

PHOTOCOPY
OBSERVATION

THURSDAY, MARCH 10

3/10/94

Marilyn
+ 66683

TO: Patti

FR: Sara

RE: HRC Photo-Op W/Tom Fassett, United Methodist Church

DT: 2-28-94

Tom Fassett, General Secretary, United Methodist Church, would like to present the First Lady with an engraved set of Books of Worship. A photo is all he is expecting. He is available 3/2-3/11.

Additional information is enclosed.

Include Milli Aston

415
- 788-1234
"Melody"
Laney
Fassett

UML

support

especially

→ lot →
elders - to the limit, Meth-Bishops
anon - press outreach

esp. helpful in important
nominations
- coord inner-religious commun
- good point people in religious community

→ bc of this

we've been able to call in,
generating public support

~~Feb 2~~
~~March 2~~
September 19, 1993

TO: Maggie Williams and Patti Solis
FROM: Marilyn Yager
RE: United Methodist Church Presentation to HRC

While working with me on the Joycelyn Elders' nomination, the United Methodist Church officials mentioned to me on several occasions their pending request to present Mrs. Clinton with an engraved set of Books of Worship (Book of Worship, Book of Resolutions, Revised Version of Bible, and Book of Discipline).

Although I have not seen the letter, they evidently placed a request with your officer earlier this year to be given an opportunity to officially present these gifts to her. They showed me the engraved books during the Elder's nomination celebration reception they hosted on the evening of her confirmation.

They have been terrific supporters of many of our initiatives this year, and I would hope, if possible, we could schedule an opportunity in response to their request.

Their contact is:

Thom^{as} White Wolf Fassett
General Secretary
United Methodist Church Hdqtrs
202/488-5623

Patti - Milli had put in this request back in April for the presentation. I think we just kept putting it off.

☆ Milli to greet ☆

File March / April
just - call + find out what they want
Milli

Feb 25 1994
[initials]

-- 11/18/93 letter from Thom White Wolf Fassett, General Secretary of General Board of Church and Society of UMC - he was delighted to meet you and talk with you at WH on August 30.

He encloses copy of Christian Social Action and a gift subscription. This issue is on criminal justice and is one means by which the United Methodist Church addresses current, pressing and critical issues facing humankind.

Thank you for your good work and great witness. He still hopes time can be worked out for the bishops and him to present the specially prepared mementos (books) to you.

☒ See
☒ Respond
☒ Copy to

Muri - full Patti Jd. Lib. Tada. 6-11-94
Patti to schedule visit for presentation of books after 6-11-94

Dear Thom:

Thank you for your thoughtfulness in sending me the November issue of Christian Social Action. I greatly appreciate the gift subscription and will look forward to receiving subsequent issues. As you are obviously aware, the critical issues impacting people's lives have long been of serious concern to me.

I regret that we have been unable to schedule a time for the presentation you wish to make. Hopefully, this can be arranged in the near future.

May you have a blessed Christmas filled with peace and joy to continue through the New Year.

Sincerely yours,

Hillary
Hillary Rodham Clinton

cc: Scheduling Office

Photo - of



General Board of Church and Society of The United Methodist Church

100 Maryland Avenue, N.E., Washington, D.C. 20002 • (202) 488-5600

November 18, 1993

\$5.00

Diavist
Evin McCathery
#6 7500

Ms. Hillary Rodham Clinton
The White House
1600 Pennsylvania Avenue, NW
Washington, D.C. 20500

Dear Mrs. Clinton,

As General Secretary of the General Board of Church and Society of The United Methodist Church, I am happy to enclose the fresh copy of Christian Social Action and a gift subscription to you for the months to come.

As the general secretary and the publisher of the Christian Social Action, I am delighted to provide you with this special issue on criminal justice which is but one means by which The United Methodist Church addresses current, pressing and critical issues facing humankind.

Thank you for all of your good work and for the great witness you are rendering for the sake of rational, moral and ethical judgment. I hope that Marilyn Yeager will continue to work out an appropriate time when the bishops and I can present to you specially prepared mementos from the United Methodist Church to thank you for your witness.

I was delighted to meet you and talk with you at the White House on August 30.

Sincerely,

Thom White Wolf Fassett
General Secretary

TWWF/eyr

c: Ms. Marilyn Yeager

 America
Personal Conversations with
Dennis Wholey

2/15/94

Dear Mr. Clinton:

Knowing your inspiration derived from Eleanor Roosevelt I would like to give you this cassette of a CBS movie aired in 1982 in which I had the privilege of playing the great lady.

