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PRESIDENTIAL MEDAL OF FREEDOM

Originally established as the Medal of Freedom by President Truman by Executive Order 9586 of July 6, 1945, the Medal was re-established as the Presidential Medal of Freedom by President Kennedy by Executive Order 11085 of February 22, 1963. It is the highest civil award of our Government. It may be awarded only by the President of the United States to persons who have made especially meritorious contributions to the security or national interests of the United States, to world peace, or to cultural or other significant public or private endeavors. The Medal may be awarded to citizens of other nations and may be awarded posthumously.

The recipient receives a medal and a citation signed by the President.

HISTORICAL NOTES:

President Kennedy announced the first Presidential Medal of Freedom awards in 1963. However, President Johnson made the first presentations of the Medal in a ceremony at the White House on December 6, 1963.

The Medal of Freedom as established by President Truman by Executive Order 9586 of July 6, 1945, authorized the following to award the Medal:

The President
The Secretary of State
The Secretary of War
The Secretary of Navy
or

by such officers as the Secretaries might designate

By Executive Order 10336 of April 3, 1952 the list was amended to include the following:

The President
The Secretary of State
The Secretary of Defense
The Secretary of the Army
The Secretary of the Navy
The Secretary of the Air Force
or

by such officers as the Secretaries might designate

Executive Order 11515 of March 13, 1970, eliminated the requirement that the President select a person nominated by the Distinguished Civilian Service Awards Board.

Executive orders in effect that regulate the issuance of the Medal: Executive Order 9586, July 6, 1945, as amended by Executive Order 11085, February 22, 1963, and further amended by Executive Order 11515, March 13, 1970.



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May 26, 1991, Sunday

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HEADLINE: Fair Lady Audrey Hepburn has always identified with Anne Frank,
whose diary mirrors her own wartime childhood in Holland.BYLINE: By LESLEY GARNER, Lesley Garner meets the legendary actress as she
prepares for this week's Unicef gala performance

BODY:

Two years ago, Audrey Hepburn was walking through a primitive hospital in the remote Southern Sudan, as incognito as a world-famous Unicef Goodwill Ambassador can only be in territory where My Fair Lady would be as exotic as Dinka dancing might be to us. As she made her rounds she came upon a malnourished boy of 14, lying on the earthen floor. Something about him made her stop and ask the doctor what was wrong with him.

"He had acute anaemia, respiratory problems and oedema - swelling of the limbs," she tells me. "And that was exactly the same way I finished the war; that age, with those three things, all as a result of malnutrition. I still have stretch marks on my ankles from where the skin was stretched by the oedema. And I thought, how strange to hear those same three things. And it was also a moment of glory for me, because just then a big Unicef truck came by full of lots of food and lots of medicine."

Unicef saved Audrey Hepburn's life as a child in Holland at the end of the war just as it was going to save the Sudanese boy's life, and that is one reason why she is so proud to be a Unicef ambassador. It is the repaying of a very personal debt. But there is a deeper connection with the war years, one which brings her to London this week, not only to raise money for Unicef through public performance, but to pay tribute to the unquenchable spirit of the child in trouble through the life of one individual, Anne Frank.

On Thursday, at the Barbican, Audrey Hepburn and Michael Tilson Thomas conducting the London Symphony Orchestra will be presenting their version of the life of Anne Frank through the words of her diary and Tilson Thomas's specially composed music. It is a project which has returned both Tilson Thomas and Audrey Hepburn to their own youth through their identification with the undisguised turbulence of Anne Frank's own adolescence, one in which every emotion was intensified by incarceration and fear of capture. This is powerful material enough, but for Hepburn the connection with Anne Frank is even more personal.

When I met her to talk about it she was perched in a plush Claridges suite. I was expecting sophistication, elegance and a polished film-star performance. I had been told that she was every good thing from hard-working, generous and thoughtful to charming and downright divine. This undersold her, making her sound bland. The woman I met surprised me by being passionate, unpretentious and extremely down-to-earth. It took only a few minutes to realise that with



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Audrey Hepburn, what you see is what you get.

The first thing you get is the familiar face, one which, I suspect, doesn't spend too long gazing at itself in angled mirrors, other than in the line of professional duty. She wears very little make-up. Her hair is pulled back into a basic stretch-towelling pony-tail band. Her only jewellery is two small rings. She is wearing a white sweater and navy slacks and, when she leaves for the airport, she picks up one swiftly packed overnight bag. This lady is fastidious but not vain. At 62, she is also matter-of-fact about and comfortable with ageing, as well she might be. Her immediately recognisable beauty comes from a truly wonderful smile and a nice arrangement of slender bones which give her the kind of fashion-drawing outline other women sigh for. I suspect she will become very impatient if she reads this guff and wonder when I am going to get to some serious point, but it is a fact that when I tell people I'm going to see

Audrey Hepburn, 90 per cent of them automatically say "elfin" and the other 10 per cent say "gamine". So, unfortunately, looks count.

When I raise the subject of beauty she sighs and says: "I still don't see it." What I suspect she sees - as most of us do in our own looks - is her adolescent self, scrawny, gawky, sick and undernourished, but still full of life and vigour, hanging over her window-sill to watch the passers-by, entranced with the imagined drama of their lives. Like Anne Frank, who was in hiding in Holland at the same time, she experienced the terror of the Nazi occupation and her own family tragedies - her father walked out for good when she was six - along with a child's natural irrepressible excitement about life which, in Anne Frank's case found an outlet in her diary, and in Audrey Hepburn's case, was the wellspring of the emotional energy she drew on in her film career.

"I was exactly the same age as Anne Frank," she explained in her curiously accented, international English. "We were both 10 when war broke out and 15 when the war finished. I was given the book in Dutch, in galley form, in 1946 by a friend. I read it . . . and it destroyed me. It does this to many people when they first read it but I was not reading it as a book, as printed pages. This was my life. I didn't know what I was going to read. I've never been the same again, it affected me so deeply."

While Anne Frank was watching the moon from her warehouse attic window and listening to the news of Allied advances on the radio, Audrey Hepburn was trying to lead a normal life in the heart of her mother's Dutch family, and experiencing the Nazi occupation on the street.

"I have memories. More than once I was at the station seeing trainloads of Jews being transported, seeing all these faces over the top of the wagon. I remember, very sharply, one little boy standing with his parents on the platform, very pale, very blond, wearing a coat that was much too big for him, and he stepped on to the train. I was a child observing a child. I don't know how much longer it was before we knew what was happening - sooner than you did in Britain. Then I realised what would have happened to him. And reading Anne Frank's diary, it all came back to me.

"We saw reprisals. We saw young men put against the wall and shot and they'd close the street and then open it and you could pass by again. If you read the diary, I've marked one place where she says, 'Five hostages shot today'. That was the day my uncle was shot. And in this child's words I was reading about what was inside me and is still there. It was a catharsis for me. This child



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who was locked up in four walls had written a full report of everything I'd experienced and felt."

The focus of their collaborative work on Anne Frank's diary, for both Michael Tilson Thomas and Audrey Hepburn, is not the arousal of guilt through horror - though Tilson Thomas has drawn on traditional Jewish music and admits he found the Holocaust peculiarly difficult to make into music - but the indestructability of the human spirit. Children may be destroyed, but the optimism of childhood cannot be defeated. "The Anne Frank spirit," says Tilson Thomas, "was optimistic and forgiving. This is not a grim, horrific piece, although it is sad and disturbing. Here is a special person, a wonderful spirit, even though we know she had an unhappy ending. The piece ends on a hopeful, if wondering, note."

"People say," says Audrey Hepburn, "wasn't it all dreadful, the war, but five years of your life can't all be horrifying. As a child you live daily life. I see this in camps in the Sudan. As long as children have even a very little food they will still run around and want to play. I see it at its strongest where situations are worst. If they have strength, children go on living. You've seen the Kurdish children barefoot in the snow, children holding children, holding babies and still struggling on. This spirit of survival is so strong in Anne Frank's words. One minute she says, 'I'm so depressed.' The next she is longing to ride a bicycle. She is certainly a symbol of the child in very difficult circumstances, which is what I devote all my time to. She transcends her death."

As a young actress, Audrey Hepburn, with her natural exuberance and dark, animated looks, was a natural to play Anne Frank, but she could never do it. She was offered the film but she re-read the diary and fell apart again. She had a deep instinct that she couldn't exploit Anne Frank's life in order to further her own career. Even now she has resolutely refused, despite, as Tilson Thomas says mischievously, the many temptations he has put in her path, to play the part of Anne Frank. Instead she acts the narrator, as she has already done in concert with Tilson Thomas in Miami, Houston, Philadelphia and New York. This time her devotion to Anne Frank has found a proper outlet, a way to raise funds for Unicef which doesn't involve Audrey Hepburn in yet another gala dinner at which, elegant in Givenchy, she could charm funds out of wealthy patrons.

It was very tempting, and not being made of as stern stuff as Audrey Hepburn, I couldn't resist the temptation to suggest that this phase of her life involved the coming together of all kinds of separate strands; her debt to Unicef, her wartime childhood, her experience as an actress, her connection with Anne Frank, the beneficial uses of international celebrity, a fusion of the public and the private person. She was quite severe about this piece of journalistic romanticism. More than any other public figure I have ever met she sees herself not as separate personae but as all of a piece. What she is now she always was. There is not a public or a private person, simply the same one. "I was always in the same place. I was always myself. I never retired or retreated."

She even denies being an actress, despite a remarkably successful, if concentrated, film career. When I asked her at what point she ceased thinking of herself as the dancer she trained to be and began to think of herself as the actress who still wins awards and honours, she said energetically: "An actress is not something I ever became. I think actresses are people with a very high



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level of professional technique. I act now the same way I did 40 years ago. By trying to sense, feel. I am never backed up by anything professional. I did no Shakespeare at school, none of that. It's not like a great musician who has worked at his instrument, none of that. I've had to skip all that and do it with feeling.

"I am a very reserved person. When I did *Gigi* and *Roman Holiday*, I was 24 with the mentality of a 12-year-old. I was very green and naive, not a bit worldly. I worked very hard. I learned my lines. I was punctual and I had directors who let me learn. I've been more than lucky with directors. If I may use the word, I've been blessed. In my short career, in the sense that I didn't do many pictures, I had Wyler, Zinneman, Huston, Cukor. What a good director does is make you feel you're doing all right, doing great. In concert it's the same. I don't read music. I've never worked with an orchestra. I do *Anne Frank* on pure feeling. There's an emotional relationship between Michael and myself during the piece. It's exhausting, but my life with Unicef is also exhausting."

Everyone I spoke to about Audrey Hepburn impressed on me how hard she worked once she was committed to a project. She has no need to do so. She lives comfortably in the Swiss countryside with her companion of 11 years, Robert Wolders, a former actor who was previously married to Merle Oberon and clearly has taste. "Robbie," says Hepburn creamily, "thinks I'm the cat's whiskers." This compensates for two earlier divorces, from the actor Mel Ferrer and the psychiatrist Dr Andrea Dotti. Sean, her American son by Mel Ferrer, and Luca, her Italian son by Dotti, are the first to know of any major event in their mother's life. Sean works in films, Luca in graphic design, and she says she is potty about them. She is also potty about any number of Jack Russell dogs.

At home in Switzerland she is an early rising, early retiring, domesticated part of the community. Tilson Thomas describes how, when he was staying at her house, he had to change some plane reservations. Audrey Hepburn went round her garden making up a bouquet of flowers to take to the village travel agent in thanks. The image is pure *My Fair Lady*. With such an agreeable life, interrupted by transatlantic trips to receive the odd accolade, she "was sure as hell not looking for anything to do" when Unicef asked her to go to Ethiopia.

But once a workhorse, always a workhorse. Take a pinch of Dutch Calvinism. Stir in wartime deprivation and austerity. Throw in a loving but disciplinarian mother who believed in hard work and duty. Mix it up with the classical ballet training that is the most personally demanding of any art and you have someone in whom conscientiousness and graft is ingrained. Naturally, she is giving it everything she's got. Other Unicef Goodwill Ambassadors - Peter Ustinov, Harry Belafonte, Liv Ullmann - have other career irons in the fire. They do it when they can. Audrey Hepburn has none, so she has set herself a pace which, at 62, she knows she won't be able to sustain forever.

With the partnership of Robbie, who travels everywhere with her and takes it upon himself to rustle up the hotels and air tickets in Unicef's name -

Unicef has no budget of its own and is entirely dependent on public donations - she will go anywhere, any time. In the permanent spotlight which shines around a really durable star, a small corner of Ethiopia or Vietnam may also be seen and consciousness and funds will be raised.



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About this, as about her career, Audrey Hepburn is undeluded and absolutely professional.

"I'm always sent to places people don't know about. Unicef says, 'Will you go to Ethiopia? There's a drought, worse than before, and we can't get the media's attention so we're getting no money.' So off I go. I know it works. There's a curiosity about the personality which I exploit. If the press does turn up, it's because they want to hear me, want to see. They can always switch me off."

