your Arm's Too Short to Box With God." He has written several movie scores, including "A Morning for Jimmy," and a documentary for the Northside Center. Other compositions such as "Theodora," "Capricious," "We Need Peace and We Need Love," "A Bientot" and "It's a Grand Night for Swinging" have been performed by such artists as Wes Montgomery, Freddie Hubbard, Quincy Jones, Oscar Pettiford, Oscar Peterson, Mary Lou Williams, Jimmy Heath and Gerry Mulligan.

PIANIST

Taylor runs the gamut from solo pia recitals to performances with sy phony orchestras. His professior career began not long after colle when the young Billy Taylor moved New York City. Two days after his rival he was playing piano with t Ben Webster Quartet on the famo 52nd Street, opposite the legends Art Tatum Trio. It was an impressi beginning. Later he worked with D zy Gillespie's first band and acquir invaluable experience with such ja greats as Roy Eldridge, Wilb DeParis and Sid Catlett. Billy's v satility was established as he join Cozy Cole's group, replacing Ben Goodman's band in Billy Rose Broadway show, "The Seven Live Arts," as pianist for Machito's mam band, as accompanist for Kenne Spencer at Cafe Society Uptown, a as featured pianist with the Slam Ste art Trio. An extensive eight mo tour of Europe followed with Billy featured piano soloist with Don Re man's orchestra. Returning to t States, he formed a piano-organ d with Bob Wyatt. The pair played t Royal Roost and was featured "Holiday on Broadway," a conc package which starred Billie Holid Billy was invited to take an all-star j group to play the Haitian National position and after four weeks on island he returned to take a new qu tet into Cafe Society Downtown. worked a short time with Bi Daniels, did a solo act at Bop City a

RECORDING ARTIST

Taylor has recorded more than two dozen albums of his own. For Concord records Billy recorded "Where've You Been? The Billy Taylor Quartet Featuring Joe Kennedy." Earlier albums include "My Fair Lady Loves Jazz," "Evergreens" and "Billy Taylor Presents Ira Sullivan" on ABC Paramount; "Town Hall Concert" and "The Billy Taylor Trio with Candido" on Prestige Records; "Echoes of an Era," Roulette Records; "I Wish I Knew How It Would Feel To Be Free," Tower Records; "Midnight Piano" and "Right Here, Right Now," Capitol Records; and "Jazz Alive" on Monmouth Evergreen Records. Cassettes of Dr. Taylor's Peabody Award winning NPR radio series, "Taylor Made Piano," are available to universities. Two AV sets recorded by Billy Taylor for Educational Audio Visual, which outline the history of jazz and demonstrate the process of improvisation in jazz performances, are widely used in schools and colleges across the country. As a freelance recording artist, he has worked with David Frost, Ella Fitzgerald, Sarah Vaughan, Bing Crosby, Connie Boswell, Sammy Davis, Jr., Carmen McRae, Don Byas, Slam Stewart, Stuff Smith, Eddie South, Oscar Pettiford, Quincy Jones, Neal Hefti, The Four Aces, Sy Oliver, Coleman Hawkins, The Modernaires, Oliver Nelson, Cozy Cole, Dinah Washington, Billie Holiday, Jackie Paris, Harry Lookofsky, The Ames Brothers, Frances Wayne and The Billy Williams Quartet as well as for all the major record companies.

Billy

T A

PIANIST

Taylor runs the gamut from solo piano recitals to performances with symphony orchestras. His professional career began not long after college when the young Billy Taylor moved to New York City. Two days after his arrival he was playing piano with the Ben Webster Quartet on the famous 52nd Street, opposite the legendary Art Tatum Trio. It was an impressive beginning. Later he worked with Dizzy Gillespie's first band and acquired invaluable experience with such jazz greats as Roy Eldridge, Wilbur DeParis and Sid Catlett. Billy's versatility was established as he joined Cozy Cole's group, replacing Benny Goodman's band in Billy Rose's Broadway show, "The Seven Lively Arts," as pianist for Machito's mambo band, as accompanist for Kenneth Spencer at Cafe Society Uptown, and as featured pianist with the Slam Stewart Trio. An extensive eight month tour of Europe followed with Billy as featured piano soloist with Don Redman's orchestra. Returning to the States, he formed a piano-organ duo with Bob Wyatt. The pair played the Royal Roost and was featured in "Holiday on Broadway," a concert package which starred Billie Holiday. Billy was invited to take an all-star jazz group to play the Haitian National Exposition and after four weeks on the island he returned to take a new quartet into Cafe Society Downtown. He worked a short time with Billy Daniels, did a solo act at Bop City and then played the Iceland Restaurant with Artie Shaw fronting his quartet. Billy Taylor then proceeded to establish the record for the longest run at Birdland—an unbroken continuo as soloist, leader of trios, quartets, quintets, sextets and as featured soloist with all-star groups which included Charlie Parker, Dizzy Gillespie, Miles Davis, Kai Winding, Jo Jones, Lester Young, Oscar Pettiford, Lee Konitz, Stan Getz, Milt Jackson, Art Blakey, Slim Gaillard, Roy Eldridge, Charlie Shavers, J.J. Johnson, Terry Gibbs and almost all of the other top flight jazzmen who played that famous emporium. It came as a surprise to no one when Billy Taylor won the first International Critics Award for Best Pianist in the poll sponsored by *Downbeat* magazine. His credentials are impressive but his music is more so. An innovator in the wedding of Latin rhythms and jazz, Billy Taylor's piano style reflects the influences of Art Tatum, Fats Waller, Debussy, Ravel and Bach and is warmed by the lyrical side of Ben Webster and Eddie South. His clearly articulated melodic lines are accompanied by tonal clusters and are punctuated with harmonic passages of orchestral proportions. Billy can build a polyphonic solo into an exciting climax by employing the contrapuntal style of Bach while maintaining a firm rhythmic foundation. Understandably, a number of young pianists have been influenced by Billy Taylor.