I hope you like it. I loved getting to know her through the research.

Cordially,
Jean Stapleton

RUTH WHITNEY
EDITOR-IN-CHIEF

Feb March ?
File April
December 20, 1993

Ms. Patty Solis
Scheduler
Office of the First Lady
The White House
1600 Pennsylvania Avenue
Washington, D.C. 20500

Dear Patty,

In a letter dated November 10, Mrs. Clinton wrote that her scheduling office would arrange a time for me to deliver her Liberman sculpture.

* I will be in Washington D.C. on January 18, 19, 26 and 27 and would like to present it to her on one of these days. Please let me know which date is convenient.

19th after 2:00 pm

I look forward to hearing from you soon.

Best regards,

Ruth

*Didn't
get to this
Monday?*

*Contact: Lisa Cohen
212-880-8142 (6)
201-216-0306 (H)*

RUTH WHITNEY
EDITOR-IN-CHIEF

12th
poss. ...
call ...

October 18, 1993

Mrs. Hillary Rodham Clinton
Office of the First Lady
The White House
1600 Pennsylvania Avenue, N.W.
Washington, D.C. 20500

Dear Mrs. Clinton,

Some feedback from your Orlando Magazine Conference speech:

Dozens of people stopped me the day after your appearance to thank me for my efforts in bringing you there. Everywhere I went, complete strangers came up to tell me how much they enjoyed your appearance. There were lots of admiring comments on your delivery. Again and again, it was noted that you referred seldom, if at all, to notes.

The editors were particularly enthusiastic! One politically savvy editor said: "She may be the best political speaker I've ever heard." Another commented that "Every sentence could be parsed. No dangling anythings. What a performance!"

The audience overall clearly felt your speech the high point of the three day conference.

But what surprised me the most was the buzz of the excitement whenever I ~~went~~ into a ladies room. The women just swarmed around me, sharing their excitement and pleasure to have a woman, a powerful, intelligent, successful woman, be the high point of the conference.

I really would like to deliver to you in person the Liberman sculpture that is Glamour's Women of the Year award -- anytime you have five minutes to ~~spare~~. It's been almost a year since you won it and I am becoming more and more embarrassed to still beholding it.

So if you can't manage the five minutes, let me know and we will pack it up and ship it to you.

It was an extraordinary honor and privilege to introduce you in Orlando. I feel such genuine hope since your administration took power.

Best regards,

Ruth Whitney

The Condé Nast Publications Inc
350 Madison Ave. New York, NY 10017
Phone: (212) 880-8140 Fax: (212) 880-6922

65

1007

THE WHITE HOUSE

November 10, 1993

Ms. Ruth Whitney
Editor-in-Chief, Glamour
The Conde Nast Publications, Inc.
350 Madison Avenue
New York, New York 10017

Dear Ruth:

Thank you for your letter. I appreciate having the positive feedback from my speech at the Orlando Magazine Conference. I enjoyed my time there very much.

In regard to the Liberman sculpture, my scheduling office will contact you to arrange a time for you to deliver it.

With warm, personal regards, I am

Sincerely yours,


Hillary Rodham Clinton

cc: Scheduling Office

Photo-of (presentation)

Patti;

Any possibility for
a quick photo or
some type of photo/lyric.
line ~~acknowledgment~~?

Cynthia

Request to put BC/HRC
anytime



Doris Kahn, shown with Mayor Kurt Schmoke, was inducted into the 'Md. Senior Citizen Hall of Fame'. Doris has spent her lifetime volunteering, playing piano and singing for nursing homes and organizations.

STATE OF MARYLAND
OFFICE OF THE GOVERNOR



IN REPLY REFER TO

WILLIAM DONALD SCHAEFER
GOVERNOR

ANNAPOLIS OFFICE
STATE HOUSE
100 STATE CIRCLE
ANNAPOLIS, MARYLAND 21401
(410) 974-3901

BALTIMORE OFFICE
SUITE 1513
301 WEST PRESTON STREET
BALTIMORE, MARYLAND 21201
(410) 225-4800

WASHINGTON OFFICE
SUITE 311
444 NORTH CAPITOL STREET, N.W.
WASHINGTON, D.C. 20001
(202) 638-2215

TDD (410) 333-3098

October 28, 1992

Mrs. Doris Kahn
6656 Sanzo Road
Baltimore, MD 21209

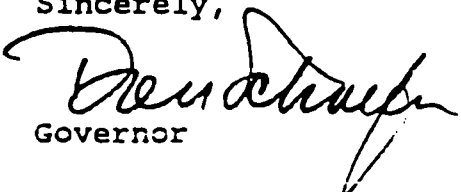
Dear Mrs. Kahn:

It has come to my attention that you have gone above and beyond the call of duty by serving others in the community. Your hard work has not gone unnoticed.