"It's important to me to make them feel what I feel. I always hope I can do for them what has been done to me. I was going up the wall seeing these children dropping like flies and I have the opportunity to get across some of that. I usually can get across something of how people can help. Emotion - the ability to communicate emotion - that has to be a gift. I don't contribute anything else. I don't have great knowledge, great expertise."

Although I was warned that she wouldn't answer questions about her private life, she held nothing back. Her emotional energy and her willingness to communicate as much as possible about her experience bore out her protests that she was 100 per cent Audrey Hepburn, not a dual personality with a well-aired public face. I was not aware of any practised celebrity evasion or camouflaging charm. It was easy to see the teenage Audrey Hepburn in the older sophisticated woman, an essential being, vibrant with curiosity and sheer interest in life. She is even capable of enthusiasm about tomato soup, for instance.

But somebody who is so immediately engaged in life is at a disadvantage when it comes to being exposed to life's horrors. There is an emotional as well as a physical cost to what she does, meeting hunger and distaste at first hand and then jetting to press conferences to let people know what she has seen. Her way of dealing with emotion is the same now as it was 40 years ago. She limits its damage and maximises its power by communicating it.

Audrey Hepburn could have been designed for this. Her slender body, her animated gestures, her vividly expressive face are all tuned for the expression of emotion. Add to these natural gifts the discipline of her upbringing and training, and you have the human instrument that is as focused in the recounting of life in ravaged Sudan as it was in broadcasting youthful joie de vivre in Roman Holiday. The confidence to use her gifts in this way was given to her in the post-war years by the Russian ballet teacher who prepared her for her awe-inspiring audition with Marie Rambert in London.

"You know, I always tell this story when people ask about turning points in my life. This Russian ballet teacher worked and worked with me, preparing me for my audition, going through such paces, training, sweating. And on my last day we went through it all again and she gave me a big hug and said, 'Now you forget everything I told you. From now on it all has to come from inside you.'

"And this has got me out of any amount of scrapes. I've been constantly in situations in my life and career where I've had no technique, but if you just feel enough you will get away with murder."

She is wrong, of course. It is not enough to feel. Any number of undisciplined, even violent people are full of feeling and it does nobody any

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good. What is potent is emotion disciplined by some fundamental purpose or belief. In Audrey Hepburn's case, she escaped Dutch Calvinism and even Christian Science, which attracted her mother. "Optimism is my faith," she said. "I like nothing better than to laugh, to have fun rehearsing. I was always happy and directly sad only about specific things. I am no longer a Christian Scientist but I believe in something."

"The human spirit?" I suggested, thinking of Anne Frank and all these children surviving in different circumstances.

"Yes," she said, matter-of-factly. "That's enough." 'From the Diary of Anne Frank' will be performed by Audrey Hepburn with Michael Tilson Thomas and the LSO on May 30, 7.45pm, at the Barbican. Box office, 071-638 8891.

The goodwill
ambassador
in New York with,
*clockwise from
bottom left,*
Karam Hider,
Yoyo Zhang,
Ralston O'Neill,
Vijay Krishnan,
and Samson
Mesghena.





The war-devastated children of the Persian Gulf
have their most dynamically eloquent champion in Audrey Hepburn,
who has exorcised haunting memories of her own wartime childhood with the
most demanding role of her career, as an ambassador for UNICEF
DOMINICK DUNNE reports why Hollywood's
most stylish gamine shunned the superficialities of show biz
and found the cause that redefined her life

Let's start with a given. The lady, as the lyric goes, simply reeks of class. In *Roman Holiday*, her first starring role, Audrey Hepburn burst onto the screen as the princess of an unnamed country, and, through the nearly four decades since, she has never quite lost the royal mystique she played so convincingly that she won an Academy Award for it. People stare at her differently from the way they stare at other movie stars. The paparazzi are more respectful. Several princesses of the blood on the world scene today could take lessons from her in convivial deportment. She long removed herself from the world that made her famous, but she has retained her ability to remain a star. In this early twilight period of her life, when she is receiving homage for past achievements and for her new role as goodwill ambassador for UNICEF, she is curiously available, exuding a radiance that no other star even approaches. "I've never spoken in public in my life, until UNICEF," she says. "It scares the wits out of me." But you

HER CLOTHES THROUGHOUT BY RALPH LAUREN; T-SHIRTS FROM BENETTON AND GAP KIDS

Photographs by STEVEN MEISEL
Styled by MARINA SCHIANO

With the passing years, her beauty has matured but not



but not diminished, and, God knows, she didn't get fat, or liftea



For a lady of fashion, she travels light. On a recent tour, she dressed mostly in black and, unstarlike, repeated evening dresses.

would never know it. Watch her glide across a ballroom floor with ballerina-like strides, dressed by Givenchy, acknowledging a standing ovation. The word "elegant" was invented for her. Watch her listen shyly to words of praise being heaped on her by toastmasters, former co-stars, and directors. And then listen to her speak in the lilting voice we know so well, in the not quite definable accent of a person proficient in several languages, casting the same spell in her new role as ambassador that she cast so consistently in her twenty-six films.

At a benefit in Dallas recently for the U.S.A. Film Festival and the United States Committee for UNICEF, Audrey Hepburn was honored for having made enduring contributions to American motion pictures. This month, the Film Society of Lincoln Center in New York will hold a gala in her honor. After the Dallas benefit, she said about the praise, "It's all so—how shall I say it?—it's wonderful, but at the same time you don't know where to put yourself. You just die in a way. I mean, all those compliments. You wish you could spread it over the year. It's like eating too much chocolate cake all at once. And you sort of don't believe any of it, and yet you're terribly grateful."

She has the same reticence about the public praise she receives for her UNICEF work. "It makes me self-conscious," she said. "It's because I'm known, in the limelight, that I'm getting all the gravy, but if you knew, if you saw some of the people who make it possible for UNICEF to help these children to survive. These are the people who do the jobs—the unknowns, whose names you will never know. They give so much of their time. I at least get a dollar a year, but they don't. UNICEF went into Baghdad on February 16, before the cease-fire. There was a convoy of trucks with fifty tons of medical supplies for the children and mothers. They also went there to ascertain the future needs of Iraq and Kuwait. There is no electricity, no water, no sanitation, no heating. The water-purification plants are closed down. The sewage system is backed up. People are both bathing in and drinking from the Tigris River..."

It's only fair to say that I did not come to Audrey Hepburn for this interview as a total stranger. I have had a longtime acquaintance with her, as a friend of several of her best friends, and have some vivid memories of her from times past. One Sunday afternoon in Beverly Hills in the early sixties, I watched her alight from a limousine with Mel Ferrer, her husband at the time, and the then married Elizabeth Taylor and Eddie Fisher and run into the Canon Theater for the matinee, as if they were all ordinary people. Another time, at a party at Gary and Rocky Cooper's house in Holmby Hills, I



watched her laugh with baritone abandon at a funny story of Billy Wilder's, who had directed her and Gary Cooper in *Love in the Afternoon*. In Rome, during the time of her second marriage, to Dr. Andrea Dotti, at a large and boisterous spaghetti dinner at the home of her then mother-in-law, I watched her sit in dutiful daughter-in-law docility, drawing no attention to herself, while her husband's mother reigned as the undisputed star of the evening. And more recently, at one of Irving and Mary Lazar's famous Academy Award parties, after she and Elizabeth Taylor had warmly embraced, I saw her point to one of Elizabeth's enormous jewels and ask, "Kennedy Lane?" to which Elizabeth Taylor replied, "No. Richard Burton." And

the two stars screamed with laughter.

When I reminded Audrey of the time she and Elizabeth Taylor and their husbands of the period had raced into the Sunday matinee in Beverly Hills, her reaction was typical. "That was their limousine," she said about the Eddie Fishers. "We didn't have one." As for laughing at Billy Wilder's story, she said, "I love people who make me laugh. I honestly think it's the thing I like most, to laugh. It cures a multitude of ills. It's probably the most important thing in a person. David was so funny—David Niven. And Billy, of course. I mean, I don't have the talent to make people laugh." When I asked Billy Wilder for his impression of her, he said, "Ah, that unique lady. She's what the Latin calls *sui generis*. She's the original, and there are no more examples, and there never will be."

Cecil Beaton once described the young Hepburn as "looking like a Modigliani on which the paint has hardly dried." With the passing years, her beauty has matured but not diminished, and, God knows, she didn't get fat, or lifted. There were moments during the time I spent with Audrey Hepburn when the public and press excitement was so great I felt as if I were with Madonna rather than with a sixty-two-year-old woman, semi-retired from the screen, who now works tirelessly for a cause that Gregory Peck, her first co-star, calls "her most wonderful and rewarding role, which she plays around the world."

"Does it surprise you, the incredible excitement that you still cause?" I asked her.

"Oh, totally," she said. "Everything surprises me. I'm surprised that people recognize me on the street. I say to myself, Well, I must still look like myself. I never considered myself as having much talent, or looks, or anything else. I fell into this career. I was unknown, insecure, inexperienced, and skinny. I worked very hard—that I'll take credit for—but I don't understand any of it. At the same time, it warms me. I'm terribly touched by it."

In public situations, there are those who are content merely to stare at her, but there are more, especially women, who feel the (Continued on page 197)

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'Ah, that unique lady,' said Billy Wilder. 'She's the original, and there are no more examples, and there never will be.'

house. I didn't do it." At that point in the interview, he broke down and cried.

The most vivid example of just how much Peter was haunted by Marilyn's death occurred about a year after the event. In Judy Garland's Los Angeles house, Scottie Singer, her young secretary-companion, was watching television; Judy was in her bedroom. Suddenly Singer heard frantic pounding at the front door. She jumped up to open it, and Peter rushed in. "Where's Judy?" he shouted. "What's happened to her?"

"Peter, what are you talking about?"

"I've gotta get to her!" He pushed past the startled young woman and ran down the hallway. Frightened now, Singer stayed right behind Peter. He swung open Judy's bedroom door and found her in a deep sleep, the telephone receiver still in her hand. He looked at her and his face went chalk white. "Is she breathing?" They listened in deathly silence, and in a few moments Singer said, "Yes, Peter, she's breathing normally."

Singer told Peter to come back into

the living room with her, sit down, and have a drink. After about five minutes he had calmed down enough to explain himself to her.

"Peter told me that he was talking to Judy on the phone," Singer recalled, "and she had taken some sleeping pills. She fell asleep in the middle of the conversation and Peter just freaked. Can you imagine what a horrible ride that was for him, driving clear the hell out to Judy's house, terrified that she might have died—just like Marilyn?" □

Hepburn Heart

(Continued from page 136) need to confide in her. Often she gives her full attention to the stranger's confidence. Two days after one such encounter, she said to me, "That girl who was kneeling there is the mother of two daughters, I think she said, and she and her husband are leaving next week for Romania because they have adopted two Romanian children, one newborn and one three years old." In New York, an autograph hound accosted her on the street with a glossy photograph from *Breakfast at Tiffany's*. She signed the picture for him, and then he pulled out another one, and then another, and another. In the car, she said, laughing, "There used to be a time when you'd just sign the autograph. Now they bring along fifteen pictures for you to sign." The day she was signing copies of her book, *Gardens of the World*, in Ralph Lauren's flagship store at Seventy-second Street and Madison Avenue, the crowds were so great that the line extended from Madison all the way to Park Avenue, and many of the people waiting patiently in the cold were not able to get in. "I had to leave out the back because of the crowds," she said. "I feel bad because all those people were left standing there in line for so long."

Audrey Hepburn was born in Belgium, the only child of a Dutch baroness and an English-Irish banker named Hepburn-Ruston. She had two older Dutch half-brothers from her mother's first marriage. "I lived and was based in Belgium until I moved to Holland, so my first words were French, but I spent a lot of time in England. My mother couldn't afford an English nanny, and she wanted me to speak English, so she would send me every summer to stay with a family I absolutely adored."

When she was six years old, a family

event occurred that was as emotionally devastating for her as the war that would soon follow. Her father, for reasons she did not speak about, left her mother and vanished out of her life. "My mother went through sheer agony when my father left. Because he really left. I think he just went out and never came back. I was destroyed at the time. I cried for days and days. But my mother never, ever put him down."

In the years between childhood and her international stardom, she saw him only once, in 1939, when she was ten. She was in England for her annual summer stay, and the Second World War began. "My mother, who was in Holland with the boys, was anxious to get me out of England and back to Holland, because Holland was neutral. There were still a few Dutch planes that were allowed to fly. Somehow my mother had contacted my father and asked him to meet me at the train in London from where I was coming in. They put me on this bright-orange plane. You know, orange is the national color, and it flew very low. It really was one of the last planes out. That was the last time I saw my father."

"And you never saw him again?"

"I located him after the war. I had to know if he was still alive, and through the Red Cross I found him. He was living in Ireland. And that was that."

"But you didn't see him?"

"No. Because I had been cut off from him, and he had never tried to reach me, nor did he ever want to see me." The memory of her rejection by her father was painful for her, and personal revelations are rarely forthcoming. "I think it is hard sometimes for children who are dumped. I don't care who they are. It tortures a child beyond measure. They don't know what the problem was. Children need two par-

ents for their equilibrium in life. I mean emotional equilibrium. That's why I was so terribly anxious for my own two boys to stay close to their fathers, in spite of my divorces."