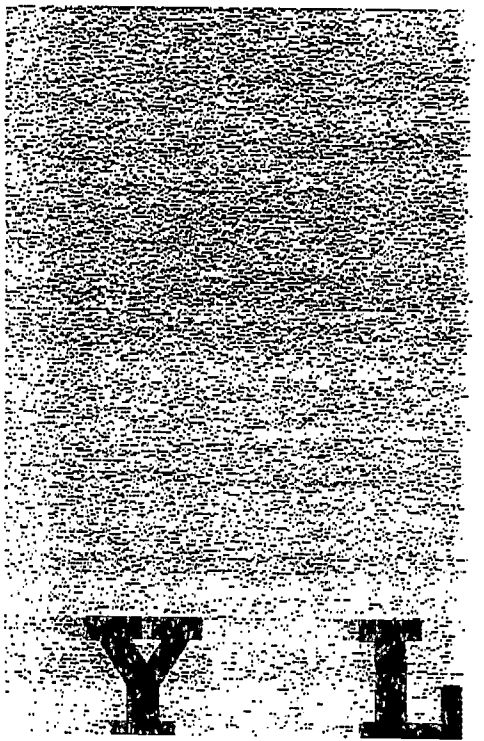
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Billy

TAYLOR

Pianist, Composer, Recording Artist, Arranger and Conductor, Actor, Author, Teacher and Lecturer, Radio and Television Personality... Billy Taylor is all of these. He, more than any other single jazz artist, can be credited with bringing jazz to the forums of national radio and television. In fact, he is the winner of two Peabodys, an Emmy, and is the recipient of the first Certificate of Recognition given by the United States Congressional Arts Caucus. He has been a presidential appointee to the National Council on the Arts; the only other jazz musician so honored was Duke Ellington. He has been a guest artist at the White House on five different occasions, two of which were state dinners. Dr. Taylor has been involved with three State Department projects; he opened the International Arts Festival in Hungary, toured seven Middle Eastern countries and was the artistic consultant to the American delegation to UNESCO in Mexico. Dr. Taylor has been honored by two New York mayors; first receiving a Certificate of Appreciation from Mayor Lindsay, followed by the Mayor's Award for Art and Culture presented by Mayor Koch. Washington, D.C. Dr. Taylor's hometown, declared a "Billy Taylor Day" and he was presented with the key to the city. He also holds the keys to four other cities (Cleveland, Mobile, Galveston and Jacksonville). He was the recipient of the first International Critics Award for Best Pianist from *Down Beat* magazine, was designated "Man of the Year" by the National Association of Jazz Educators (NAJE), and was honored by the National Association of Negro Musicians (NANM). Billy Taylor has served as a member of the Board of Directors of the American Society of Composers, Authors and Publishers (ASCAP), and on the boards of the Rockefeller Foundation, Creative Artists Public Service (CAPS), the Newport Jazz Festival, the Arts and Business Council (ABC), and the New York Jazz Repertory Company. He was secretary of the New York State Commission on Cultural Resources, the body which shaped the future of the arts in New York State, and served as vice president of the National Association of Recording Arts and Sciences (NARAS). He is founder and president of Jazzmobile, the unique outreach organization which produces summer outdoor concerts, conducts weekly workshop clinics in Harlem, sponsors lectures/ demonstrations and artist residencies in public schools, and develops special programs for disadvantaged youth in inner cities. In addition, Jazzmobile has produced many special music events including the anniversary concerts of Milt Jackson and Sarah Vaughan, and has participated in international jazz events in Canada, Belgium, Holland and France. Currently, Jazzmobile is refurbishing a building on 127th Street in New York which will be its permanent home and will house its non-profit record publishing company and Artist-in-Residence service. Jazzmobile is responsible for bringing such jazz greats as Buddy Rich, Herbie Hancock, Duke Ellington, Cannonball Adderly and Dizzy Gillespie to the doorsteps of fans who might be unable to attend performances in concert halls. Dr. Taylor acts as consultant and advisor to radio and television stations, music schools, civic and cultural groups and serves as mentor to jazz organizations across the country. He has been active in many "artist in residency" programs at major universities including the University of Massachusetts, University of New Hampshire, Tufts, Notre Dame, and Howard University. He has produced jazz concerts and festivals including special concerts for IBM and the Wolf Trap Jazz Festival. His other credits as a producer include radio and television commercials for Colgate, Palmolive, Pepsi Cola and Campbell Soup.





Billy

T A Y L

News
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University of Massachusetts
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University of Massachusetts at Amherst

RELEASE: IMMEDIATE

DECEMBER 22, 1987

CONTACT: PATRICIA WRIGHT

#098-87

BILLY TAYLOR IS ALL THAT'S JAZZ

AMHERST, MASS -- "Like any other jazz musician I've learned to think quickly and on my feet," says jazz pianist-composer Billy Taylor, recently named Wilmer D. Barrett Distinguished Professor of Music at the University of Massachusetts.

"This is music in which you don't know specifically what's going to happen in the next few minutes."

Does this long practice as an improviser serve him more than musically?

"Indeed it does," he says.

The peripatetic Dr. Taylor performs all over the map, is founder and president of the "Jazzmobile" outreach program in New York, and has radio, TV, and writing credits on his resume, as well as dozens of recordings. Taylor has to move fast just to keep up with his own schedule.

Spontaneously composed jazz is the classical music of America, in Taylor's opinion, which he shares with music professor, associate provost, and jazz saxophonist Fred C. Tillis.

Tillis is one of the prime movers in the "Jazz in July" and "Bright Moments" workshops and concerts that have brought internationally acclaimed performers, including Taylor, to Amherst each July for the last ten years.

"Billy Taylor has been an absolute cornerstone -- he and Max Roach -- of those summer programs," says Tillis. "And that will continue. Now with this Barrett professorship, we'll be able to bring him to campus for at least two residencies each semester.

-more-

"He was here in November to lecture in my class on Afro-American music and to teach some master classes. He came again in December to deliver a lecture in a course on the lively arts. Next semester he's scheduled to lecture in a jazz history course.

"We're trying to get him in contact, potentially, with the vast majority of university students, not just music students. We think that's more of a liberal arts approach."

Taylor's association with the university began in the 70's, when he was recruited in a program based on the belief that certain performing artists were, in essence, teachers — and that their unique approaches to teaching could possibly be "bottled."

Taylor, along with comedian Bill Cosby, singer Roberta Flack, and others, came to Amherst "to let the university study us while we studied it." Taylor taught here for three years and became Dr. Taylor in the process, writing a dissertation on the history of jazz. He has been coming up to Amherst, where he finds that "people seem to focus on things a little differently than in larger places I've been," to teach and perform ever since.

"It's been an unstructured association," he says. "This professorship gives it more structure."

As for fitting the Barrett professorship into a schedule already jam-packed with travel, performing, recording, broadcasting, teaching, and writing commitments, Taylor expresses no concern. He just puts it on the calendar, and keeps things spontaneous.

"As an architect friend of mine once put it," Taylor says, "jazz is a discipline where you keep your mind on the immediate future."

-30-



ROBERT WISE

Patricia Doyle, May 25, 1942 (deceased, 1975); married Millicent Franklin, January 29, 1977; children: Robert A. EDUCATION: Franklin College, IN, one year.

VOCATION: Film director.