Please accept the enclosed citation as a token of appreciation from the citizens of the State of Maryland.

For your caring and concern, I heartily commend you. Please continue the good work.

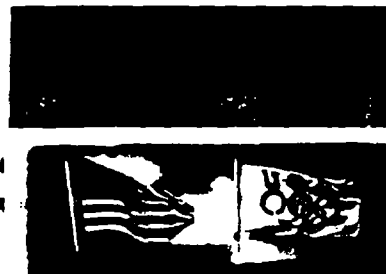
Sincerely,


Governor



"MARYLAND SENIOR CITIZENS
HALL OF FAMER"

Our Doris Kahn, who shares her talent and enthusiasm at her weekly Sing-a-longs with us, has been awarded the "Geri Award".



We knew she was "one in a million" all along and I guess it didn't take long for the rest of the world to find out about her too!

CONGRATULATIONS -
Your Cherrywood Family

It started when I was eleven years old; and my friend got a piano. She played a song from notes; and I played it without notes. My father reluctantly bought a piano for \$11, but told me that if I didn't practice, he would chop it up.

When I got the award (the "Geri"), I was so ecstatic that I would receive it for something that I truly love. I have gone to nursing and convalescent homes all my life. If I could bring them cheer - make them smile - it helps them and me. If they've had a good day with my music, I've had an even better day!

If they can whistle or hum a tune, I can pick it up and play it "by ear" on the spot. It's my pleasure to give them pleasure. I hope to be able to do so for many, many years to come. Music is like an enchantment.

When I go to nursing homes, it's not how great I play; but I involve them - through questions that bring back memories, through talent shows, "Name That Tune", etc. I go to Cherrywood Manor, Milford Manor, and Our House.

I'll never get over receiving the "Geri" — it was like a miracle! It was the biggest thrill of my life!

Doris Kahn
1988 Winner of "Geri"

Maryland Senior Citizens
Hall of Fame



BT. ELIZABETH ALSO ALMOST FAMILY FOR THE RETARDED

The chief casualty was Kennedy himself. In an ugly campaign, his slate of legislators was branded the "Jew ticket." The opposing "Christian ticket" derided him as a "Judas Iscariot" and as "one half Jew and the other half not a Christian."

Negative campaigning carried the day. Kennedy lost by nearly a 2-1 margin.

But Kennedy persevered. He won back his seat in the House of Delegates the next year and, as Federalist power waned, finally engineered passage by one vote of a constitutional amendment in 1825 that lifted the restrictions against Jews. Many of the legislators abstained or were absent when the vote was taken.

The amendment required officeholders to declare their belief only in "a future state of rewards and punishments." (That requirement was dropped when the current Maryland Constitution was adopted in 1867.)

In 1826, the legislature ratified the amendment. That fall Etting and Cohen won City Council seats and became Maryland's first Jewish elected officials. Kennedy's battle was won.

"I think he must have been a very fine, kind, caring person," Doris Kahn said. "He just felt this wasn't fair, that we're all God's children."

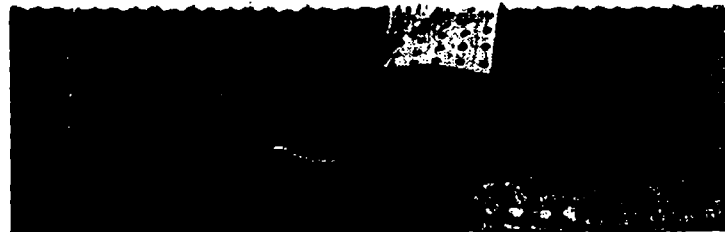
Like Kennedy, Mrs. Kahn got an idea and persevered.

She enlisted the aid of Lt. Gov. Melvin A. Steinberg, raised \$500 from the Independent Order of Brith Sholom, and pestered the Maryland State Archives until officials put together an exhibit sponsored by the State House Trust honoring Kennedy.

ley on a stamp. How about a like Thomas Kennedy? Believe he's much more worthy. I loved Elvis, too, but if they can do that. . . . It is an idea, isn't it?

"I've got to get that stamp started. That's in my mind," Mrs. Kahn said. "I could contact all the Jewish lawyers in the city and county. If not for Kennedy, they wouldn't be practicing. Heaven help me when I get an idea."