Years later, she said, "I had a letter from my mother saying that she had heard my father had died. I was married to Mel Ferrer then. I was so distraught. I realized how much I cared. I'd always cared, obviously. When he disappeared, I always wished I'd had a father. Other kids had one, and I didn't. I just couldn't bear the idea that I wouldn't see him again. Mel said, 'Maybe it's not true. Did it ever occur to you that he's still alive?' He went about finding him, and discovered that he was still living in Dublin, and we went to see him."

"Was he aware of your fame and success?"

"Yes, but in a very..." She paused and let the sentence dangle. "I think he was proud. My mother was that way, too. My whole family was. It was a job well done, but you didn't make a lot of fuss about it."

On several occasions, she described her mother as a lady of very strict Victorian standards. "I could always hear my mother's voice saying, 'Be on time,' and 'Remember to think of others first,' and 'Don't talk a lot about yourself. You are not interesting. It's the others that matter.'"

"Is your mother still alive?"

"She died in '84. At my home. In Switzerland. She lived there for the last ten years of her life."

"You were very close to her, weren't you?"

She looked straight ahead. "I was very lucky to be able to take care of her, because I always think it's so sad when people have to die away from home. She was bedridden for three years."

Hepburn Heart

On the night before the Germans invaded Holland, eleven-year-old Audrey was taken to the ballet by her mother to see the Sadler's Wells Ballet company perform. "I had this tremendous love of ballet. For the occasion, my mother had our little dressmaker make me a long taffeta dress. I remember it so well. I'd never had a long dress in my life, obviously. There was a little round collar, a little bow here, and a little button in the front. All the way to the ground, and it rustled, you know. The reason she got me this, at great expense—we couldn't afford this kind of thing—was that I was to present a bouquet of flowers at the end of the performance to Ninette de Valois, the director of the company. All during the performance there were rumblings going on, and the dancers were all ready to leave right after. I remember walking onto the bright stage, with the pretty ballerinas and their costumes. They had been ordered back to England. And the next morning, after my first late night, the Germans came to Holland. We were told not to open the curtains and not to look out of the windows, that we might be shot at. They came to our town with armored cars and tanks, with machine guns trained on the roofs."

Her brother Ian, who was a member of the Dutch Resistance, was captured by the Germans, and for years the family did not know whether he was dead or alive. He was taken to Germany as a forced laborer. Her other brother was in the Dutch army, which was easily defeated by the Germans, and he went into hiding for the remainder of the war. At the time, the half-English Audrey couldn't speak a word of Dutch, and her mother was terrified that she might be put into a camp. In order to make her appear as Dutch as possible, she was enrolled in a Dutch school under her mother's maiden name, van Heemstra, rather than Hepburn. "During the last winter of the war, we had no food whatsoever," she said. In 1945, after five years of war and occupation, she was malnourished and suffering from a variety of diseases. "I finished the war highly anemic, and asthmatic, and all the things that come with malnutrition. I had a bad case of edema, which also comes with malnutrition. It's a swelling of the limbs. It's all lack of vitamins."

With the arrival of the Allies, she became one of the first recipients of benefits from UNRRA, the United Nations Relief and Rehabilitation Administration, the

forerunner of UNICEF, which was created the following year. "You know, five years of malnutrition is no joke," she said. Her emotional commitment to the organization began then, although her active participation did not begin until four years ago. "I auditioned for this job for forty-five years, and I finally got it," she said in a recent speech to UNICEF volunteer workers in New York.

The almost instant and spectacular success of Audrey Hepburn the film star seemed predestined. After the war, she went to England as a dancer. "I worked like an idiot," she says. "It was work, work, work. I did two shows at the same time, a musical revue at the Cam-

With the expert timing of a great star, she withdrew from her career, of her own accord, to be a mother.

bridge Theatre, twelve performances a week, and then we were all shipped to Ciro's nightclub right after the show, and there we did a floor show. And I was doing television. I did anything to earn a buck so that my mother could come over and join me." She also did bit parts in six films, including *The Lavender Hill Mob*. But it was while she was doing an unmemorable scene in an unmemorable film called *Monte Carlo Baby* that the circumstances of her life were changed forever. "It was the Hôtel de Paris in Monte Carlo. I had one scene—going up to the hall porter and asking for my key. Colette used to go there with her husband to convalesce every winter. I knew about Colette—that she was a writer, a French writer—but I don't think I was aware then what a great writer she was. She was very ill with arthritis or rheumatism and was in a wheelchair. I was standing in the lobby,

and Colette said to her husband, 'Maybe that is the girl that's right.' I was asked to meet her, and I was thrilled. She asked me if I would like to do a play—to do *Gigi*—on Broadway. When I went back to London, I was contacted by Gilbert Miller, who was producing the play. Then, that same month, Willy Wyler came to London from Hollywood. He was looking for an unknown girl who had the makings of a star to play the part of a princess in *Roman Holiday*."

It is impossible to recollect a more auspicious beginning. She got both parts. To accommodate the unknown, the shooting of *Roman Holiday* was sandwiched between the Broadway run and the road tour of *Gigi*. In the same year, she won both an Oscar for *Roman Holiday* and a Tony for her next play, *Ondine*, in which she starred with Mel Ferrer. In the fifties and sixties, she appeared in such memorable films as *Sabrina*, *War and Peace*, *Funny Face*, *Love in the Afternoon*, *The Nun's Story*, *The Unforgiven*, *Breakfast at Tiffany's*, *Charade*, *My Fair Lady*, *Two for the Road*, and *Wait Until Dark*, playing opposite most of the legends of the screen, all older than she—Humphrey Bogart, Gregory Peck, Gary Cooper, Cary Grant, Burt Lancaster, William Holden, Rex Harrison, Henry Fonda, and Fred Astaire. In interviews, she hates being asked, as she frequently is, who her favorite leading man was. "Could you decide between ...?" she asks, and then she reels off the list of great names, adding, "I loved them all."

The film critic Molly Haskell recently wrote of her, "By the mere raising of an eyebrow, or the injection of irony or pathos into a line of dialogue, she can disfigure an unsavory situation, can turn the forbidden into the desirable." Throughout her career, even on the single occasion she played a lady of easy virtue, she retained her untarnished image, never descending to the tawdry. Truman Capote made no secret of his distress when she was cast as Holly Golightly in *Breakfast at Tiffany's*. He had wanted Marilyn Monroe to play the part. "Marilyn would have been absolutely marvelous," he said. "Audrey is an old friend and one of my favorite people, but she was just wrong for that part." Yet, thirty years later, it is that role, along with the princess in *Roman Holiday*, that she is most identified with in the public mind.

After *Wait Until Dark*, with the expert timing of a great star, she withdrew from her career, of her own accord, to be a mother to her sons, Sean Ferrer and

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Luca Dotti. She was never a Hollywood resident or even a bona fide member of the film community. Like an elusive sprite, she alighted there for each film, lived in rented houses, saw only a small group of friends, and left at the end of each picture for her home in Switzerland, where she has lived since the mid-fifties. During her second marriage, to the Italian psychiatrist Andrea Dotti, she also maintained an apartment in Rome. There have been occasional film appearances, but the days of stardom are over, and when she talks about them, there is no sense of loss. She finds total contentment in her new role with UNICEF, her beautiful Swiss home, and her well-established relationship with Robert Wolders, a former actor eight years her junior, who is the widower of the glamorous film star Merle Oberon, who died in 1979. Audrey and Robbie, as she calls him, have not married. They seem to have no intention of marrying. But they are very much in love, and very, very together.

"It was clear that Robbie and I had found each other at a time in our lives when we were both very unhappy. And we're terribly happy together." When they met, at the Beverly Hills home of Audrey's great friend Connie Wald, the widow of the film producer Jerry Wald, Audrey's marriage to Andrea Dotti had ended, and Merle Oberon had died several months earlier. "It was very curious. I never met him with Merle. I knew Merle, adored her. I met her several times during my life. But when I was living in Rome, I didn't go to Hollywood much, and Robbie and I never met."

"What is your life like in Switzerland?"

"Divine," she said, pouncing on the word, elongating it, pronouncing it in capital letters, and shutting her eyes to experience it. "It is everything I long for. All my life, what I wanted to earn money for was to have a house of my own. I dreamed of having a house in the country with a garden and fruit trees. I found it, and I've had this particular house for—what is it?—twenty-six years. I've lived in Switzerland for thirty-six years. I love it. I love the country. I love our little town. The shops. I love going to the market. They have an open market twice a week with all the fruit and vegetables and flowers. And Robbie and I are potty about our dogs."

Until recently, they had four Jack Russell terriers, but their favorite, Tuppy, a gift from Audrey to Rob for his fiftieth birthday, four years ago, died

just before their latest trip to America, and their grief for the lost pet is immense. "Robbie had never had a dog of his own, and I thought he should have one," she said. "I think an animal, especially a dog, is possibly the purest experience you can have. No person and few children, unless they're still infants, are as unpremeditated, as undemanding, really. They only ask to survive. They want to eat. They are totally dependent on you, and therefore completely vulnerable. And this complete vulnerability is what enables you to open up your heart completely, which you rarely do to a human being. Except, perhaps, children. Who thinks you're as fantastic as your dog?"

When the handsome, bearded Wolders walks into the room, the affection and rapport between the two of them is immediately apparent. "I could never have done all of this work with UNICEF without Robbie. There's no way. Apart from my personal feelings, there's just no way the job could have been done. He's on the phone the whole bloody time. He's the one who gets all the flights, for free. UNICEF can't pay for hotels and other things. He's marvelous at it. Sometimes he cajoles airlines for UNICEF needs. He does a million things. When we get to a town where I have to speak the next day, he'll go and check the room and the mike, and he'll listen to what I'm going to say, and he'll tell me, 'No, that isn't right,' or 'It's O.K.,' or whatever. And we have each other to talk to."

"How much of your time is devoted to UNICEF?"

"Well, since we started, it's really been full-time. When I say full-time, I don't mean full-time on the road fundraising, or in the field. You're home for three weeks, or even two months, but it's always there. When they asked me to help, I was only too happy to accept, but I didn't know what I was getting into. The whole thing terrified me, and still does. I wasn't cut out for this job. It doesn't mean that because I was an actress I got over being an introvert. Acting is something quite different from getting up in front of people over and over again in so many countries. Speaking is something that is terribly important. And having to be responsible. You can't just get up and say, 'Oh, I'm happy to be here, and I love children.' No, it's not enough. It's not enough to know that there's been a flood in Bangladesh and seven thousand people lost their lives. Why the flood? What is their history? Why are they one of the poorest countries today? How are they go-

CREDITS

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Pages 132-37: Ralph Lauren clothing from Polo/Ralph Lauren, N.Y.C.; T-shirts from Benetton and Gap Kids store.

Page 135: Shoes from Andrea Carri, N.Y.C.

Pages 144-45: Feathered blanket; pillow from Bergdorf Goodman, N.Y.; and Shaxted, Chicago.

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Hepburn Heart

ing to survive? Are they getting enough help? What are the statistics? What are their problems?"

"Would you be very shocked if I poured myself a small whiskey?" asked Audrey Hepburn one afternoon. "It's awfully early, I know, but it must be six o'clock somewhere in the world." She sprang up from the sofa and did just that. Lest we think of her as a Givenchy-clad Mother Teresa or, as someone has suggested, Saint Audrey, it should be pointed out that there is the occasional unexpected element to mar the perfection. In a long-ago interview, Shirley MacLaine, who starred with her in *The Children's Hour*, said about her, "She taught me how to dress, and I taught her how to swear." It's minor swearing, to be sure—a "damn" here, a "hell" there—but coming from Audrey Hepburn it does have a surprise quality. "I worked my ass off," she said at one point, describing the years before fame. "I was just a skinny broad," she said another time.

For a lady of fashion, she travels light. Two suitcases and a carry-on. On a recent six-city tour in the United States to raise money for UNICEF, she dressed mostly in black, and, unstarlike, she repeated evening dresses. The jewelry was light too, a good string of pearls and some diamond earrings, but she was still the best-dressed lady in every ballroom. In hotels, she presses her own clothes, does her own hair and makeup, and answers her telephone without disguising her voice or

pretending she's her maid. She makes no late star entrances. In fact, often she's where she's supposed to be before the key people arrive. One day, speeding down Second Avenue in a gray Bentley on the way to UNICEF House, where she was to address three hundred volunteer workers, she realized she had forgotten her lipstick and knew there would be photographers there. Rob Wolders suggested that the car return to the hotel. "No, no. That will make us late," she said. "Just pull in at a pharmacy," she called out to the driver. When the car stopped, she dashed out, followed by Rob, ran into the store, got the lipstick, waited in line to pay for it, dashed out, and got to UNICEF House in time to give her speech.