CAREER: PRINCIPAL FILMS—Director: *The Curse of the Cat People* (co-directed with Gunther von Fritsch), RKO, 1944; *Mademoiselle Fifi*, RKO, 1944; *The Body Snatchers*, RKO, 1945; *A Game of Death*, RKO, 1945; *Criminal Court*, RKO, 1946; *Born to Kill*, RKO, 1947; *Mystery in Mexico*, RKO, 1948; *Blood on the Moon*, RKO, 1948; *The Set-up*, RKO, 1949; *Three Secrets*, Warner Brothers, 1950; *Two Flags West*, Twentieth Century-Fox, 1950; *The House on Telegraph Hill*, Twentieth Century-Fox, 1951; *The Day the Earth Stood Still*, Twentieth Century-Fox, 1951; *Captive City*, 1952; *Something for the Birds*, Twentieth Century-Fox, 1952; *Destination Gobi*, Twentieth Century-Fox, 1953; *The Desert Rats*, Twentieth Century-Fox, 1953; *So Big*, Warner Brothers, 1953; *Executive Suite*, Metro-Goldwyn-Mayer, 1954; *Helen of Troy*, Warner Brothers (made in Italy), 1955 (released in U.S., 1956).

Tribute to a Bad Man, Metro-Goldwyn-Mayer, 1956; *Somebody Up There Likes Me*, Metro-Goldwyn-Mayer, 1956; *This Could Be the Night*, Metro-Goldwyn-Mayer, 1957; *Until They Sail*, Metro-Goldwyn-Mayer, 1957; *Bannon* (uncompleted), 1957; *Run Silent, Run Deep*, United Artists, 1958; *I Want to Live!*, United Artists, 1958; *Odds Against Tomorrow*, United Artists, 1959; *West Side Story* (co-directed with Jerome Robbins), United Artists, 1961; *Two for the Seesaw*, United Artists, 1962; *The Haunting*, Metro-Goldwyn-Mayer, 1963; *The Sound of Music*, Twentieth Century-Fox, 1965; *The Sand Pebbles*, Twentieth Century-Fox, 1966; *Star!*, Twentieth Century-Fox, 1968 (re-edited and released as *Those Were the Happy Times*, 1969); *The Andromeda Strain*, Universal, 1971; *Two People*, Universal, 1973; *The Hindenburg*, Universal, 1975; *Audrey Rose*, United Artists, 1977; *Star Trek—The Motion Picture*, Paramount, 1979.

RELATED CAREER—First job, film porter, RKO editing department, 1933; sound cutter, assistant editor, film editor, RKO 1939-43 (edited *Citizen Kane*, 1941; *All That Money Can Buy* a.k.a. *The Devil and Daniel Webster*, 1941; *The Magnificent Ambersons*, 1942).

AWARDS: Academy of Motion Picture Arts and Sciences, nomination, Best Editing, 1941, for *Citizen Kane*, nomination, Best Director, 1958, for *I Want to Live!*, Best Director award, 1962, for *West Side Story*, 1965 and for *The Sound of Music*, 1965; Irving G. Thalberg Memorial Award, 1967; Honorary D.F.A., Franklin College, 1968; Torch of Freedom Award from the State of Israel, 1984.

SIDELIGHTS: MEMBERSHIPS—Directors Guild of America (president, 1971), National Endowment for the Arts (council member, 1970-76), American Film Institute Study Center, Motion Picture Academy (chairman, board of trustees), Beverly Hill Tennis Club, Regency Club, Lotos Club (NY).

Wise is a partner in the Filmmakers Group and the Tripar Group.

ADDRESS: OFFICE—Sunset-Gower Studios, 1438 N. Gower Street, Suite 562, Hollywood, CA 90028. AGENT—Phil Gersh Agency, 222 N. Canon Drive, Beverly Hills, CA 90210.

* * *

WOJTASIK, George 1935-

PERSONAL: Surname pronounced "Voi-ta-shiek;" born January 17, 1935, in Milwaukee, WI; son of Nick Thomas (a butcher) and Adeline (Rydzewski) Wojtasik; married Susan Pond, May 10, 1958 (divorced, 1984); children: Ann Elizabeth, Nicholas Paul. EDUCATION: Ripon College, B.A., 1956.

VOCATION: Director, manager, producer, and actor.

CAREER: DEBUT—The Angel, *Fancy Meeting You Again*, Lakes Region Playhouse, Gilford, NH.

PRINCIPAL STAGE WORK—Director: Advance director, *A Thousand Clowns*, 1964; assistant director, *The Dead Survivors*, Jan Hus, NY, 1964; *A Lesson in Understanding*, Judson Poet's Theatre, NY, 1965; *A Porch and Wide Verandah*, IASTA, NY, 1965; *Music, Wit, and Manners*, Ars Antiqua, Rochester, NY, 1966; *Invitation to a March*, Equity Library Theatre, 1967; *A Small Expectation*, Lambs Club, NY, 1971; *Kind Lady*, Monomoy Theatre, Chatham, MA, 1973; *The Portable Geranium*, Rollins College, Winter Park, FL, 1974; *Light Up the Sky*, Alhambra Dinner Theatre, 1974; *Kind Sir (Indiscreet)*, Firehouse Dinner Theatre, NE, 1976; *Dear Richard, Private Lives*, Sharon Playhouse, CT, 1977; *The Perfect Mollusc*, Players Theatre, NY, 1977.

RELATED CAREER—Managing director, Equity Library Theatre, 1967-present; guest lecturer on theatre, Rollins College, University of Miami, Marywood College; guest artist and director, Rollins College, Ohio University.

TALKING POINTS (7)

Since 1989, our next honoree, the Lila Wallace-Reader's Digest Fund has made over 200 grants totalling more than $78 million. These grants are committed to excellence in programming in the performing, visual and literary arts across the United States. The fund channels dollars to help put plays on the local stage, to help audiences hear live music, to assist the emerging artists who create the paintings and sculptures; the novelists whose books are in our libraries and bookstores; dance companies and much more. For their commitment to the arts in America, the Lila Wallace-Reader's Digest Fund richly deserves this honor.

Last, but a peer among equals, Robert Wise is a man of extraordinary talent, a great director whose vision ranges easily from the stories his films tell to a statesman of the film industry, to a teacher and spokesman who has presided generously over our field of dreams. Gentleman extraordinaire, an editor's editor, beloved of actors, a true storyteller, we look back with him on a brilliant career, consistent in its seriousness and inspiration. To the man who made "Somebody Up There Likes Me," we can surely say, "Down here, we do, too."

We treasure all of your contributions to the cultural life of our country and are pleased that you can join us for this dinner ~~and tomorrow's White House ceremony~~. You now join a league of your own. It is a tribute and testament to your dedication to your art. For this, you have my heartfelt thanks and applause.