Doris Kahn's effort to honor Thomas Kennedy is a success.



PAUL HUTCHINS/STAFF

Opening of State House Exhibit

"Extending the Ground of Public Confidence...
Maryland Legislators Who Made a Difference"

and

Unveiling of plaque in honor of Thomas Kennedy

Tuesday, April 14, 1992 at 12 noon
Maryland Silver Room
The State House

Order of Ceremony

Introduction and welcome
to State House exhibit:

Dr. Edward C. Papenfuss, State Archivist

Welcome:

Lt. Governor Melvin A. Steinberg

Remarks by:

Thomas V. Mike Miller, Jr., President of the Senate
Senator Donald Munson
Former Delegate John Leopold

Unveiling of plaque to
Thomas Kennedy:

Lt. Governor Steinberg and Mrs. Doris Kahn,
Past Grand Master, Independent Order Brith Sholom

Conclusion:

Lt. Governor Steinberg

DORIS KAHN

6656 SANZO RD. BALTO., MD 21209
MUSIC FOR INSTALLATIONS
AND SING-ALONGS

PHONE: 653-1014



February 14, 1994

Dear Mrs. Capricia Marshall,

I have been a lifetime
Volunteer, inducted into the
"Maryland Senior Citizen Hall of Fame"

I bring cheer to the shut-ins
Playing Piano, Singing in Nursing
Homes, and Institutions. I have
been active in many Organizations
and charitable causes.

My most satisfying
accomplishment was the
Honoring of Thomas Kennedy,
which took 3 1/2 years to come
to fruition.



DORIS KAHN

6656 SANZO RD. BALTO., MD 21209
MUSIC FOR INSTALLATIONS
AND SING-ALONGS

PHONE: 653-1014



2
The Exhibit was opened
on April 14, 1992 in the Silver
Room, in the State House
Annapolis, Maryland.

I have been honored by the
Governor of Maryland, and the
Mayor of Baltimore City; but
the greatest honor and privilege
would be to meet our Country's
Commander in Chief President
Bill Clinton and our first Lady
Hillary Rodham Clinton.

I & you could find it



DORIS KAHN



6656 SANZO RD. BALTO., MD 21209
MUSIC FOR INSTALLATIONS
AND SING-ALONGS

PHONE: 653-1014

*in your heart to fulfill my
ultimate wish, it would
make me the Happiest
Woman in the World.*

*Yours most sincerely,
Doris Kahn*



BODY:

THE LIGHTS come up on silence and a nearly empty stage. Offstage, a voice trills, "Welcome to The French Chef." As soon as she strides in, the audience recognizes the curly brown bangs, the layered shirts, the immaculately clean tea towel tucked into the tree-trunk waist. It explodes with applause, with laughter and with love.

FILE: ALLNWS

YOUR SEARCH REQUEST IS:

HEADLINE (STAPLETON) AND HLEAD (JEAN STAPLETON) AND ROOSEVELT

NUMBER OF STORIES FOUND WITH YOUR REQUEST THROUGH:

LEVEL 1... 13

Copyright 1991 Newsday, Inc.
Newsday

September 25, 1991, Wednesday, NASSAU EDITION

SECTION: FOOD; Pg. 71

Other Edition: City Pg. 59, Suffolk Pg. 67

LENGTH: 1229 words

HEADLINE: 'JULIA' On Stage;

It's Jean Stapleton playing our favorite TV cook, singing and baking her way through the making of a chocolate cake.

BODY:

THE LIGHTS come up on silence and a nearly empty stage. Offstage, a voice trills, "Welcome to The French Chef." As soon as she strides in, the audience recognizes the curly brown bangs, the layered shirts, the immaculately clean tea towel tucked into the tree-trunk waist. It explodes with applause, with laughter and with love.

Three of the most-loved women in America will be on stage together tonight. There's actress Jean Stapleton. There's Julia Child, as played by Stapleton. And there's the invisible but inevitable presence of Edith Bunker, the lovable Queens housewife Stapleton created for "All in the Family."

For the next six weeks, Stapleton will be at CSC Repertory doing "Bon Appetit," a one-woman musical. The first part is "The Italian Lesson," based on a Ruth Draper monologue about the busy morning of a society matron. And the second part - the dessert, you might say - is "Bon Appetit," a sung version of a 1961 cooking program in which Child makes Le Gateau au Chocolat l'Eminence Brune.

("And a very good cake it is, too," said Child in a telephone conversation from her Cambridge, Mass. home. "Moist and tender and chocolaty. I'm teaching a class at Boston University, and I think that's the cake we shall make.")