Understand this: she is no figurehead ambassador. "The work that Audrey Hepburn does for UNICEF is imperative for us. It's an absolute necessity," said Lawrence E. Bruce Jr., the president and C.E.O. of the United States Committee for UNICEF. "Many people think that UNICEF gets a slice of the U.N. pie, which is not the case. The organization has to raise its funds each year, so fund-raising is an ongoing effort." Although fund-raising is a major part of Hepburn's involvement with UNICEF, merely appearing at fashionable benefits in no way approximates the extent of her work for the organization, or her passion for her field assignments. During the past four years, she has made field trips to many of the 128 countries UNICEF serves, including Bangladesh, the Sudan, Ethiopia, El Salvador, and Vietnam. The work is hard. The hours are long. The conditions are difficult. On several occasions, namely in Ethiopia and the

Sudan, she has been in personal danger when meeting with both the rebel leaders and government leaders. In each country, she learns, understands, and can discuss the problems. "Do you know how many street children there are in South America?" she asked. "All over the world? Even in our country? But especially in South America and India. It's something like a hundred million who live and die in the streets. . . . Contaminated water is the biggest killer of children. They die of dehydration caused by diarrhea, which is caused by them drinking the contaminated water. . . . Last year we provided 52 million schoolbooks for Bangladesh, and in the last eight years we have sunk 250,000 tube wells. They are too poor to have a sanitation system. For a hundred dollars you can pierce a tube well and pump water. It's all done by local labor, but we provide the tubes, the pipes, and everything so that the water can be distributed with the proper sanitation."

The telephone rang, and again she sprang from her seat and answered it herself. "Michael!" she said in a delighted voice when the caller identified himself. It was the composer and symphony conductor Michael Tilson Thomas, calling from Florida. At the end of May she is scheduled to appear in concert with him in London, reading selections from *The Diary of Anne Frank* to music written and conducted by Thomas at a charity event to raise money for UNICEF. When she returned to her seat, she looked at me. "I'm glad I've got a name, because I'm using it for what it's worth. It's like a bonus that my career has given me, with which I can still do this." □

Keep On Dancin'

(Continued from page 154) of an Arthur Rackham fairy, long etched lines that plant a body there but let the light through. His fingers seem extended by the veins that trace his hands in ghostly relief. Sometimes he looks as if the health were painted on his face; other times he merely seems impossibly youthful, a tousle of reddish-brown hair, a high-boned face, and a smile as quick and irresistible as Robin Goodfellow's. Tune's easy grace is part Houston self-confidence minus the swagger, part Zen accommodation to the hard fact of his height. He brings to most situations a liquid sense of calm.

Tune says he realizes, maybe for the first time, how the loss he experienced

during the eighties has insinuated its way into his work in subtle measure. The most obvious example can be found in the character of Otto Kringlein in Tune's 1989 hit, *Grand Hotel*. The musical, based on the Vicki Baum novel set in Weimar Berlin, is an elegant, sinister frenzy of motion that reaffirmed Tune's status as Broadway's pre-eminent stage magician.

With Kringlein, Tune has the audience laughing through its tears. The dying bookkeeper arrives at the Grand Hotel hoping it will provide an exclamation point to close his dreary life. Sure enough, during an electrifying Charleston that inspires the jaded crowd in the ballroom, his spirit is transformed. So full of life it practically

jumped out of the schematic show, the scene worked because it celebrated the power of the human spirit. No matter how silly or serious the material, an element of the mystical emerges in every Tommy Tune show.

"I think there was an underpinning in *Grand Hotel*, in the Kringlein character, that had to do with the AIDS virus," Tune says, his eyes swelling with tears. "I've never said this before, but as I watched it, I think that was the attachment to this little fellow, from that time, who everyone felt so strongly spoke to our time. He had that appreciation of life, knowing it was going to end. It helped me through it. It did give me an appreciation



Ted Williams was the last player to bat over .400.

WILLIAMS, Ted (1918–), American baseball player, who ranks as one of the game's foremost hitters. Theodore Samuel Williams was born in San Diego, Calif., on Aug. 30, 1918. He played professional baseball for the Pacific Coast League team in that city for two years (1936–1937) without great distinction, but after a banner season with the Minnesota Millers of the American Association he was called up to the Boston Red Sox in 1939.

A left-handed hitting outfielder with a classic stance and swing, Williams was to be hailed as one of baseball's greatest hitters within a few years of his entry into the major leagues, batting .327 and .344 in his first two seasons and .406 in his third (1941).

Williams, long known as "the Kid," was a colorful, quick-tempered perfectionist. A keen student of hitting, he was intensely preoccupied with his specialty and, in the early years at least, made little attempt to conceal his scorn for baseball fans, sportswriters, and the art of fielding. Nevertheless, he delighted followers of the game with his batting feats. And fellow players seeking advice on hitting problems found him to be a readily available analyst.

Though his career with the Red Sox was twice interrupted by service in the armed forces (1943–1945 and 1952–1953), he recorded six American League batting championships (second only to Ty Cobb's 12), 521 home runs (among the few to pass 500 in major league history), and a lifetime batting average of .344 (exceeded by only four hitters of the modern era). He was named the American League's most valuable player in 1946 and again in 1949.

Williams retired as a player in September 1960 and was elected to the National Baseball Hall of Fame in 1966. In 1969 he became manager of the Washington Senators (later, the Texas Rangers), retiring in 1972.

WILLIAMS, Tennessee (1911–1983), American writer, considered by many to be the nation's finest dramatist of the post-World War II era. His emotionally charged works deal compassionately with sensitive but psychically wounded protagonists seeking to survive in a hostile world.

Life. Thomas Lanier Williams was born in Columbus, Miss., on March 26, 1911. He spent much of his childhood in the home of his maternal grandfather, an Episcopal minister, with whom his parents lived. In 1918, Williams' father moved his family to St. Louis, and thereafter family harmony disintegrated. Williams began writing as early as 1922 and published his first story in 1928. He entered the University of Missouri in 1929 but had to withdraw in 1931 for lack of funds. He then spent what he described as "a season in hell" working for a shoe company until he had a physical breakdown in 1934. He later returned to college and graduated from the University of Iowa in 1938. During the 1930's, Williams wrote a number of plays, several of which were performed by amateur groups.

Williams changed his name to Tennessee, his father's home state, in 1939, the year in which he won a playwriting contest sponsored by New York's Group Theatre. In 1940 his *Battle of Angels* was produced professionally but closed during its pre-Broadway tryout, probably because its mixture of sex and religion offended playgoers of that conservative era. (It was subsequently revised and produced as *Orpheus Descending* in 1957 and filmed as *The Fugitive Kind* in 1960.) After 1940, Williams worked at numerous temporary jobs, including scriptwriter for MGM, before achieving his first success with *The Glass Menagerie* in 1945.

During the late 1950's, Williams became addicted to alcohol and drugs, and in 1969 he suffered a mental and physical breakdown. Although his last major success came with *The Night of the Iguana* (1961), he continued to write regularly until his death in New York City on Feb. 25, 1983. Many of his plays reflect his own experiences, about which he wrote candidly in his *Memoirs* (1975).

Writings. Williams wrote about 30 full-length plays, some 35 short plays, an equal number of short stories, two volumes of poetry, and a volume of essays. He also wrote two novels—*The Roman Spring of Mrs. Stone* (1950) and *Moise and the World of Reason* (1975). Some 15 of his works were made into films, and two of his plays have served as librettos for operas. His output, though prolific, was uneven, but the overall quality of Williams' work assures him a lasting place in American drama.

In *The Glass Menagerie*, Williams drew on his life in St. Louis to create a seriocomic picture of a mother who lives on memories of her romanticized Southern past and on hopes for the future of her children, especially for the painfully shy Laura, who seeks refuge from reality in her menagerie of glass animals.

Williams' best-known play and the one that most fully realizes his major themes is *A Streetcar Named Desire* (1947), in which a once-genteel Southern belle, Blanche DuBois, struggles with psychological and moral decay but finds herself no match for the harsh reality represented by her brother-in-law, Stanley Kowalski. Here, as in others of his plays, Williams depicts a vulnerable and sensitive soul struggling to retain a modicum of dignity and to

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THE WHITE HOUSE

WASHINGTON

February 16, 1990

MEMORANDUM FOR: JIM CICCONI
FROM: AUSTEN FURSE *AF*
SUBJECT: Medal of Freedom Suggestions

Attached is a list of suggested persons to receive the Presidential Medal of Freedom. If there is one name that stands out, it is Friedrich Hayek, whose life's work, perhaps more than any living 20th century thinker, has been vindicated by the events of the past year.

Also attached is a short biography of Hayek. He is a Nobel Laureate economist, probably most famous as the author of The Road to Serfdom (1944), and The Constitution of Liberty (1960). In 1947, he founded the Mont Pelerin Society to promote classical liberalism and point out the errors of socialism. He has been associated with a remarkable number of thinkers, ranging from Ludwig Von Mises to Karl Popper to Milton Friedman and George Stigler.

What makes Hayek particularly topical is the popularity of his writings in Eastern Europe, where he is idolized. Timothy Garton Ash, the British journalist who has been reporting from Eastern Europe for several years now, notes that cheap samizdat reproductions of Hayek's books are found everywhere there, especially in the universities. Yesterday's George Will column points out that Vaclav Klaus, the Czech Finance Minister, boasts of his allegiance to the "Vienna School" of economics, which Hayek and Von Mises exemplify.

The influence of Hayek's work elsewhere is hard to exaggerate. The Nobel Laureate James Buchanan has said that "Hayek's insights of the Thirties and early Forties are already being incorporated in economic theory without explicit recognition." The work of Hernando de Soto, for example, owes a good deal to Hayek.

On the downside, Hayek lives in West Germany (he is Austrian by birth), although he has spent much of his life in this country. He is 89 years old and, according to the attached Forbes article dated last May, his health is not good. But perhaps no 20th century person is more the intellectual embodiment of the New Breeze than Hayek.

Nearly half a century ago, most of the smart people sneered when Friedrich Hayek published *"The Road to Serfdom."* The world was wrong and Hayek right. Now almost 90, he has written a new book, but this time no one is sneering.

The world turns

By Ronald Bailey

NEARLY HALF A CENTURY later, it is hard to remember how rudely Friedrich A. Hayek shocked people when he published *The Road to Serfdom* in September 1944. Here was a relatively obscure economist, then 45 and a professor at the London School of Economics, asserting that

the communist system of our Russian allies was in all important respects little better than that of our Nazi enemies. Hayek's thesis, startling then, fairly widely accepted today, was that without economic freedom there could be no political freedom, and communism stood for economic coercion. Hayek warned: "The power conferred [upon the state] by the control

of production and prices is almost unlimited."

Followers of John Maynard Keynes, who then controlled the Free World's post-World War II economics departments, found Hayek an embarrassment, if not a "fascist." Didn't he know "laissez-faire" was forever discredited? What was wrong with taking from the rich and undeserving and giving to the poor and deserving?

The world didn't buy Hayek's message, but it listened. Since 1944 in the U.S. and Canada alone, over 200,000 copies of *The Road to Serfdom* have been sold; the slim volume still sells around 3,000 copies a year.

The world turns. Today the communists abandon communism almost everywhere, while in the West free market economics has become mainstream. At 90, Friedrich Hayek has lived to see his lonely message widely accepted. Economics Nobel laureate James Buchanan pays him tribute: "Hayek's insights of the Thirties and early Forties are already being incorporated in economic theory without explicit recognition." On the liberal end of the spectrum, Robert Heilbroner recently wrote, "Less than 75 years after it officially began, the contest between capitalism and socialism is over: Capitalism has won."

FORBES called on Hayek at his apartment in a large stucco house on Urachstrasse in Freiburg, West Germany. His health is not good; he has never fully recovered from a recent bout with pneumonia, during which he lay critically ill for six weeks in hospital. But he cheerfully agreed to an interview. A tall, thin man whose bearing even now recalls his days as an officer in the Austrian army in World War I, Hayek welcomed FORBES at the door of his book-strewn and elegantly furnished third-floor apartment. Leaning on a cane, he ushered his visitor into a small sunroom whose windows look out on pine-covered Schauinsland Mountain—the same room we interviewed him in for a cover story ten years ago ("Friedrich A. Hayek: The Revolt Against Keynes," FORBES, Oct. 1, 1979).

Hayek told FORBES that he is more optimistic about the future of capitalism than he was ten years ago. He believes that the public has come to understand some of the problems posed by central planning. Around the world—from Algeria to Burma to China to Yugoslavia—promises of the better life through socialist planning have soured. In particular, Hayek sees a greater appreciation for the market among the younger generation. Today



Friedrich A. Hayek, author of *"The Fatal Conceit"*
He has a new convert: Mikhail Gorbachev.

unemployed youth in Algiers and Rangoon riot not for a centrally planned welfare state but for opportunity: the freedom to buy and sell—jeans, cars, whatever—at whatever prices the market will bear.

Watching the events of the world prove him right, Hayek now believes that the West will probably win the battle with collectivism—even though the fight is by no means over. Pulling a blanket further up his lap, he remarks: "Communism has ended." But, he adds, Russia and China are "very unstable" because "they've no longer any clear idea of what they really want."

What of Ronald Reagan and Margaret Thatcher and their battles against government control of the economy? Here Hayek surprises. He does not disapprove of Reagan and Thatcher, but he has no high opinion of modern politicians in general. He does, however, say that Reagan's and Thatcher's policies "are as reasonable as we can expect at this time. They are modest in their ambitions."