ROBERT WISE PRODUCTIONS
315 S. BEVERLY DRIVE, #214
BEVERLY HILLS, CA 90212

TELEPHONE: (310) 284-7932
FACSIMILE: (310) 284-8127

FACSIMILE COVER SHEET

DATE: July 15, 1992

TO: NAME: Mr. Gary Gershowitz

COMPANY:

FACSIMILE #: 202/456-6218

FROM: NAME: Robert Wise

COMPANY: Robert Wise Productions

REFERENCE: Steve McQueen

TOTAL NUMBER OF PAGES (Including cover page): 2

FAX NUMBER: (310) 284-8127

Robert E. Wise

315 SOUTH BEVERLY DRIVE • SUITE 214
BEVERLY HILLS, CALIFORNIA 90212
TELEPHONE (310) 204-7932
FACSIMILE (310) 284-8127

July 15, 1992

Mr. Gary Gershowitz
Washington, D.C.
FAX: 202/456-6218

Dear Mr. Gershowitz:

Phil Gersh said you wanted to have the details on the Steve McQueen story I related to him. Here's the story:

I was in Taiwan filming "The Sand Pebbles." Steve interrupted me in the middle of intense concentration in lining up a difficult angle. It was about a minor matter of his wardrobe and it was the second time he had bothered me. I exploded strongly and told Steve off. Steve was so hurt by this that he refused to speak to me for three days. He took my direction for scenes we were doing but absolutely would not speak to me. Not temperament, but hurt, I realized. Unexpected behavior for this supposedly rough, tough, macho man. His exterior covered much more sensitivity than one realized.

At the end of the third day, Steve saw some rushes of our previous work, loved them and all was forgiven.

Do as you wish with this. Rewrite it or edit it or whatever if it is of interest to you.

All best,

Robert Wise

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Robert Wise

Current Biography Yearbook 1989

EDITOR
Charles Moritz

ASSOCIATE EDITORS
Judith Graham
Hilary Claggett
Robert Schuck
Irene C. Park

EDITORIAL ASSISTANT
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that is now becoming practical, we should be able to save as much as $5 million per year." More important, he continued, superconductors could "double our proton energy to 1000 GeV." To that end, Wilson proposed building a second ring of superconducting magnets directly below the existing ring of ordinary magnets so that the protons could be transferred from the old ring to the new, boosting the energy level up to 1000 GeV. "Even more exciting," in his view, was "the possibility" of using "negatively charged protons (antiprotons)" in the accelerator. Unmoved by Wilson's arguments, Congress denied the requested $10 million increase. Shortly thereafter, in early 1978, Wilson resigned as director of Fermilab, citing "subminimal funding." As an "independent person I can see to it that physics goes in the right direction," he told one interviewer. "When you are director of a laboratory and you say your lab needs more funds, you're discounted because that's what you're expected to say."

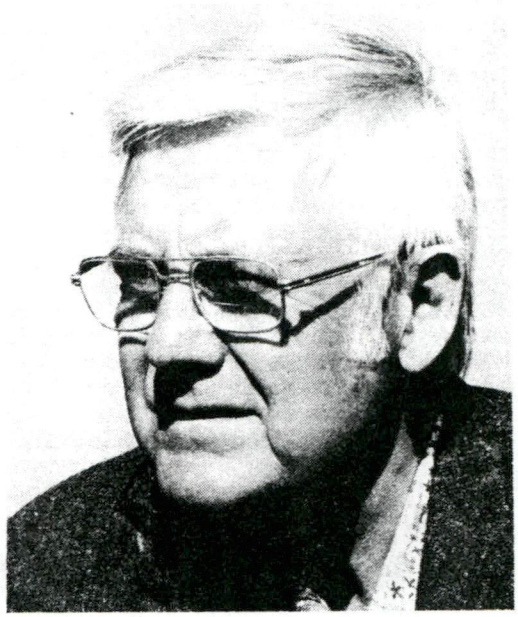
In the years immediately following his resignation from Fermilab, Wilson devoted most of his time to teaching, as the Peter B. Ritzma Professor at the University of Chicago, from 1978 to 1980, and as the Michael Pupin Professor at Columbia University, from 1980 to 1983. He has also been a guest lecturer at Harvard University, the University of Washington, and the Los Alamos Scientific Laboratory. He is currently physics professor emeritus at Cornell University. In June 1989 he was among the guest speakers at the opening of the nation's first proton-beam cancer treatment center—an idea he had advocated since the late 1940s—at the Loma Linda University Medical Center in Loma Linda, California.

Active in professional organizations throughout his adult life, Dr. Wilson is a member of the American Physical Society, the National Academy of Sciences, the American Academy of Arts and Sciences, and the American Philosophical Society. One of the organizers of the Foundation of American Scientists, he acted as its chairman in 1947 and 1963. He has also served on the editorial board of *Daedalus* magazine, and he is the author of many scholarly articles and, with Raphael Littauer, of the book *Accelerators; Machines of Nuclear Physics* (1960). Among his many honors are the Elliot Cresson Medal, the National Medal of Science, and, most recently, the Enrico Fermi Award, which he received in 1984.

The director emeritus of and architectural consultant to Fermilab since 1979, Robert Wilson regularly visits the facility, and he played a significant role in the design of its Richard P. Feynman Computing Center, which was dedicated in 1988. Several of Wilson's sculptures, including the metal constructions *Möbius Strip* and *Broken Symmetry* and a stone obelisk, are on display at Fermilab. The obelisk, which bears the inscription *"acqua alle funi,"* is a daily reminder of a story Wilson related to his discouraged colleagues during an especially trying time in the laboratory's construction. To illustrate a successful solution to a seemingly insoluble problem, he told them about an attempt to raise, with ropes and pulleys, a 240-ton obelisk in St. Peter's Square in Rome in 1586. When the obelisk was at forty-five degrees, the ropes sagged, and the monument could be raised no further. Finally, someone yelled *"acqua alle funi!"* ("water to the ropes!") The watered ropes tightened, and the obelisk was raised.

Wilson's reputation during his career as a "cowboy" physicist was founded on his knowledge of horsemanship and of the West and on his gunslinger's approach to accelerator building. But as Philip Hilts, for one, has observed, behind this reputation is a visionary who views physics as a form of "internationalism" that contributes to the "common culture of humanity." Wilson, who has been married to the former Jane Inez Scheyer since 1940, has three sons, Daniel, Jonathan, and Rand. He and his wife currently make their home in Ithaca, New York.