In a preview performance last week, Stapleton sang in a husky soprano and displayed Child's trademark mannerisms: the near-sighted squint at the thermostat, the wide-based crouch to pick up a heavy mixer, the games-mistress zest when she announced, "Now we're going to have some fun!" The audience - well, the audience ate it up.

After the show, Stapleton sat in the empty theater and talked of how lucky she was to play three absolutely adored women: not just Edith and Julia, but her idol, Eleanor Roosevelt. ("A great woman. If she was alive to- day, she'd not only run for president, but she'd win.")

With her red hair, green glasses and patterned tights, Stapleton looks younger and hipper than any of those three. Although fans still call her "Edith" (and she still corrects them when they do), she's nothing at all like Mrs. Bunker, being much more confident and more theatrical. After years of trying to get away from the character of Edith, she now acknowledges her debt to "All in the Family," which she offhandedly calls "the series," saying, if it hadn't been for Edith, she couldn't do what she does now.

But she wants people to know she was an actress before she was a dingbat.

Stapleton grew up on the Upper West Side, the daughter of an ad salesman and an opera singer. After high school, she went right to work in the theater, appearing in "Harvey" with Frank Fay, in "Funny Girl" with Barbra Streisand and in both the Broadway and film versions of "Damn Yankees" and "Bells Are Ringing." These brought her to the attention of Norman Lear, who cast her in the series that began in January, 1971, and lasted for 8 1/2 years.

During those years, Stapleton was as big a fan of the French chef as the rest of us were. Not because she cooked, although as a wife and mother of two, she had to cook until "I was able to abandon that when fame struck." She watched the program because she thought Child was a great performer, one who turned every lesson into a little drama.

The chocolate-cake lesson in "Bon Appetit," for example, contains a classic bit of Child-drama, the race to see whether egg whites mount faster in an electric mixer or with a wire whisk in an unlined copper bowl. "I'll win," warbles Stapleton-as-Child, "because I'm bigger."

It also contains the kind of self-mocking humor Child's fans love. Such as the moment when she knocks flour from a buttered-and-floured pan onto the floor,

hoping "you have a self-cleaning kitchen like mine." Or when she says cooking is "just a series of the same old thing. Sometimes there's chocolate and sometimes there's fish in it."

One of Stapleton's projects after "All in the Family" was "The Italian Lesson," by friends Lee Hoiby and lyricist Mark Shulgasser. It was well received, but it was only 45 minutes long, not nearly enough for an entire evening in the theater.

"We thrashed the bushes and we brainstormed," said Hoiby. "And one day Mark came up with the idea of Julia. Right away, we knew it was a natural. How could we miss if we put together two of America's icons, Jean and Julia, in delicious surroundings?"

When they approached Stapleton, she laughed at the idea, which everyone decided was a good sign.

When they approached Child, she was flattered by the idea and sent them a boxful of videos to study.

First they thought of using the bouillabaise program, because all the big fish on the counter were so funny. (Child obviously agrees. She did a parody of her bouillabaise recipe at a Smith College class reunion.)

But as soon as they ran the chocolate-cake video, they knew they had found their subject.

Then Hoiby got to work. He ran the tape over and over, listening for the rhythmic and melodic patterns that make Child's speech distinctive. Amazed, he found that her words set themselves naturally to music.

When she said, "They puff up and then they go down," her voice went up and down the scale.

When she said, "You put the yolk into the yolk bowl and the white into the white bowl," her words came out as a little waltz.

When she said, "When you're going to make a cake, you have to have a battle plan," his fingers reached for the piano keys to play the opening bars of the Marseillaise.

"When I heard her say, 'Now look at this lovely/ silky/soft/beautiful/sheen,' I thought, 'If you can't sing that, then you're nowhere.' And what's amazing is that it's all extemporaneous for Julia. She actually talks this way." While Hoiby wrote the music, Stapleton studied the videotapes, paying attention to the way Child stood - listing slightly to one side, fist on hip - and spoke - the mew of pleasure when she tasted the batter - and reacted - the look of controlled panic when the cake came out

of the oven not quite set.

She did the same kind of study when she played Eleanor Roosevelt on television. Both times, she said, her aim was to reach the essence of the character without creating either an imitation or a parody.

She must have hit the right note. Not only did Child, who has seen the show twice, find it "great fun," but audiences respond with affection and peals of laughter. (Child had hoped to be at tonight's opening, but won't be able to make it.)