Modesty. The capacity to understand that well-meaning politicians—and their advisers, the intellectuals—will only wreak mischief if they try to guide economic development: This antipolitical concept is at the heart of Hayek's theory of economic and social development.

As a kind of last testament, Friedrich Hayek has just published a brilliant summary of his life's work, *The Fatal Conceit: The Errors of Socialism* (University of Chicago Press, \$24.95). He starts out with the claim that civilization and capitalism are inevitably interlinked. As Hayek puts it, "our civilization depends, not only for its origin but also for its preservation, on what can be precisely described only as the extended order of human cooperation, an order more commonly, if somewhat misleadingly, known as capitalism."

The "fatal conceit" of the book's title is the belief "that man is able to shape the world around him according to his wishes." This belief underpins the socialists' claim that they can replace the market with planning boards and consciously design a superior social organization that would guarantee greater equality and greater material prosperity.

We asked Hayek: Won't advances in information technology and computers enable central planners to fulfill their promises?

Hayek: "No."

FORBES: "Never?"

Hayek: "No."

Throughout his career, Hayek has

argued that the economic order is far too complex to be distilled into a five-year plan or simulated with computers. He has a new convert: Mikhail Gorbachev.

The most profound and fascinating—and controversial—insight in *The Fatal Conceit* is that our civilization, its morals and traditions, are not the result of mankind's conscious, rational design. Rather, they developed through a process of cultural evolution similar in many ways to biological evolution.

Capitalism, then, becomes the highest product of this evolution, not an interim phase as the Marxists have always believed. As he puts it: "Those groups following its [capitalism's] underlying rules increased in numbers and in wealth relative to other groups."

At 90, Hayek has lived to see his message widely accepted. Nobel laureate James Buchanan pays him tribute: "Hayek's insights of the Thirties and early Forties are already being incorporated in economic theory without explicit recognition."

For Hayek, economics is no Malthusian "dismal science." Capitalism is an ever expanding means to increasing abundance. Economist W.W. Rostow estimates that in the past two and a half centuries the world's manufacturing output has increased seventeen hundredfold—an annual average growth rate of 2.8%, including years of war and depression.

But doesn't the explosive population growth in the Third World contradict Hayek's thesis? No. The populations of these nonmarket economies have multiplied thanks to a spillover of technological advances and innovations forged in market economies. Without the market system, these nonmarket economies would stagnate and starve; again and again the capitalist world is called upon to feed and otherwise succor the noncapitalist countries.

If the market has so multiplied mankind's productive capacities, why do so many intellectuals hate capitalism and embrace state planning in one fashion or another? Here Hayek is nothing if not controversial. He believes that "an atavistic longing after the life of the noble savage is the main source of the collectivist tradition." The tribal instincts once helped roving bands of primitive men to survive, and are still the bases of the bonds of

intimacy we share with our families and friends. By comparison, the more recently evolved institutions of the extended order—contracts, the rule of law, private property, profit—and its impersonal operation strike socialists as cold, selfish and unjust.

To Hayek, then, leftists and Marxists, not capitalists, are the true counterrevolutionaries.

After reading *The Road to Serfdom*, John Maynard Keynes wrote to Hayek what he regarded as a mild rebuttal to Hayek's arguments against centralized planning: "Moderate planning will be safe if those carrying it out are rightly orientated in their own minds and hearts to the moral issue. . . . Dangerous acts can be done safely in a community which thinks and feels rightly, which would be the way to hell if they were executed by those who think and feel wrongly."

Keynes, a consummate elitist, was treading on dangerous ground. He was, in effect, arguing that coercion was all right so long as it was exercised by the "right" people. But that was what Hitler thought, too, and what Stalin thought and what Ayatollah Khomeini thinks today. This is precisely the point expressed so well in *The Fatal Conceit*—that those who believe themselves morally competent to determine what is good for other people are dangerous. Society would do better to trust tradition and free markets than to put its future in the hands of those who spout the latest bit of social engineering theory.

Interviewed by FORBES last year (Dec. 12, 1988), Nobel economist Milton Friedman gave Friedrich Hayek the highest praise. He said that in today's revival of faith in free markets "the Adam Smith role was played . . . by Friedrich Hayek's *The Road to Serfdom*." In *The Wealth of Nations*, Smith had warned: "The statesman, who should attempt to direct private people in what manner they ought to employ their capitals, would . . . assume an authority which could safely be trusted, not only to no single person, but to no council or senate whatever, and which would nowhere be so dangerous as in the hands of a man who had folly and presumption enough to fancy himself fit to exercise it."

Think of the horrors the world would have been spared had it heeded these wise words. Think, too, of the sufferings that have been imposed upon communist and Third World countries in this generation in the name of what Smith called "folly and presumption," what Hayek calls "fatal conceit." ■

by Hicks (1932), where neutrality is defined as a stream of inventions that changes the marginal productivity of labor and capital in equal proportions. The differences in categorization may not be great, but Harrod claimed superiority for his method on the grounds that his classifications depended on the intrinsic character of the invention, whereas Hicks's depended on circumstances unrelated to the invention itself.

IVAN C. JOHNSON

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HAYEK, FRIEDRICH A. VON

Friedrich August von Hayek's work encompasses, besides economic theory and policy, the methodology of science; social, legal, and political philosophy; psychology; and the history of ideas. He has been a main protagonist of liberalism in the sense now called libertarianism, and a leader of the fourth generation of the Austrian school of economics.

Family background and education. Hayek was born on May 8, 1899, in Vienna, Austria, the son of August von Hayek, a senior municipal health officer who also taught biology (plant geography) at the University of Vienna, and of Felicitas, née von Juraschek, a daughter of a

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professor of public law at the university who also was president of the Austrian Central Statistical Authority. In March 1917, Hayek was called to military service and became an artillery officer on the Italian front. In November 1918 he returned to Vienna and registered at the university to study law.

At that time, economics was taught only as part of the law curriculum. Hayek had earlier developed some interest in this field, had for a while been attracted by some moderate socialists (Karl Renner, Walter Rathenau), and even read a textbook on economics while in the army. At the university, he attended the lectures of Friedrich von Wieser and Othmar Spann but was more interested in methodology—inspired by reading Ernst Mach and Max Weber—and in psychology; indeed, in 1920 Hayek wrote a draft of a paper on psychology to which he returned 32 years later with a book on *The Sensory Order* (1952b).

Upon his return to civilian life, Hayek founded, together with some friends, the Association of Democratic Students—his first action in his life-long battle against the forces of nationalism and socialism. In November 1921, he obtained the degree of DR. JURIS and started to work in the war-claims settlement office, directed by Ludwig von Mises. At the same time, he continued to study at the university for a second doctorate, in economics. He wrote a dissertation on the theory of imputation and in March 1923 obtained the degree of DR. RERUM POLITICARUM.

Immediately afterwards Hayek took a leave of absence from his job in order to continue his studies of economics in the United States. He worked as a research assistant to Jeremiah W. Jenks of New York University, audited lectures and seminars of Wesley C. Mitchell and John Bates Clark at Columbia University, and assisted Willard Thorp with material for *Business Annals*. He returned to Vienna in May 1924, resumed his government work, finished articles on the incompatibility of stable price levels and fixed exchange rates (1924), American monetary policy (1925), and imputation (1926a), and worked on the concept of neutral money. In 1926 he married Helene von Fritsch; the couple had two children, Christine and Lorenz.

Vienna, 1924–1931. In 1921, still before his first university degree, Hayek had helped to found a circle of young scholars, whose influence on his thinking he often acknowledged. The group included not only economists (such as Gottfried Haberler, Fritz Machlup, Oskar

Morgenstern) but also social philosophers (such as Alfred Schutz), some members of the "Vienna Circle" of logical positivists, sociologists, historians, art historians, musicologists, literary critics, and lawyers (including Herbert Fürth, cofounder of the group). Of the twenty-odd members of the circle, many emigrated later to the United States and some of them exerted a strong influence on social science and philosophy.

In 1924, von Mises invited Hayek to join his private seminar, probably the most important center of economic discussion in Austria. It was a selected group of postdoctoral economists and methodologists, including many members of Hayek's "circle," all of them engaged in professional or avocational research. Its members later formed the core of the Nationalökonomische Gesellschaft (Economic Society), which was founded in 1927 at the initiative of von Mises and Hayek. The society met two or three times a month and many foreign visitors presented important papers.

Both Hayek and von Mises had seen, on their visits to the United States, the new empirical research programs on industrial fluctuations. Von Mises persuaded Austrian financial, industrial, and labor organizations as well as the government to join in the establishment and funding of the Austrian Institute for Business Cycle Research, with Hayek as its director. It started its monthly reports in 1927; after three years, with the help of an American grant, Hayek obtained Oskar Morgenstern as collaborator.

Von Mises, as Hayek's patron and superior—first in the government office, then in the research institute—as his fellow officer in the Economic Society, and as discussion partner in the von Mises circle, could not help influencing Hayek's thought and work. But far beyond these institutionalized associations go the intellectual ties of shared interests in specific economic and philosophical issues: the theory of money and the trade cycle, the problem of economic calculation under socialism, and the foundations of classical liberalism. These had been the major subjects of von Mises' research and they became the foci of Hayek's work. Three other economists were among Hayek's closest associates in his Vienna period: Haberler, Morgenstern, and Machlup.

In 1929 Hayek submitted his book, *Geldtheorie und Konjunkturtheorie* as habilitation to the University of Vienna and was admitted as *Privatdozent* (lecturer). His trial lecture on "The

Paradox of Saving" (1929c) came to the attention of Lionel Robbins, who invited Hayek to present four lectures at the London School of Economics. These lectures on *Prices and Production* (1931b) led to the offer of a visiting professorship, which was followed by a regular appointment to the Tooke professorship of economic science and statistics at the University of London.

London, 1932–1950. Hayek's tenure at London began with a dramatic controversy with John Maynard Keynes. Hayek had been asked by Robbins to review Keynes's *Treatise on Money* (1930) for *Economica* (1931–1932), and Keynes had asked Piero Sraffa to review Hayek's *Prices and Production* for the *Economic Journal* (1932a). Keynes replied (1931) to Hayek's review, Hayek wrote a rejoinder to Keynes (1931c) and a reply to Sraffa (1932c), and Sraffa wrote a rejoinder to Hayek (1932b). The controversy was joined by Ralph G. Hawtrey, Arthur C. Pigou, Dennis H. Robertson, Arthur Marget, Alvin Hansen, and others in notes, reviews, and replies. In addition, Hayek published, between 1932 and 1937, ten articles on such controversial issues as the pure theory of money, the relation between saving and investment, the formation and maintenance of capital, and the causes of industrial fluctuations. The "drama," as John Hicks called it (1967), ended with a majority decision of the profession in favor of the modified expansionist views of Keynes, as expressed in his *General Theory of Employment, Interest and Money* (1936), which fitted the times of deflation and mass unemployment better than Hayek's monetary temperance did.

Although Hayek continued to work on the theory of capital, leading to his books on *Profits, Interest and Investment* (1939c) and *The Pure Theory of Capital* (1941b), he devoted increasing amounts of effort to philosophical problems and intellectual history. In 1935 he edited a volume on *Collectivist Economic Planning* for which he wrote two essays. In 1937 appeared his presidential address to the London Economic Club on "Economics and Knowledge"; in 1940, "Socialist Calculation: The Competitive 'Solution'"; in 1941, "The Counter-revolution of Science," largely an analysis of the teachings of Saint-Simon and Auguste Comte; in 1942–1944, in three parts, "Scientism and the Study of Society"; and in 1943, "The Facts of the Social Sciences." In 1944 Hayek published his bestseller, *The Road to Serfdom*, a severe con-

demnation of socialism in all its forms. The book, dedicated to "the socialists of all parties," was lavishly praised and roundly panned, and often distorted by admirers as well as critics.

In October 1940, the London School of Economics (L.S.E.) was evacuated to Cambridge, which afforded Hayek closer relationships with economists at Cambridge—including Keynes—when they were not involved in wartime duties.

In 1941 Hayek was awarded the degree of D.Sc. (Econ.) of the University of London. His closest associates at the London School of Economics were Lionel Robbins, Arnold Plant, and Karl R. Popper. Robbins was a faithful friend, an invaluable critic, and a treasure house of knowledge on the history of doctrines. Popper, the Austrian-born philosopher, was helpful in destroying the myth of the so-called scientific method in empirical disciplines. Plant earned Hayek's gratitude as the man who guided him towards rediscovering David Hume, who "not only laid . . . the foundation of the liberal theory of law, but . . . also provided an interpretation of English history as the gradual emergence of the Rule of Law" (Hayek 1978a, p. 124). Besides Hume, the voices of the past that seem to have had the most profound influence on Hayek's thinking on society, law, and liberty were John Locke, Bernard Mandeville, Adam Smith, Edmund Burke, Alexis de Tocqueville, Lord Acton, and Albert Venn Dicey.