References: Physics Today 39:65+ F '86 pors; Sci Am 230:72+ F '74 pors; Science 80 1:46+ Ja-F '80 pors; American Men and Women of Science (1986); Hilts, Philip J. Scientific Temperaments (1982); International Who's Who, 1989-90; Who's Who in America, 1986-87



Wise, Robert

Sept. 10, 1914- Filmmaker. Address: Robert Wise Productions, 315 S. Beverly Dr., Suite 214, Beverly Hills, Calif. 90212

One of Hollywood's most versatile film directors, Robert Wise has had a long and distinguished ca-

reer that began in 1933, when he took a job as a messenger in RKO studio's cutting room. Over the next few years, he worked his way up to become editor of, among other films, Orson Welles's groundbreaking *Citizen Kane* (1941) and *The Magnificent Ambersons* (1942). Since then, he has directed motion pictures in a variety of genres, including the offbeat horror film *The Curse of the Cat People* (1944), the science fiction classic *The Day the Earth Stood Still* (1951), and *I Want to Live* (1958), a psychological study of a woman awaiting execution in a California prison. After directing two blockbuster musicals, *West Side Story* (1961) and *The Sound of Music* (1965), for which he received Academy Awards, Wise took on fewer, and less successful, projects, such as *The Andromeda Strain* (1971) and *Star Trek—The Motion Picture* (1979), although his later films exhibit the same perfectionism and technical virtuosity that characterize his earlier efforts. "Mine is a prepared approach with ample room for improvising as we go along," the director once said in an interview.

Robert Earl Wise was born in Winchester, Indiana on September 10, 1914, the son of Earl W. Wise, a meat packer, and Olive (Longenecker) Wise. Growing up in the small midwestern community, he cultivated an interest in writing, but he also loved movies. From his childhood on, he haunted the dime matinees at his hometown movie theatre, to which he once won—to his delight—a season pass. Following his graduation from high school in 1931, Wise entered Franklin College, in nearby Franklin, Indiana, where he planned to study journalism, but the Great Depression soon forced him to drop out of school to look for work.

With the help of his older brother David, who worked in the accounting department of RKO Studios in Hollywood, Wise secured a job as a messenger, at a salary of twenty-five cents a week, in the studio's editing department in 1933. He spent the next nine months inspecting, splicing, and transporting prints between the studio's projection and cutting rooms. Promoted to assistant sound and music editor in 1934, he was the apprentice sound effects editor on *Of Human Bondage* (1934) and the sound effects editor on *The Gay Divorcee* (1934), the first major film pairing Fred Astaire and Ginger Rogers, John Ford's *Informer* (1935), and Mark Sandrich's *Top Hat* (1935). In 1935 Wise received his first screen credit, for a ten-minute short that he put together, with the veteran editor T. K. Wood during a lull in their regular schedule, from miscellaneous footage of South Sea Islanders. For his effort, he received a substantial bonus. A hard worker, Wise, who had edited the music for George Stevens's *Alice Adams* (1935), spent two and a half days, with only two hours' sleep, preparing the film for a sneak preview.

The most important lesson that Wise learned from T. K. Wood—and one that has influenced his subsequent work as a director—is that raw film is the cheapest part of a movie, and that a director should shoot as much as he feels he needs to attain the desired result. Wise began to put his steadily increasing knowledge of filmmaking into practice when he made his debut as a film editor on the Fred Astaire–Ginger Rogers film *Carefree* (1938). Working under the editors William Hamilton and Henry Berman, Wise also assisted in the editing of Garson Kanin's *Bachelor Mother* (1939), Gregory La Cava's *Fifth Avenue Girl* (1939), William Dieterle's celebrated *Hunchback of Notre Dame* (1939), and Mark Sandrich's *Story of Vernon and Irene Castle* (1939).

Officially promoted to film editor in 1939, Wise took on an assortment of assignments, including Dorothy Arzner's *Dance, Girl, Dance* (1940), Garson Kanin's *My Favorite Wife* (1940), and William Dieterle's *All That Money Can Buy* (1941). His big break came with Orson Welles's *Citizen Kane* (1941), for which he earned an Academy Award nomination as best editor, and *The Magnificent Ambersons* (1942). In addition to editing the last-named film, Wise supervised its revisions, since Welles was then on location in Brazil, shooting a never-completed documentary. *The Magnificent Ambersons* was extensively recut, and scenes from the middle and final sections of the movie were reshot under the direction of Wise and the unit manager, Fred Fleck. Welles called the result a "mutilation," and a number of critics have pointed out that the non-Wellesian scenes are visually flat.

"I think this ought to be aired a bit," Wise explained to Ralph Appelbaum in an interview for *Filmmakers Newsletter* (April 1976), in which he discussed the controversy over *The Magnificent Ambersons*. "Well, we had sneak previews of the film in Los Angeles and it was terribly painful—audiences laughed at it and walked out in droves. They were some of the worst evenings I've ever spent in my life! But RKO had a film that had cost close to a million and a half, and they at least wanted a picture audiences would sit through. So we did the best we could with Orson's material, although we did have to do some serious cutting and bridging to make the thing work. . . . In terms of a work of art," Wise continued, "I grant you Orson's original film was better. But we were faced with the realities of what the studio was demanding."

Wise spent the next two years working on smaller "A-pictures" and bottom-of-the-bill "B-movies," including *Seven Days' Leave* (1942), directed by Tim Whalen, Richard Wallace's *Bombardier* (1943), and Ray Enright's *Iron Major* (1943). In *The Fallen Sparrow* (1943), an anti-Nazi thriller, Wise directed some of the scenes featuring John Garfield and Maureen O'Hara. His appetite whetted, he scouted out the possibilities for directing an entire film. That opportunity materialized during the production of *The Curse of the Cat People* (1944), a low-budget chiller produced by Val Lewton, who had made a string of sophisticated and inexpensive horror films for the studio. Wise was assigned to edit the film, but he took over the direction after the original director, Gunther Von Fritsch, fell way behind schedule. *The Curse of the Cat People* proved to be a startling directorial debut, and the film was a popular hit. In his re-

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view for the *New York Times* (March 4, 1944), Bosley Crowther remarked that the film "makes a rare departure from the ordinary run of horror films and emerges as an oddly touching study of the working of a sensitive child's mind."

Continuing to work with Lewton, Wise next directed *Madamoiselle Fifi* (1944), a wartime drama, and *The Body Snatcher* (1945), based on Robert Louis Stevenson's story and starring Boris Karloff, for Lewton's B-movie production unit. Relegated to more routine B-movies during the postwar era, Wise nonetheless managed to elevate them above their producers' expectations. About *A Game of Death* (1946), Wise's remake of the 1932 RKO hit *The Most Dangerous Game*, a reviewer for *Variety* (November 28, 1945) wrote, "Robert Wise has directed in a tempo that sustains suspense and accentuates the chillerdiller motif." Following *Criminal Court* (1946) and *Born to Kill* (1947), Wise directed *Mystery in Mexico* (1948), an elaborate murder mystery filmed on location in Mexico City. Later in the same year, he graduated to "A-pictures" with *Blood on the Moon*, an adult western starring Robert Mitchum, although Wise and his producer spent so much money on the film that RKO considered finding a "name" director instead. Commenting on Wise's direction, a reviewer for the *New York Times* (November 12, 1948) observed, "He has managed to keep the atmosphere of this leisurely paced film charged with impending violence."