That's a new experience for Hoiby, a classical musician known for his operas and art songs. "Laughter is rare in the world of classical music," he said. "Sometimes they might laugh inside at Mozart or at some stage business. But when you get the juxtaposition of Jean and Julia and those lines, they can't help but laugh, and it's absolutely wonderful."

As for Stapleton, she said she's amazed by Child's ability to attract attention and publicity for the show. Coming from a celebrity like Stapleton, that's impressive.

Jean Stapleton will be appearing in "Bon Appetit" until Nov. 3. The play alternates with "Cabaret Verboten," a review about Germany in the 1930s. For information and tickets, call the box office at CSC Repertory, 136 E. 13th St. (212) 677-4210).

QUOTE: 'Right away, we knew it was a natural. How could we miss if we put together two of America's icons, Jean and Julia, in delicious surroundings?' - Lee Hoiby, composer

GRAPHIC: 1) Cover Photo by Gerry Goodstein-Actress Jean Stapleton, right, bears a striking resemblance to the French chef. 2) Cover Photo by Brian LeatartIn fact, Julia Child, above, was so flattered by the idea of Stapleton playing her that she sent a boxful of videos to study.

LANGUAGE: ENGLISH

Times Publishing Company
St. Petersburg Times

September 20, 1988, Tuesday, City Edition

SECTION: FLORIDIAN; Pg. 1D

LENGTH: 1016 words

HEADLINE: It's Jean now, not Edith // Stapleton regains her own identity

SOURCE: Hartford Courant

BYLINE: FRANK RIZZO

DATELINE: NEW HAVEN, Conn.

BODY:

NEW HAVEN, Conn. - People don't call her Edith anymore, and that's just fine with actress Jean Stapleton.

"It's so necessary to keep putting your own identity out there," says the actress, who won three Emmys playing the "dingbat" wife of Archie Bunker in the landmark '70s television series All in the Family.

Since she left the series (which by then was called Archie Bunker's Place) in 1980, Stapleton has shown audiences that she is more than Archie's wife.

She especially has shown her range in television movies. She played the part of the mother of a drug addict in Angel Dusted, a woman battling for her job rights in A Matter of Sex, a neighborhood activist in Aunt Mary, a manipulative mother in Grown-Ups and Eleanor Roosevelt in Eleanor: First Lady of the World.

She also has been hitting the road in the national touring companies of the comedy Arsenic and Old Lace and the Broadway musical The Mystery of Edwin Drood.

As Princess Puffer, the opium-dispensing brothel matron, the 65-year-old actress is a far cry from Edith Bunker.

And in an interview at the Shubert Performing Arts Center in New Haven last

month, it was clear that Jean Stapleton is her own woman.

An elegant-looking woman, smartly dressed and stylishly coifed, Stapleton speaks in a refined, yet personable, manner. Addressing members of the Foundation for the Shubert, she spoke affectionately of her past roles, yet she was hardly sentimental about them. She was the professional who saw each of her roles primarily as an opportunity to work her craft.

Stapleton says the close identification of her with Edith has lessened over the years. "One of the reasons I know is when people address me by my own name," she says. "That's when I know it's getting across."

All in the Family was far from the first major role for the seasoned actress. On Broadway, she sang scene-stealing songs in Damn Yankees, Bells Are Ringing and Funny Girl, and she performed with Zero Mostel in Eugene Ionesco's Rhinoceros and with Judith Anderson in In the Summerhouse.

Over the years, Stapleton has taken on a new role, that of an activist in helping to preserve intimate-sized theaters such as the Shubert.

"I'm profoundly dedicated to the need to preserve our theaters," she says. "If we don't have theaters for our plays, where is the theater going? Developers are making theaters too big because the economy is forcing them to make it that size to make money. They are not thinking of the artside, which must be considered."

Playing Dood in mammoth theaters and 10,000-seat arenas can distort the work's original intent and charm.

"That was a nightmare I wouldn't like to repeat," she says of the arena performances. "This musical, unlike a lot of the new spectacle musicals, which seem to be the only ones to be succeeding fully, is made for this size theater. (The Shubert) is a charming jewel, and coming back is a rebirth, truly. This is where our show, and all plays, belong. It's a joy to be here."

Although Stapleton prefers to do intimate plays and musicals in intimate theaters, she has high praise for the touring musical circuit in general. "They are preserving the American musical theater by producing revivals such as Man of La Mancha, The Sound of Music and South Pacific. God bless them, even if (we play) in a big barn."

Of her frequent appearances around the country in plays and musicals, she says, "I don't do it because I love to tour but because I love to work."