In 1945 Hayek published an article on "The Use of Knowledge in Society," another fundamental disquisition on the division of knowledge in society. In a pamphlet on *Individualism: True and False* (1946a) he contrasted a voluntaristic, spontaneous, undesigned order of freedom of the individual with a rationalistically designed and constructed system. "True" was the undesigned individualism described and esteemed by Hume, Smith, Burke, Acton, and de Tocqueville; "false" the individualism designed and promoted by the encyclopedists, Jean Jacques Rousseau, and the Physiocrats. Most of Hayek's essays completed in these years were collected in a volume on *Individualism and Economic Order* (1948a).

In his last five years at the L.S.E., Hayek made several foreign trips, mostly to the United States. The success of *The Road to Serfdom* led to a lecture tour in the spring of 1945. He came again in 1946, to lecture at the University of Chicago in April and May and at Stanford and in Mexico during the summer. In

April 1947, Hayek convened a group of 39 liberal thinkers in a conference on Mont Pélérin, near Vevey, Switzerland. (The participants—economists, philosophers, jurists, historians, political scientists, literary critics, and publicists—founded the Mont Pélérin Society. Hayek served as president for more than 12 years, and as honorary president since 1960. This exclusive society has admitted some 400 members from 33 countries.) In 1948 Hayek spent the spring in Chicago and the summer at the University of Vienna; in 1950, January to March in Chicago and April at the University of Arkansas in Fayetteville. It was then that he obtained a divorce from his first wife to marry his Viennese cousin and childhood sweetheart, Helene Warhanek, née Bitterlich, and resigned from the L.S.E. to assume a professorship at the University of Chicago.

Chicago, 1950–1962. At the University of Chicago Hayek was professor of social and moral sciences and a member of the committee on social thought. He offered courses in the department of economics, but his major function was to conduct a seminar, mostly on intellectual history. It was attended by senior specialists in various fields, including physics, classical and modern literature, art, archeology, history, sociology, as well as economics (Letwin 1976). His closest associates were John V. Nef, Frank H. Knight, Aaron Director, George Stigler, and Milton Friedman. The first book Hayek published in this period was the product of research done previously in England and in America, *John Stuart Mill and Harriet Taylor: Their Friendship and Subsequent Marriage* (1951b). It was an "impartial presentation of documents," virtually all letters they exchanged during the first 18 years of their friendship and some after her first husband's death in 1849 and their marriage in 1851. Hayek had himself followed Mill's itinerary on a journey through Italy and Greece, as described in Mill's letters. Three other books followed in quick succession: *The Counter-revolution of Science* (1952a) containing his earlier articles; *The Sensory Order* (1952b), his tract in psychology elaborating his draft paper of 1920; and *Capitalism and the Historians* (1954), a collection, edited and introduced by Hayek, of essays by economic historians exposing the anticapitalist bias of much historical research. Important new articles and papers in epistemology, methodology, and political philosophy were completed in subsequent years

(1955a; 1956; 1958; 1963c). The chief work of Hayek's Chicago period was *The Constitution of Liberty* (1960), an ambitious "restatement of the basic principles of a philosophy of freedom" (p. 3).

After 12 productive years in Chicago, Hayek returned to Europe in 1962 as professor of economic policy at the University of Freiburg im Breisgau, in Western Germany.

Freiburg, 1962–1968. Hayek's inaugural lecture at Freiburg, on "The Economy, Science and Politics" (1963a), was a very personal statement of his scientific and political philosophy. He paid his respects to the late Walter Eucken, the eminent representative of libertarian economics, who had taught at Freiburg for many years, and to Max Weber, the influential social scientist who had forcefully explained the role of value judgments in academic teaching.

During his 6 years at Freiburg, Hayek published 2 books, 5 pamphlets, and 24 articles, not counting numerous reproductions and translations. Of the articles, 17 were collected in a volume of *Freiburger Studien* (1969a), and 6 of these were also included in an English volume of 29 collected papers, *Studies in Philosophy, Politics and Economics* (1967b).

In Freiburg, the Austrian Erich Streissler (later at Vienna) was Hayek's closest associate. Both the university and the Walter Eucken Institute gave technical assistance to Hayek's publishing activities.

Salzburg, 1968–1977. Professor emeritus of Freiburg University in 1968, Hayek accepted an invitation to the University of Salzburg. His inaugural lecture, on "The Errors of Constructivism," was published (1970). The move to Salzburg proved rather unsatisfactory. The university had no degree program in economics, and few law students had serious interests in either economics or political philosophy. Thus he was cut off from the scholars who had everywhere been his stimulating and sympathetic discussion partners. This, combined with ill health, delayed completion of his ambitious three-volume work on *Law, Legislation and Liberty*. The first volume, *Rules and Order*, appeared in 1973, the second, *The Mirage of Social Justice*, in 1976; and the third, *The Political Order of a Free Society*, is expected in 1979.

The biggest event during Hayek's Salzburg period was the award of the Nobel Prize for economic science, shared with Gunnar Myrdal. His Nobel lecture on "The Pretence of Knowl-

edge" (1975) was a fervent condemnation of the propensity of economists to predict on the basis of too limited knowledge macroeconomic results of expansionary policies. Hayek's prescription for ending the ongoing inflations of moneys and prices was to terminate the governments' monopolies in the creation of money, a *Denationalisation of Money* (1976). The Nobel award led to such a flood of invitations that even selective acceptances put Hayek "on the road" for large portions of the years, traveling to all continents.

Back to Freiburg, 1977. Disappointed with his working conditions in Salzburg, Hayek returned to live in Freiburg. Another volume of collected essays, *New Studies in Philosophy, Politics, Economics and the History of Ideas* (1978a), contains six pieces previously published in German in the *Freiburger Studien* (1969a), and other papers, including his Salzburg inaugural lecture and several contributions to intellectual history. In 1978, he also completed the third and last volume of *Law, Legislation and Liberty* with an epilogue on "The Three Sources of Human Values," which he regards as his intellectual last will and testament.

Honors and awards. Besides his three earned doctorates, Hayek received honorary doctorates from Rikkyo University (Tokyo, 1964), University of Salzburg (1974), University of Dallas (1975), Marroquin University (Guatemala, 1977), Santa Maria University of Valparaíso (Chile, 1977), and University of Buenos Aires (Argentina, 1977); he also was made honorary senator of the University of Vienna (1971). He became fellow of the British Academy (1945), honorary member of the Austrian Academy of Sciences (1976), honorary fellow of the London School of Economics (1976), fellow of the Econometric Society (1947), foreign honorary member of the American Economic Association (1976), and honorary fellow of the Argentine Academy of Economic Science (1977) and of the Academia Sinica (Taipei, 1969). After receiving the Nobel Prize in economic science in 1974, he was decorated with the Austrian medal of honor for science and art (1976) and the German order *pour le mérite* for science and arts (1977).

Highlights of Hayek's work

With a publication record of 185 titles—18 volumes of sole authorship, 10 volumes edited and/or introduced, 15 pamphlets, and 142 articles in journals and chapters in collective books (not counting new editions and translations)—it

would be impossible to give a digest of Hayek's ideas in a short space. Some highlights, however, may be noted.

Money, prices, investments, and fluctuations. Preoccupation with price levels and disregard of relative prices obscure the effects of money creation upon investment and the structure of production. Stability of the price level does not prevent credit expansion from "distorting" prices and production (1925; 1929b; 1931b). A rate of investment accelerated through monetary stimulus is not sustainable and the inevitable retrenchment generates unemployment of both labor and specific capital goods. Thus, monetary causes can lead to structural disturbances (1929b). The natural rate of interest (Wicksell 1898) is not the same as the rate that stabilizes the price level when physical output increases and increased demand for credit is met by a supply of loanable and investible funds in excess of voluntary saving (1931b). Changes in the ratio of demand for investment goods and consumer goods can cause prosperity and depression. Since the depression is usually associated with an induced reduction in investment, an additional extension of consumption is not the appropriate remedy; it may reduce employment even further (1931b).

Capital theory. Internal rates of interest are reflected in the margins between the costs of inputs and the prices of (intermediate) outputs in various stages of production. An increase in interest rates will be indicative of a need to widen the margins between costs and prices, and the production stages requiring relatively much capital become unprofitable (1931b). This is equivalent to a "shortening" of the period of production or investment (Böhm-Bawerk). Hayek's *Pure Theory of Capital* (1941b) provides lucid expositions of his notions of "inter-temporal equilibrium," the "physical productivity of investment," and the "vertical or successive division of labor" (pp. 72–73). Although Hayek rejects the concept of a "supply of capital" as a measurable quantity (p. 147), he derives a meaningful "marginal productivity of investment" (p. 179).

The popular notion that an expansion of consumer demand will always increase demand for and production of investment goods is shown to be a fallacy. Under conditions of full employment it is obvious that either of the two departments of production can increase only at the expense of the other. However, when wage rates behave as if there were full employment—

i.e., when they are raised whenever total demand is expanded—the same condition holds: an increase in consumption will reduce real investment (1969c, pp. 284–285).

Socialism, planning, and competitive capitalism. Hayek added important arguments to the problem of the possibility of rational economic calculation in socialist central planning (1935a; 1940). Although he had in 1935 anticipated the so called “competitive solution,” or “market socialism,” Oskar Lange and Henry D. Dickinson actually proposed this “solution” in 1937 and 1939. This prompted Hayek to explain why the required decentralization of decision making would be too complicated, and too unorthodox to be acceptable to hard-line socialists (1940). (One may hold that the Czechoslovakian events of 1968 proved this hypothesis.)

More fundamental was Hayek's realization of the role of the “division of knowledge” in economic society (1937a; 1945b), not of scientific or technological knowledge but of the unorganized “knowledge of the particular circumstances of time and place.” Practically every individual “possesses unique information of which beneficial use might be made” (1945b, p. 521) but which “cannot be conveyed to any central authority in statistical form”; decisions based on such knowledge must be “left to the ‘man on the spot’” (p. 524). The problem is not that a unique rational solution *could* be derived from a complete set of data but “how a solution is produced by the interaction of people each of whom possesses only partial knowledge” (p. 530). The price system is the “mechanism for communicating information.”

As to the organization of competitive capitalism, Hayek is not impressed with the modern theories of imperfect and oligopolistic competition. Important are only the institutional and contractual obstacles to competition as a dynamic process, restrictions on entry and on attempts to “discover new ways of doing things better than they have been done before” (1948a, p. 101). He condemns the “mechanical extension of the property concept by lawyers” to nontangible things such as inventions (p. 114). In a lecture on “Competition as a Discovery Procedure” (1968b), Hayek holds that competition is important “as a process of exploration in which prospectors search for unused opportunities that, when discovered, can also be used by others” (p. 188). Competition produces “a kind of impersonal compulsion . . . for numerous individuals to adjust their way of life in a man-

ner that no deliberate instructions or commands could bring about” (p. 189).

Liberty and the law. Hayek showed the conceptual and empirical links between an economic system based on free markets and a political system based on “liberty under law.” The latter rules out coercion and arbitrariness; the former, i.e., the impersonal mechanism of market prices, communicates dispersed knowledge to masses of free individuals acting and reacting to it without commands. These ideas were gradually refined, starting from the essays on the division of knowledge in society (1937a; 1945b) and a pamphlet on *Freedom and the Economic System* (1939a), continuing with the books *Road to Serfdom* (1944b) and *Constitution of Liberty* (1960), and culminating in *Law, Legislation and Liberty* (1973–1979). There he showed the fundamental contradiction between the idea of constitutionalism—“limited government”—and the [mis]conception of a democracy “where the will of the majority on any particular matter is unlimited” (1973–1979, vol. 1, p. 1); he emphasized the difference between the rules of a spontaneous order and the rules of organization (p. 48), i.e., between *cosmos* (“the law of liberty”) and *taxis* (“the law of legislation”).

Of all of Hayek's pronouncements the one that most flagrantly negates the tenets of dominant schools of social philosophy is his claim that in a free society the concept of “social justice” is void of meaning. It may have meaning in a “command economy”; but where people are free, guided only “by rules of just individual conduct,” the notion of social justice—epitomized by a call for equality of incomes—is meaningless (1973–1979, vol. 2, pp. 62–100).

Philosophy of science. Hayek's condemnation of “scientism” (1942–1944) was originally a protest against the fallacy of regarding certain procedures of the natural sciences as the only “scientific method.” Later he learned from Popper ([1935] 1959) “that natural scientists did not really do what most of them not only told us that they did but also urged the representatives of other disciplines to imitate” (1967b, p. viii). Hayek emphasized the differences between the kinds of “facts” observed, described, and explained by the physical and the social sciences. The facts of the social sciences are “opinions—not opinions of the student of social phenomena, of course, but opinions of those whose actions produce his ‘object’”; moreover, we cannot “observe” these opinions directly “in the

minds of the people but [only] recognize [them] from what they do and say merely because we have ourselves a mind similar to theirs" (1942–1944, p. 279).

In his essay on "Degrees of Explanation" (1955a), Hayek distinguished positive and negative predictions, with those of disjunctive alternatives between the two. He stressed the difficulty, in as complex situations as in economics, of ascertaining "by observation the presence and specific arrangement of the multiplicity of factors which form the starting point of our deductive reasoning" (1955a, p. 216). He did not, however, deny the possibility of testing and falsifying propositions about such complex situations. Yet he stressed the importance of "orientation" where prediction is not possible, and of "cultivation" where control is beyond our capacity (p. 225).