Under the terms of his contract with RKO, Wise was scheduled to make one more film for the studio. That film was *The Set-Up* (1949), a graphic, spellbinding drama about an aging but determined fighter (Robert Ryan) at the end of his career that a *New York Times* (March 30, 1949) reviewer called "a real dilly for those who go for muscular entertainment." "Compact and suspenseful," as a critic for *Variety* put it, *The Set-Up* won the Critics Award as the best picture at the 1949 Cannes Film Festival, and it was nominated for best film by the British Film Academy.

When RKO failed to pick up the option on his contract, Wise directed one film for Warner Brothers—*Three Secrets* (1950). A melodrama about the rescue of an airplane crash victim and the three women who wait to find out whose son the victim is, *Three Secrets* was seen by some critics as little more than a variation of Joseph L. Mankiewicz's popular *A Letter to Three Wives* (1949). Wise then moved to Twentieth Century-Fox, which had offered him a contract to make six pictures in three years, beginning with the Civil War western *Two Flags West* (1950), starring Joseph Cotten and Linda Darnell, and the thriller *The House on Telegraph Hill* (1951). His third film for Twentieth Century-Fox, *The Day the Earth Stood Still* (1951), an adaptation of Henry Bates's short story "Farewell to the Master," has become a classic of the science fiction genre. Rooted in the anxiety of the Cold War era, it deals with an extraterrestrial who comes to earth, landing in Washington, D.C., to warn earthlings that their development of nuclear weapons is threatening peace in the universe.

In 1951 Wise formed his first film production company, Aspen Productions, with two former RKO editors, Mark Robson and Theron Warth. With Warth serving as producer and United Artists as distributor, Aspen produced two films, Wise's *Captive City* (1952), starring John Forsyth, and Robson's *Return to Paradise* (1953). Inspired by the Kefauver Commission's investigations into organized crime, *The Captive City* was a powerful documentary-style crime drama that Bosley Crowther of the *New York Times* (March 27, 1952) called "genuine and disturbing." Working in yet another genre, Wise made his first comedy, *Something for the Birds* (1952).

Wise's dexterous handling of the dramatic and action scenes in *The Desert Rats* (1953), Twentieth Century-Fox's hastily conceived followup to its 1951 hit *The Desert Fox*, helped lift the film above its modest origins. *Destination Gobi* (1953), Wise's first color film, was another adventure story, this time about a navy weather team posted in the Gobi Desert during World War II. Wise returned to Warner Brothers later in 1953 to direct *So Big*, based on Edna Ferber's novel about a midwestern family and starring Jane Wyman.

Executive Suite (1954) marked both Wise's debut at MGM and the birth of a new film sub-genre, the "boardroom drama," which explored contemporary business ethics. Wise's direction made the subject "as tense as a crime thriller," in the words of John Douglas Eames, the author of *The MGM Story* (1977), and the movie was a major box-office hit. After making the spectacle *Helen of Troy* (1955) for Warners and the western *Tribute to a Bad Man* (1956), starring James Cagney—both genres that the director has described as his "least favorite"—Wise returned to contemporary drama with *Somebody up There Likes Me* (1956), based on the autobiography of the prize fighter Rocky Graziano. Partly filmed on location on New York's Lower East Side, the movie captured the gritty texture of its setting, anticipating Wise's subsequent work on *West Side Story*. The cast included Paul Newman in the lead role, Pier Angeli, Sal Mineo, and Steve McQueen, who was seen briefly in his first screen appearance. "Robert Wise's direction is fast, aggressive, and bright," Bosley Crowther wrote in the *New York Times* (July 6, 1956). "The representation of the big fight of Graziano with Tony Zale is one of the whoppingest slugfests we've ever seen on the screen."

Wise's last two films for MGM, the musical *This Could Be the Night* (1957) and the drama *Until They Sail* (1957), and his first for United Artists, *Run Silent, Run Deep* (1958), an action film, were competent but relatively undistinguished. His next two United Artists releases, however—*I Want to Live* (1958) and *Odds against Tomorrow* (1959)—were among the most searing and troubling movies of the 1950s. *I Want to Live*, which Wise counts as one of his two favorite films, along with *The Set-Up*, is a gripping account, based on an actual

case, of the last weeks in the life of Barbara Graham, a prostitute and thief who was executed for allegedly being involved in a murder. Despite pressure from the Los Angeles police department to abandon the project, Wise and his producer, Walter Wanger, went ahead with the film, which, thanks in large part to Susan Hayward's Oscar-winning portrayal of the doomed woman, was one of the year's top moneymakers.

Wise was heavily involved in the development of the script for *I Want to Live*, particularly the scenes leading up to Miss Graham's execution. "I did much of the interviewing of the actual people involved: the nurse who spent the night with Barbara Graham and gave me much of the tenor and feeling of those scenes; the priest who gave me the clues about how to dramatize the last act," Wise explained to Ralph Appelbaum. "And, of course, my going to San Quentin to see the actual procedures of an execution. I knew that if I was going to deal with this subject matter I wanted to do it honestly and show what it was really like." Paul V. Beckley, the film critic of the *New York Herald Tribune*, praised Wise's direction as "tight and clever." Beckley especially liked the way the director managed to create suspense by varying the tempo of the action, starting off with fast-moving scenes, then slowing down toward the end of the film to heighten the tension.

Odds against Tomorrow (1959), starring Harry Belafonte, Robert Ryan, and Ed Begley, was the first film that Wise both directed and produced. A harrowing account of racial hatred set against the background of a bank holdup in an upstate New York town, the film was shot in black-and-white to give it the sharp, hard quality appropriate to its subject. "The sheer dramatic build-up of this contemplation of a crime is of an artistic caliber that is rarely achieved on the screen," Bosley Crowther wrote in his review of the movie for the *New York Times* (October 16, 1959). Crowther also appreciated the "crisp and credible" performances Wise coaxed from his actors.

With a long list of commercial and critical successes behind him, Wise had, by this point in his career, established himself as one of the most bankable directors in Hollywood. In 1960 he was chosen to direct the Mirisch-United Artists production of the hit Broadway musical *West Side Story*, a contemporary retelling of *Romeo and Juliet*, with music by Leonard Bernstein and lyrics by Stephen Sondheim. Working with the screenwriter Ernest Lehman, who had previously scripted *Executive Suite* and *Somebody up There Likes Me*, and the choreographer Jerome Robbins, who had conceived and directed the Broadway show, Wise pulled the disparate elements of the musical together to create one of the most popular and critically acclaimed motion pictures of 1961. Showered with honors, *West Side Story* collected eleven Academy Awards, including those for best picture and best director. The New York Film Critics also voted it the best picture of the year, and the Directors Guild tapped Wise for its top award.