Stapleton has been working steadily since she decided to become an actress when she was in high school in New York.

Some of her earliest acting jobs were in the fledgling medium of television. "We used to dream about regional theater, or decentralized theater, which is what we called it. But it didn't exist."

Stapleton appeared in early television programs such as Studio One, Philco Playhouse and Omnibus, and later in dramatic series such as The Defenders and Dr. Kildare. She often played simple and honest women, which was to become one of her greatest casting strengths.

Ironically, it was her reputation as a stage actress that helped her get her greatest television role.

"Norman (Lear, the producer of All in the Family) saw me in Damn Yankees. He knew what kind of character work I did in comedies," she says.

Stapleton read for the part of the long-suffering wife of the bigoted Archie Bunker. "Each time I read," she says, "the script was improved, and

I thought it was just wonderful. But this on TV?

"In the first script, (Edith) had a line per page. That was all.

But they were all zingers. Her whole purpose was to puncture the hot air coming from Archie in a very funny way, and that's all there was.

As a matter of fact, in the beginning it was a very subordinate role.

But it grew from what we all brought to it.

"Someone defined a (television) series as an organism, in that it grows with the writers and actors and the director, and that's exactly what we did. The writers got clues from what I was doing, and I got clues from what they were doing. It was a collaboration."

Stapleton said she would consider another television series "if it was an extraordinary idea and right for me and had the writing of the same quality (as All in the Family). But I can afford to be choosy now."

Distributed by the Los Angeles Times-Washington Post News Service

GRAPHIC: BLACK AND WHITE PHOTO; JEAN STAPLETON

LANGUAGE: ENGLISH

LOAD-DATE-MDC: November 11, 1992

COPYRIGHT 1982 THE CHRISTIAN SCIENCE PUBLISHING SOCIETY
THE CHRISTIAN SCIENCE MONITOR

May 11, 1982, Tuesday, Midwestern Edition

SECTION: Arts/Entertainment; Television Preview; Pg. 23

LENGTH: 591 words

HEADLINE: Story needs more shading;
Jean Stapleton superb as Eleanor Roosevelt

BYLINE: By Arthur Unger

DATELINE: New York

BODY:

Jean Stapleton, long the beloved Edith Bunker of "All in the Family," doesn't have to fuss anymore about people who insist upon identifying her personally as Edith. From Wednesday forward, in the eyes of millions of American TV viewers, she will probably be Eleanor Roosevelt.

Eleanor, First Lady of the World (CBS, Wednesday, 9-11 p.m.) is the moving tale of a woman alone. It takes Eleanor Roosevelt's life from shortly after FDR's demise in 1945 until the passage of the UN Declaration of Human Rights in 1946. Like her life itself, this story of Eleanor Roosevelt's search for a life for herself is not without controversy.

Cinderella stories need villains, but scriptwriters Caryl Ledner and Cynthia Mandelberg have painted too much of the story from a palette with only black and white. Mrs. Roosevelt is always the heroine; the ever-present arch villain is John Foster Dulles, who disagrees with President Harry S. Truman's decision to appoint her to the American UN delegation. Throughout the film he is portrayed by E.G. Marshall as a sneering, disbelieving, nay-saying antagonist without any redeeming political or human values. "More dangerous than the Russians," Eleanor observes.

This tale of the metamorphosis of Eleanor is a wonderful fable indeed. From the first moments when she is uncertain which way to turn, and considers giving the attention to her grandchildren that she had never managed with her own children, to her doubts about her own ability to serve in the international arena, Jean Stapleton's Eleanor Roosevelt manages to give the honesty and sense of humanity she possessed.

Miss Stapleton accomplishes this with a minimum of makeup, only a faint, restrained hint of the stuff of professional impersonation (in this case large front teeth

and a high-pitched voice). Instead, she relies on projecting an inner glow which somehow she converts into an impression rather than a mimicry of the real Eleanor.

It is a superb performance, which gets to the essence of a vivid character who considers "failure just a rough spot on the road to success." Miss Stapleton's subtle accomplishment will undoubtedly vie with the recent Ingrid Bergman portrayal of Golda Meir at Emmy time.

Miss Stapleton and I had a recent opportunity to chat about the role. "Somebody in the street yelled 'Hi, Edith' at me this morning," she said, "but I didn't even look back because I don't answer to that name. I'm Jean."

Miss Stapleton says that the film was shot on location in London, Paris, and Hyde Park. In London outside of Claridge's, where they were shooting, "our producer heard two women discussing me. 'Who is that woman?' one asked the other. 'That's Eleanor Roosevelt,' the other replied. 'Oh, I didn't realize she was alive!'"