Hayek warned of the consequences of excessive specialization:

The physicist who is only a physicist can still be a first-class physicist. . . . But . . . the economist who is only an economist is likely to become a nuisance if not a positive danger. The degree of abstraction which the theoretical disciplines in our field requires makes them at least as theoretical, if not more so, than any in the natural sciences. This, however is precisely the source of our difficulty. Not only is the individual concrete instance much more important to us than it is in the natural sciences, but the way from the theoretical construction to the explanation of the particular is also much longer. (1956, pp. 463–464)

In an important paper on "Rules, Perception and Intelligibility" (1963c) Hayek pointed to "rule-guided perception" and "rule-guided action," neither of which presupposes that we can state or describe the guiding rules. He elaborated the existence of subconscious rules that guide perception and defended the proposition that perception of the concrete presupposes an organizing capacity of the mind. Against the numerous believers in the primacy of the concrete, Hayek went back to the tenet of major philosophers and psychologists who recognized the primacy of the abstract (1969b).

History of ideas

As a dedicated historian of ideas Hayek presented the descendancy of virtually every major issue that figured in the development of his thoughts. Besides such incidental intellectual history, he wrote about the lives and works of Mandeville (1961; 1966), Cantillon (1931a),

Thornton (1939b), Ricardo (1950), John Stuart Mill (1942; 1943b; 1945a; 1951b), Macleod (1934d), Gossen (1932a), Carl Menger (1934b; 1934c; 1968d; 1972), Wieser (1926b; 1929a; 1968e), and Philippovich (1934f); also obituaries for Cannan (1935b), Strigl (1944a), Mitchell (1948b), and Leoni (1968a); he appraised schools of thought such as the École Polytechnique (1941a), the L.S.E. (1946b), and the Austrian School (1965; 1968c); noted some parallelisms in Comte and Hegel (1951a); examined the methodological position of Mach (1967a) and the philosophical and historical ideas of Hume (1955b; 1960; 1963b; 1967a). Hayek's writings on intellectual history are testimonies to his profound and assiduous scholarship.

Memorable traits noticeable in almost all of his writings are Hayek's chivalry and tolerance in criticism and polemics, and his modesty and humility not only in acknowledging the contributions of his intellectual forebears but also in arguing against the views of his intellectual opponents.

Fritz Machlup

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HEBB, D. O.

Donald Olding Hebb, the Canadian psychologist who spurred the mid-century resurgence of neuropsychological theory, was born in Chester, Nova Scotia, in 1904. He received his B.A. degree from Dalhousie University in 1925 and worked for several years as a teacher in Canada. Having developed an interest in psychology through reading Sigmund Freud, he completed

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seriously and tries to attend the House of Lords at least once a month. Grade has received three Queen's Awards to Industry for Export Achievements and orders of merit from the Tunisian and Italian governments. In 1975 he was the guest of honor at a testimonial dinner given by the leaders of the American television industry, part of which was subsequently broadcast by ABC as *A Salute to Lew Grade*. On January 17, 1979, Pope John Paul II presented to Grade, a Jew, the Order of Knight Commander of St. Silvester with Star, the highest Vatican honor that can be given to a non-Catholic.

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Gray, Hanna Holborn

Oct. 25, 1930- President of the University of Chicago. Address: b. Office of the President, University of Chicago, Chicago, Ill. 60637

As president of the University of Chicago, Hanna Holborn Gray is the first woman to serve as chief executive officer of a major American coeducational institution of higher learning. Throughout her career, Mrs. Gray has compiled an impressive series of "first woman" milestones, and by any standard, she

is an outstanding scholar and a resourceful administrator. A professor of Renaissance and Reformation history by training, she was dean of the College of Arts and Sciences at Northwestern University and provost, then acting president of Yale University before taking on the presidency of the University of Chicago in July 1978. In keeping with that university's long-standing policy that all its faculty members teach at all levels, Mrs. Gray also teaches an undergraduate course in European history.

Hanna Holborn Gray was born into a distinguished academic family in Heidelberg, Germany on October 25, 1930. Her mother, Annemarie (Bettmann) Holborn, the daughter of a professor of medicine at Heidelberg University, took a doctorate in classical philology at Friedrich Wilhelm University, now the Humboldt University at Berlin. Her paternal grandfather, a physical chemist, was the director of a scientific research institute in Berlin and her father, the respected European historian Hajo Holborn, taught at both Heidelberg University and the Berlin Hochschule für Politik. She has one older brother, Frederick, who served as an administrative assistant to President John F. Kennedy before joining the political science faculty at the School of Advanced International Studies at Johns Hopkins University.

In the year 1934 Professor Hajo Holborn was dismissed from his academic posts because of his opposition to the Nazi party and, not long after that, the Holborns immigrated to the United States. They settled in New Haven, Connecticut because Professor Holborn, thanks to the intercession of the Carnegie Foundation, which had endowed his Berlin chair, had been offered a post on the Yale University faculty. The Holborns became naturalized American citizens in 1940.

By her own account, Hanna Holborn was "a brat," an "ill-behaved, tomboyish, independent, stubborn, and bad-tempered" child who was strictly disciplined by her parents. Among other restrictions, the Holborns monitored their children's movie-going and limited their radio listening to two programs a week in addition to news broadcasts and classical music concerts. "We were brought up under all kinds of German theories," Mrs. Gray told Giovanna Breu in an interview for *People* magazine (October 30, 1978). "We weren't allowed to use pillows, and we had to eat rye bread. White American bread was some kind of unhealthy thing." She especially resented having to wear dirndl skirts. "I wanted to look like the other American children, with plaid skirts, knee socks, and saddle shoes," she said.

Her parents were more liberal in their approach to her intellectual development and need for self-reliance. From an early age, they encouraged Hanna to explore the neighborhood on her own, to read widely, and

to make her own choices, "so long as they were serious." She attended the Foote School, a private institution favored by faculty families. During World War II, the school's student body and teaching staff were enriched by an influx of foreigners who had sought refuge in the United States, and Hanna was, as she put it years later, "stretched" by her extraordinary teachers and by "those English children." During school vacations she often lied about her age to get summer jobs that she thought would help prepare her for a hoped-for career in journalism or publishing.

When she was fifteen, Hanna Holborn enrolled at Bryn Mawr College in Bryn Mawr, Pennsylvania. Because most of her classmates were older, wealthier, and more mature socially, her freshman adjustment was difficult. She soon settled in, however, and in a short time, she was writing editorials, sometimes critical of the school administration, for the Bryn Mawr College News. After taking her A.B. degree *summa cum laude* in 1950, Hanna Holborn continued her education as a Fulbright scholar at St. Anne's College, Oxford University. On her return to the United States in 1952, she enrolled in the doctoral program in Renaissance intellectual history at Radcliffe College in Cambridge, Massachusetts, but interrupted her work the following academic year—1953-54—to teach history at Bryn Mawr. On June 19, 1954 Miss Holborn married Charles Montgomery Gray, a Harvard graduate student she had met in a seminar on Erasmus. That autumn she resumed her graduate studies on an American Association of University Women fellowship. From 1955 to 1957, while completing her dissertation, "History and Rhetoric in Quattrocento Humanism," she was a teaching fellow in Harvard University's history department.

On receiving her Ph.D. degree in 1957, Hanna Gray joined the Harvard faculty as an instructor in history. Two years later she advanced to the rank of assistant professor. Her lectures were unusually well-attended and her students reportedly applauded at the conclusion of many sessions. In 1960 Mrs. Gray moved with her husband to Chicago, where he was an associate professor at the University of Chicago. After spending a year as a research fellow at the Newberry Library, she too joined the university faculty as an assistant professor of history. In 1964 she was granted tenure and promoted to associate professor. During the latter half of the 1960's Hanna Holborn Gray headed the undergraduate history faculty and, with her husband, edited the *Journal of Modern History*. Respected by faculty and students alike, Mrs. Gray defused one potentially explosive situation when she chaired a committee reviewing the denial of tenure to Marlene Dixon, a sociologist and militant feminist. The students, who had staged a sit-in to protest Professor Dixon's dismissal, accepted the committee's conclusion upholding the original decision.

During that period Hanna Gray was a visiting lecturer at Harvard (1963-64); a research fellow (1966-67) and visiting scholar (1970-71) at Stanford University's Center for Advanced Study in the Behavioral Sciences; a visiting associate professor of history at the University of California at Berkeley (1970-71); and a Phi Beta Kappa visiting scholar (1971-72). Her scholarly research bore fruit in several well-received essays, including "Valla's Encomium of St. Thomas Aquinas and the Humanist Conception of Christian Antiquity," published in *Essays in History and Literature* (Newberry Library, 1965), and "Machiavelli: The Art of Politics and the Paradox of Power," which appeared in *The Responsibility of Power* (Doubleday, 1967), a festschrift volume of historical essays in honor of her father, written by his students and friends, and edited by Leonard Krieger.

In 1972 Hanna Gray became the first woman to be named dean of arts and sciences at Northwestern University in Evanston, Illinois, heading the undergraduate college, with an enrollment of 3,000 and 550-member faculty. Serving in addition as professor of history, she remained at Northwestern until July 1974, when she returned to New Haven, her old hometown, to become the provost of Yale University. The Yale appointment was a double distinction since the post had never before been held by a woman and only rarely by a non-Yale graduate, but Mrs. Gray, who had served as a Yale trustee since 1971, was well acquainted with the university and its staggering fiscal deficit. Responsible for the overall planning of the operating budget and the academic curriculum, she struck a balance between retrenchment and the maintenance of vital programs and educational excellence. She judiciously pared nonessential programs, settled a crippling eighty-day strike by Yale's 1,400 service employees and, at the risk of losing some popularity on campus, closed the Faculty Club, thus saving the university some \$85,000 annually.

Since the provostship has often served as a steppingstone to the presidency of Yale, there was widespread speculation, almost from the outset of her tenure, that Hanna Gray was the chosen successor of the incumbent president, Kingman Brewster Jr. When Brewster resigned in May 1977 to become United States Ambassador to Great Britain, Mrs. Gray automatically became Yale's acting president. Continuing her policy of fiscal toughness, she tightened requirements for tenure, instituted a hiring freeze, and raised undergraduate tuition by \$350 a year. To aid students caught in the financial crunch, Mrs. Gray came out in favor of a program of direct federal aid to students.

Despite many indications that Yale's rather traditionalist alumni, on whom it depends for financial contributions, would have resented the appointment of a woman to the university's top post, Hanna Gray was one of the

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search committee's prime candidates for the presidency. In December 1977, however, she unexpectedly and dramatically removed herself from contention when she agreed to succeed John T. Wilson as the tenth president of the University of Chicago. Although she candidly admitted to having had some qualms about her decision, Mrs. Gray told reporters that she had decided to accept the "irresistible invitation" because "Chicago is an absolutely first-rate institution where we have the momentum to make a difference in the world of education." "What I am bringing [to the job] is a very high regard for the institution and for the city in which the institution is situated," she said at a news conference on January 9, 1978. "What I am bringing is some experience with the institution."

When she officially took office on July 1, 1978 at a salary reported to be in the mid-\$40,000 range, Hanna Gray assumed responsibility for one of America's most prominent universities. Founded in 1891 by John D. Rockefeller, the so-called "Harvard of the Midwest," occupies more than 140 buildings in the Hyde Park district on Chicago's south side, as well as other facilities, such as the Yerkes Observatory in Williams Bay, Wisconsin. Its undergraduate college, four graduate divisions, and six professional schools have a total enrollment of nearly 8,000 students and a faculty of 1,050, giving it an almost unequaled 1:8 faculty-student ratio. Because about 40 percent of its 90,000 living alumni work in the field of higher education, the University of Chicago is also known as the "teacher of teachers." Of its former students and faculty, 140 are currently college presidents, and forty-two are Nobel laureates.

Hanna Holborn Gray's chief concern as president is to maintain the university's academic quality in the face of inevitable financial constraints, for Chicago, like most other American universities, has been seriously afflicted by the recession-inflation cycle of the 1970's. Its problem is compounded, however, by its deliberate policy of keeping undergraduate tuition nearly \$1,000 below that of comparable Ivy League universities, and by its reluctance to use graduate teaching assistants, resulting in higher instructional costs.

Although its most recent four-year fund-raising drive, which ended in June 1978, fell \$105 million short of its announced goal of \$280 million, the university currently has a balanced budget. But Mrs. Gray makes a distinction between a balanced budget and "fundamental financial health." Because of soaring costs, inflationary pressures, and the declining value of endowments, she believes that Chicago, too, must rigorously tighten its belt and carefully plan for the future. "We have to accept the fact that the go-go period of growth is over," Mrs. Gray told Paul Galloway in an interview for the Chicago Sun-Times (July 16, 1978). "We know that the college-age population is not growing,

and we know that public support for education isn't something that is going to grow indefinitely, so we've got to learn to live in a situation of limitations without thinking that limitations are necessarily negatives. We must learn to make the right choices for change. . . . The major priority is to learn to develop, to innovate, to adapt, to produce fresh ideas, and to support the best of what is new in the disciplines without necessarily growing."