Shortly thereafter, Wise founded his own production company, Argyle, and produced and directed *Two for the Seesaw* (1962), William Gibson's comedy-drama about a precariously balanced love affair starring Shirley MacLaine and Robert Mitchum, for Mirisch and United Artists. In 1963 Wise returned to MGM to make *The Haunting*, based on a novel by Shirley Jackson. *Variety* praised Wise for his "artful cinematic strokes" in bringing the atmospheric ghost story to the screen, and the movie has achieved a high reputation among connoisseurs of the horror film genre.

Wise had made plans to direct and produce *The Sand Pebbles*, based on Richard McKenna's novel about an American gunboat in China during the 1926 revolution, with financing from the Mirisch Company. In 1964, however, Mirisch backed out of the deal, and Wise was forced to seek other financial backing. Meanwhile, the opportunity arose to direct the film version of the Rodgers and Hammerstein musical *The Sound of Music*, after the movie's original director, William Wyler, withdrew. Wise agreed to take on the Twentieth Century-Fox project, which involved six months of shooting, in exchange for a percentage of the film's profits and an agreement from the studio to bankroll *The Sand Pebbles*. *The Sound of Music* (1965), starring Julie Andrews and Christopher Plummer, became the biggest hit in the history of Hollywood to that date, grossing over $100 million in the first two years of its release despite decidedly mixed notices. A number of critics complained that the film was overly sentimental, but most nonetheless appreciated Wise's brisk direction. Al Cohn, for one, in his review for New York *Newsday* (March 3, 1965), maintained that Wise had ably demonstrated his "ability to enlarge a Broadway musical without losing its mood or meaning in the translation, at least through the first two-thirds of the film." Named the year's best picture by the Academy of Motion Picture Arts and Sciences, *The Sound of Music* also won Wise his second Oscar as best director.

The Sand Pebbles, starring Steve McQueen, Richard Crenna, and Candice Bergen, was released in 1966 to generally lukewarm reviews, most of which focused on its length of 193 minutes. Although it fared poorly at the box office, the movie was nominated for eight Academy Awards, including best picture and best actor, for McQueen. At the awards ceremony, Wise received the 1966 Irving Thalberg Award for his consistently high achievement as a producer. Having gained considerable recognition as a specialist in large-scale films, Wise began taking on fewer projects. Two years elapsed between *The Sand Pebbles* and the release of his next picture, the musical *Star!* (1968), based on the life of Gertrude Lawrence. Despite the presence of Julie Andrews in the lead, the film flopped at the box office. It was subsequently cut for re-release from 194 to 120 minutes and reissued under the title *Those Were the Happy Times*, without many of the production numbers that the critics had liked.

In January 1970 Wise formed a new production company called the Filmmakers Group, in partnership with Mark Robson and the former Paramount executive Bernard Donnenfeld, in order to finance films without the assistance of the studios. The first motion picture that Wise produced and directed for the company was an adaptation of Michael Crichton's bestseller *The Andromeda Strain* (1971), about a deadly virus brought back to earth by a space probe. His next feature, *Two People* (1973), a drama about a Vietnam deserter (Peter Fonda) and a photographer (Lindsay Wagner, in her screen debut), was criticized for its somberness. A sensuous love scene that was praised by some reviewers was seen only in a toned-down version after the original release, because of a June 21, 1973 Supreme Court ruling that redefined obscenity.

Elected president of the Directors Guild of America in 1970, Wise became one of the filmmaking community's most visible and outspoken opponents of the Supreme Court's obscenity ruling. Because of his responsibilities as head of the Directors Guild and the illness of his wife, the former Patricia Doyle, who died of cancer in 1975, Wise was relatively inactive during 1974 and 1975. He returned to directing with *The Hindenburg* (1975), a dramatization of the final flight of the famous airship, which exploded just before landing in Lakehurst, New Jersey on May 6, 1937. Starring George C. Scott and Anne Bancroft, *The Hindenburg* had limited appeal in movie theatres, although it won an Oscar for special effects. Following *Audrey Rose* (1977), the story of a little girl caught up in an occult and psychological struggle, Wise directed *Star Trek—The Motion Picture* (1979), which was lambasted by the critics on its initial release, although it did well at the box office. Wise was away from the director's chair for the next eight years. He returned in 1988 to direct *Rooftops*, a story about homeless children in New York City. Another film project is reportedly in the works, with a release scheduled for 1990.

Described by one interviewer as "anything but flashy," Robert Wise is known for his modesty and self-effacing manner. In addition to serving as president of the Academy of Motion Picture Arts and Sciences from 1984 through 1987, following terms as vice-president and first vice-president, Wise sits on the board of trustees of the American Film Institute and chairs its Center for Advanced Film Studies. He is also a member of the National Council on the Arts. Named chairman of the Directors Guild of America's special projects committee in 1980, he organized the organization's fiftieth anniversary celebration in New York in 1986. As part of that celebration, the Metropolitan Museum of Art held a public screening of *The Day the Earth Stood Still* in Wise's honor. The director and his second wife, the former Millicent Franklyn, reside in Century City, California. His son by his first marriage, Robert Allen Wise, is an assistant cameraman.

References: Filmmakers Newsletter p20+ Ap '76 pors; Films in Review p5+ Ja '63 pors; Who's Who in America, 1988-89; World Film Directors 1890-1945 (1987)



Woiwode, Larry (Alfred)

(wī´ wo͝od-ē)

Oct. 30, 1941- Writer. Address: c/o English Dept., State University of New York at Binghamton, Binghamton, N.Y. 13901

In 1969 Larry Woiwode gained immediate critical recognition for his first novel, *What I'm Going to Do, I Think*, most notably because of its poetic language and powerful descriptions, often of nature, which effectively reflect the characters' emotions. On the strength of that novel, the novelist Anne Tyler called Woiwode "a master at portraying life as most of us know it—subtle, complicated, sometimes mystifying, seldom dramatic or conclusive. . . . He held his readers to the end by sheer craftsmanship." Woiwode's next novel, *Beyond the Bedroom Wall* (1975), a multigenerational saga about a North Dakota family, confirmed his status "as one of the finest of the younger talents in American fiction," according to another critic. What makes that novel unique is its albumlike format, in which diaries, descriptions of photographs, and shifting viewpoints are employed to create a composite picture.