"Now, that's the kind of reaction I was really waiting to hear."

Miss Stapleton would like very much to do Gilbert and Sullivan, in which she would sing and do some comedic acting. "I'd like to do Buttercup in 'Pinafore' and Hannah in 'Ruddigore.'"

She would also like to play other important women of history in a biographical series. "Elizabeth Cady Stanton, for instance, had a fabulous life — the stuff of interesting theater."

Miss Stapleton hopes that the production of "Eleanor" will serve the purpose of "telling her inspiring story to a whole generation of kids who either don't remember her at all, or have forgotten.

"Also, I hope it will wipe the memory of me as Edith from their minds. If my fans call me 'Eleanor' from now on, I'd be thrilled."

GRAPHIC: Picture 1, Marshall as John Foster Dulles: his character is too one-sided as written.; Picture 2, Stapleton as Mrs. Roosevelt: her performance is a subtle accomplishment

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BODY:

Jean Stapleton fulfills a long cherished dream May 12, playing Eleanor Roosevelt in a two-hour TV movie which her company produced for CBS.

Long before leaving her role in "All In The Family," Jean was determined to play the late First Lady whom she describes as a giant of the 20th Century and the foremost woman of our times.

Thirty years ago the actress and Mrs. Roosevelt met backstage in Chicago after a performance of "Come Back, Little Sheba." It was a moment Jean never forgot.

"I was stunned when she came back to congratulate the cast," Jean recalled.

"There was a luminous quality about Mrs. Roosevelt that photographs never captured. She had become a beautiful woman. She was absolutely radiant. I was so awed I couldn't say a word.

"She graciously made small talk to put us all at ease. She was a marvelously concerned, sensitive woman."

Seven years ago a couple of Jean's friends suggested she portray Eleanor on screen, an idea that struck home. Jean soon thereafter went to the Hyde Park compound of the Roosevelt family with the first draft of a script.

The story covered the years 1946-48 during Eleanor's tenure as a delegate to the United Nations. It involves her battles for a universal declaration of human rights -- which was passed in Paris in 1948.

Jean was the motivating force in the project. Three screenplays later, Jean took the

script to CBS, then to Tandem Productions where Virginia Carter snapped it up and became executive producer.

Jean's Murbill Productions (an anagram of her maiden name, Murray, and her husband's name, Bill Putch) co-produced "Eleanor: First Lady of the World."

"I acted in a production capacity as a consultant," Jean said. "But I didn't assume too much because we hired excellent people."

"The greater portion of the story is based on Mrs. Roosevelt's autobiography and published reports on that period of her life. Of course, much of the dialogue is fiction, but not her speeches at the U.N."

"We had to invent and imagine the scenes with her family based on her relationship with her children. She was supportive of her children but I wouldn't say it was a close rapport."

"The years we depict are important because it was at that time of her life that Mrs. Roosevelt gained her self-confidence and emerged as a woman. She had believed she was appointed to the U.N. because she was the widow of the ex-President."

"But when she got into the job, Mrs. Roosevelt discovered her own wisdom and knowledge and realized she could handle the work in her own right."

Interiors of the TV movie were filmed in Hollywood but exteriors shot at Hyde Park and in London and Paris give a polished look to the film.

Jean has good reason to believe she has given a convincing performance.

"When we were shooting outside in London, I heard a passerby ask a woman companion, 'Who is that woman?' And she replied, 'That's Eleanor Roosevelt.' Then the first one said, 'I didn't know she was still alive.'"

"Then I saw a man look into the editing room where they were cutting the film here in Hollywood and heard him ask, 'What is that, an old newsreel of Eleanor?'"

Jean's performance captures the essence of Mrs. Roosevelt. It is not an imitation of the late First Lady. But there is also a physical resemblance, thanks to expert makeup, wardrobe and a plastic clip-on tooth device.

"I wore an accurate wig and the clothes were just right," Jean said. "I tried to give the feeling of the woman a realistic impression, not a caricature."

"When we were shooting a scene at the family graveyard at Hyde Park, I had an eerie experience. As Mrs. Roosevelt, I was placing flowers at the grave of President Roosevelt. Out of the corner of my eye I saw the grave beside it and the inscription

of her name and the dates of her life.

"It was an experience I'll never forget. But then this whole project has been very special to me.

"I'm thoroughly non-objective about this movie. I've seen it three times and I'm crazy about it. I believe it is one of the best things I've ever done as an actress."

LANGUAGE: ENGLISH