Woiwode's subsequent works have included a collection of poems, *Even Tide* (1977), a short novel, *Poppa John* (1981), and his most recent work of fiction, *Born Brothers* (1988), which complements his earlier *Beyond the Bedroom Wall*. Although

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REMARKS Phil: Per our conversation, here is the article on Robert Venturi. JG

Venturi Wins Pritzker

Architecture Prize Goes to Philadelphian

By Benjamin Forgey
Washington Post Staff Writer

Robert Venturi, the Philadelphia architect whose fame and vast influence derives from his books as well as his buildings, has been selected to receive the 1991 Pritzker Architecture Prize. Venturi, 65, becomes the seventh American architect to win the international award since it was established 12 years ago.

"He has expanded and redefined the limits of the art of architecture in this century, as perhaps no other has, through his theories and built works," proclaimed the seven-member jury. The $100,000 award comes at a fitting time in Venturi's career. Scorned for nearly two decades by the architectural establishment because of his contentious theories and unorthodox buildings, Venturi in recent years has been embraced by the profession and by major clients.

"My reaction is delight," Venturi said yesterday. "It's nice to be recognized—children like it and adults like it, and need it."

Although he was rejected for admission into the American Institute of Architects' honorary College of Fellows in 1976, the architect and his firm, Venturi, Rauch and Scott-Brown, received the AIA's prestigious Firm Award in 1985. Three years later the controversial Vanna Venturi house, which he designed in the early '60s for his mother in



Architect Robert Venturi.

See VENTURI, C8, Col. 1

Pritzker

VENTURI, From C1

Chestnut Hill, Pa., was given the AIA's Twenty-Five Year Medal in honor of its "enduring significance."

The firm today (its name was changed to Venturi, Scott Brown and Associates in 1989) has many important buildings in planning or under construction. Two prestigious public buildings—an addition to the National Gallery of Art in London and an art museum in Seattle—will be completed this year. Several others, including a library for Bard College in Upstate New York, a medical research facility for UCLA and a new orchestra hall in Philadelphia, are in process.

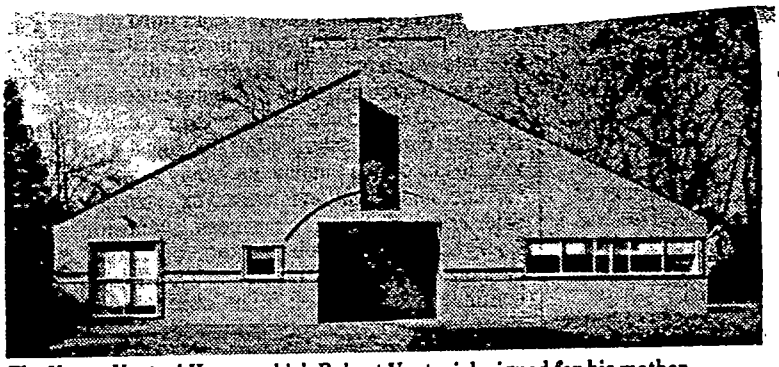
Venturi, born in Philadelphia and educated at Princeton University, went to work on his own in Philadelphia in the late '50s. For years, he would later write, he was able to maintain an "almost unsuccessful" practice with a succession of "little houses" and alterations that brought lots of attention, pro and con, and not much money.

These early works were notable for their economy, billboard-like clarity and pace-setting complexity. They both contradicted and expanded then-reigning conventions of modern architecture. With its pitched-roof and centered entrance, the Vanna Venturi house, for instance, created "an almost symbolic image of a house," Venturi once wrote. Likewise, Fire Station No. 4 (1966) in Columbus, Ind., was the quintessential image of a small-town fire house.

And yet, with their carefully staged asymmetries in both plan and elevation, both were also erudite exercises that could be interpreted in opposite ways: big-little, open-closed, good-bad, new-old. At the time he was designing these buildings, Venturi was writing "Complexity and Contradiction in Architecture," published in 1966.

This "thin but potent volume," said the Pritzker jury, "is generally acknowledged to have diverted the mainstream of architecture away from modernism." In it, the architect declared that he was for "elements which are hybrid rather than 'pure,' compromising rather than 'clean,' distorted rather than 'straightforward,' ambiguous rather than 'articulated,' perverse as well as impersonal, boring as well as 'interesting,' conventional rather than 'designed'. . . ."

In this book and later writings, such as the 1972 "Learning from Las Vegas," Venturi and his colleagues, notably Denise Scott Brown (his wife and partner) and Steven Izenour, added much to the general understanding of the urban context of architecture, to the appreciation of vernacular structures and to the widening conceptions both of historic preservation and new architecture.



The Vanna Venturi House, which Robert Venturi designed for his mother.

Their carefully spun arguments and freshly minted phrases—"Less is a bore," in opposition to Ludwig Mies van der Rohe's dictum, "Less is more"; or "Main Street is almost all right"; or "Our buildings must survive the cigarette machine"—became calling cards of a new generation of architects and allowed "architects and consumers the freedom to accept inconsistencies in form and pattern, to enjoy popular taste," according to the Pritzker jury.

One of Venturi's more acclaimed mid-career buildings is the Benjamin Franklin Court (1976) in Philadelphia, comprising an underground museum and a fetching "ghost house" of white struts where Franklin's actual house once stood. Shortly after that the architect was more or less adopted by his alma mater, Princeton, for which he has done many restorations and new buildings—including the prize-winning Gordon Wu residence hall (1980) and the Fisher/Bendheim classroom building for economics and international finance (1991).

In addition to writing and building, the firm has distinguished itself with an immense variety of urban design and planning studies—Scott Brown's particular strength—starting with a thoroughly original analysis of Philadelphia's neglected South Street in 1968, and including the important 1978 guidelines for the art deco district in Miami Beach and the recent feasibility study for the Massachusetts Museum of Contemporary Art. Another specialty has been the design of exhibitions—Izenour's forte—including the influential "Signs of Life: Symbols in the American City," organized for the Smithsonian Institution in 1974.

Having produced designs for chairs, tables, silver sets, teapots, mirrors, glassware, crockery, cuckoo clocks and other things, Venturi also was one of the first to revive the cross-over practice of architect-designed furniture and decorative objects.

Venturi's sole permanent contribution to Washington is a big one, and also a bit of unfinished business. In the late '70s, he designed Western Plaza (renamed Freedom Plaza) for the Pennsylvania Avenue Development Corp. His plans for high, vista-framing pylons and low-scale models of the White House and Capitol were scuttled, however, and only the "table" of the plaza, comprising the central part of the L'Enfant plan laid in stone, was built.

Modeled on the Nobel prizes, the Pritzker award was created by the Pritzker family of Chicago and is administered by the Hyatt Foundation. The jury is chaired by National Gallery Director J. Carter Brown and includes Fiat Chairman Giovanni Agnelli, critic Ada Louise Huxtable, editor Toshio Nakamura, architects Ricardo Legorreta and Kevin Roche, and board chairman Lord Rothschild of the National Gallery of Art in London.