To keep liberal education alive in an institution that has for decades concentrated on graduate study and professional training, Mrs. Gray plans to make the undergraduate college "more visible," "a little larger," and "a little more fun." To offset planned tuition increases and attract more freshmen from the middle class, she has proposed a revision of the student loan program, allowing students to repay their loans over a longer period of time. She also favors active recruitment of minority students and, although she flatly rejects quota systems as "immoral," she supports flexible affirmative action programs. A self-described "old-fashioned Bryn Mawr feminist," she is especially interested in increasing teaching and administrative opportunities for women. "I'm interested in the goals of equal opportunity in general," she explained to Paul Galloway. "That includes equal opportunity for women. I'm interested in being sure that people are able, through their own competence, to develop their own independence. These are goals for women, but they are also goals for people. I find it hard to make the distinction."

Mrs. Gray is a former member of the National Council on the Humanities, the Carnegie Institution of Washington, and the Institute for Advanced Study at Princeton University. She is a fellow of the American Academy of Arts and Sciences, a member of the Senate of Phi Beta Kappa, the American Historical Association, and the Renaissance Society of America, and a trustee of Bryn Mawr College, the Center for Advanced study in the Behavioral Sciences, and the Mayo Foundation. Named a director of J. P. Morgan & Co. and its subsidiary, the Morgan Guaranty Trust Co., in 1976, she is also a director of the Cummins Engine Company. Lawrence University, Grinnell College, St. Mary's College, Denison University, Wheaton College, and Oxford University, among others, have awarded her honorary degrees.

Since moving to Chicago, the Grays have made their home in the fifteen-room President's House on campus. The couple also has a nineteenth-century farmhouse in Vermont. Charles Gray, the author or coauthor of several scholarly works, including *Renaissance and Reformation England, 1509-1714* (Harcourt, 1973) and *The History of the Common Law in England* (University of Chicago Press, 1971), is a professor of history at the University

of Chicago. Although her husband plays squash or tennis daily, Mrs. Gray, in her words, "just sits." She is, however, an avid baseball and football fan and often attends the home games of the Chicago Bears as well as most of the university's sports contests.

In her New York Post (September 25, 1976) profile, Hope MacLeod described Hanna Holborn Gray as a "pleasant-faced woman with graying hair, alert blue eyes, sensible attire, and unpretentious manner." Mrs. Gray's friends and colleagues say she is warm and unfailingly cheerful, an amusing raconteur, and an accomplished mimic, especially of Dr. Henry A. Kissinger, the former Secretary

of State. "I really like what I'm doing," she told Hope MacLeod. "I'm almost never bored. There are obviously things one enjoys less and there are aspects of work that are tedious, but that doesn't necessarily make them boring. Real work, after all, involves tough stuff and tedious stuff as well as the interesting stuff."

References: Intellect 102:209 Ja '74; N Y Post p23 S 25 '76 por; N Y Times p23 D 11 '77 por; People 10:86+ O 30 '78 por; Directory of American Scholars, 1974; Who's Who in America, 1978-79; Who's Who of American Women, 1977-78



Guidry, Ron (gid'rē)

Aug. 28, 1950- Baseball player. Address: b. New York Yankees, Yankee Stadium, 161st St. and River Ave., Bronx, N.Y. 10451

The New York Yankees years ago built their reputation as the "Bronx Bombers" on the power hitting of such legendary sluggers as Babe Ruth, Lou Gehrig, Joe DiMaggio, and Mickey Mantle; in 1978 it was Ron Guidry, the tobacco-chewing, flame-throwing pitcher who captured the headlines as he helped the revived Yankees win their third straight American League pennant with his shotgun left arm. A product of the Yankee farm system, Guidry spent six years in the minor leagues before making the Yankee squad in 1977. Relying almost exclusively on his smoking fastball, "Louisiana Lightnin'" Guidry won twenty-five games during the 1978 regular

season while losing only three, and his earned-run average was an awe-inspiring 1.74. In the modern era only Sandy Koufax has had a comparable year.

Perhaps most importantly for the Yankees, Guidry has developed into a dependable "stopper." Fifteen of his victories, including the 1978 division title playoff win over the Boston Red Sox, came after Yankee losses. Although he was the unanimous choice for the 1978 American League Cy Young Award, Guidry insists he still has a lot to learn about pitching. "I still need a lot of polishing," he said in a recent interview. "I still don't put myself in the same league as [Jim] Palmer or [Tom] Seaver or [Jim ("Catfish")] Hunter." In 1979, when the Yankees finished fourth in the American League East, Guidry won eighteen and lost eight in thirty-three appearances, and his earned-run average was 2.78.

The descendant of French exiles from Nova Scotia who settled in the Mississippi River bayous in the mid-eighteenth century, Ronald Ames Guidry was born in Lafayette, Louisiana on August 28, 1950 to Roland Guidry, a railroad conductor, and his wife Grace. He has one brother, Travis, who is eighteen years his junior. An impudent, prankish youngster—a *canaille*, or "little rascal" in the Cajun dialect of his family—Ron Guidry spent much of his childhood playing practical jokes. Because his mother feared he would get in trouble, Guidry was not allowed to join the other neighborhood boys in sports, but he often watched pickup baseball games at the local playground. One afternoon, a Little League coach saw him retrieve a ball that had rolled foul in the outfield and fire it back toward the mound. Recognizing the boy's natural ability, the coach persuaded the Guidrys to let their son join the Little League team.

Since Lafayette's Northside High School, which Guidry attended in the mid-1960's, did not have a baseball team, he played outfield and pitched for the local American Legion team. Meanwhile, he tested his exceptional

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to 1965 he was a vestryman of the St. Johns-on-the-Mountain Episcopal Church in Bernardsville, New Jersey.

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FORD, BETTY See Ford, Elizabeth (Anne Bloomer)

FORD, ELIZABETH (ANNE BLOOMER)

Apr. 8, 1918- Wife of the President of the United States
Address: The White House, 1600 Pennsylvania Ave., Washington NW, D.C. 20500

At a Chicago fund-raising gathering in September 1974 for Republican women candidates for state office, Elizabeth Ford appropriated the theme of the meeting, "You've come a long way, baby," in commenting on her own dramatic rise to national prominence: "In ten months from the wife of Jerry Ford, House Minority Leader, to the wife of Mr. President. Wow! I'm still out of breath." Mrs. Gerald R. Ford had become the United States' First Lady during just the preceding month, on August 9, when the resignation of President Richard Nixon brought Ford to the nation's executive office and mansion after an abbreviated term as Vice-President.

During the year following President Ford's inauguration, his wife received extraordinary attention in the press, partly because the uncertain state of her health was seen as linked to his eventual decision on seeking election to the Presidency in 1976. Betty Ford, the mother of four children, however, had also proved to be an appealing First Lady of gumption as well as graciousness with whom many Americans, especially women, could readily identify as she championed the Equal Rights Amendment and coped, with more than perfunctory concern about inflation, with the housekeeping chores of the White House.

The youngest child and only girl in a family of three children, Elizabeth Anne Bloomer Ford was born in Chicago, Illinois on April 8, 1918 to William Stephenson and Hortense (Neahr) Bloomer. One of her brothers, William Bloomer, is an automobile dealer in Minnesota; her other brother, Robert Karl Bloomer, is no longer living. When Betty was three years old, the family moved to Grand Rapids, Michigan. Her father, a traveling salesman for firms dealing in industrial supplies, was able to afford a moderately comfortable home in a fashionable section of the city. Related to a wealthy manufacturing family in Grand Rapids, her mother enjoyed a certain



ELIZABETH FORD

social distinction and was also active in civic affairs. The Bloomers and their friends spent their summers at White Fish Lake in Michigan.

At the age of eight Betty Bloomer began taking dancing lessons. Setting her heart on a career in the dance, she studied for several years at the Calla Travis Dance Studio, from which she graduated in 1935. Then, after she had completed her secondary school education at Grand Rapids' Central High School, she attended the Bennington School of the Dance at Bennington College for two summer sessions, in 1936 and 1937. Her study there with Martha Graham, Charles Weidman, and Doris Humphrey increased her determination to become a professional dancer. In that ambition she had the encouragement of Martha Graham, who has remained her idol and inspiration over the years. "She was a great disciplinarian," Betty Ford said of Miss Graham in an interview with Jerry Tallmer of the New York Post (December 15, 1973), "and that has given me the strength to carry on. Had I not had that association with her I might not have been able to do as well."

Betty Bloomer's father had died when she was sixteen, and her protective mother insisted that she live at home until she reached her twentieth year. In 1939 she left Grand Rapids for New York City, where she joined the Martha Graham troupe, not the touring company, but an auxiliary concert group. Besides continuing her training in the dance and performing occasionally in public, at least once at Carnegie Hall, she took a job as a model with the John Powers Agency and appeared in fashion shows.

For three years the aspiring young dancer resisted her mother's glowing accounts of social events back home. Then, in 1941, she yielded to her mother's persistent urging by agreeing to a six-month trial period in Grand Rapids. When she returned to New York before long, her purpose was not to resume her career with Martha Graham,

but to make a series of buying trips for Herpolzheimer's Department Store of Grand Rapids, which employed her from 1943 to 1948 as its fashion director. In that job she also arranged for fashion shows, trained models, and coordinated window displays with sales promotions. Organizing an amateur dance group in her spare time, she taught black and handicapped children, among other pupils, and staged performances of dances that she choreographed.

One of the reasons why Betty Bloomer decided to remain in Grand Rapids was her marriage in 1942 to William C. Warren, a local furniture dealer. The marriage ended five years later in divorce, on the grounds of incompatibility, with no request for alimony. Later in the year 1947 she began dating the former football star Gerald R. Ford. They were married in the Grace Episcopal Church in Grand Rapids on October 15, 1948. At that time Ford was in the midst of his first campaign for the House of Representatives. "I thought I was marrying a nice, quiet lawyer," Mrs. Ford explained to Tallmer in the *New York Post* interview. ". . . He formally made up his mind to run for the [Michigan Fifth] Congressional District after I had made up my mind to marry him." But she enthusiastically joined in the campaign, just as she later helped him with other campaigns.

For a short time after their marriage the Fords lived on Q Street in the Georgetown section of Washington, D.C. They then moved to Alexandria, Virginia, where they had an apartment for about two years before building their own home, in 1954, on Crown View Drive. All four of their children were born in Washington, Michael in 1950, John in 1952, Steven in 1956, and Susan in 1957.

As a young Alexandria matron, Mrs. Ford was active for a time in the Cub Scouts of America and helped to sponsor various community projects, such as hospital and charity benefits, serving, for example, as program chairman of the Alexandria Cancer Fund Drive. From 1961 to 1964 she taught Sunday school at the Emmanuel on the Hill Episcopal Church. She once said that of all the city's services and organizations the one with which she became most familiar was the emergency room of the Alexandria Hospital, because her sons, like their father, preferred football to less hazardous sports.

After Ford became Minority Leader of the House of Representatives in 1965, he spent a great amount of time away from home, feeling obliged to make an average of nearly 200 speeches a year, either to supplement his income or campaign for other Republicans. In addition to her routine household tasks, his wife had to take on increased responsibility in rearing their children. The pressures of her efforts as disciplinarian and counselor, together with the strain of her role as the civic-minded wife of an ambitious political leader, aggravated the pain of a pinched neck nerve, an injury she had incurred in the mid-1960's when she reached to raise a window. To help relieve tension she

visited a psychiatrist about once a week, and then occasionally, for a year and a half or two years. Through psychotherapy, she has said in several press interviews, she gained a new sense of self-worth and self-confidence.

The injured neck nerve, however, remained a medical problem, and Betty Ford's discomfort was one of the factors leading her husband to promise not to campaign for political office after 1974. His intention to leave the government for private practice of law was drastically changed by unprecedented political developments. On October 12, 1973 President Richard Nixon named Gerald R. Ford to succeed Spiro T. Agnew, who had resigned, as Vice-President of the United States, making him the first Vice-President to take office under the Twenty-fifth Amendment.

Betty Ford responded with quiet competence and something of a flair for public service to the duties that her husband's new office entailed on her. "When Jerry was selected as Vice-President, it gave me a challenge that I needed," she admitted, as quoted in *Newsweek* (October 7, 1974). "I'm not a bridge player or a clubwoman. I can enjoy something only if I feel I'm working at it and contributing something." She fulfilled a heavy schedule of traveling, giving speeches, appearing on ceremonial occasions, and presiding as chairman of Heart Sunday of the Washington Heart Association and as president of the Red Cross Senate Wives Club. On her own initiative she represented the Nixon Administration in July 1974 at the funeral in Atlanta of the slain Mrs. Martin Luther King, Sr.

In early August 1974, while still preparing to move from her Alexandria home into the Admiral's House at the United States Naval Observatory in Washington, Mrs. Ford learned that her new address was to be not the official Vice-Presidential residence, but the White House. Shortly after the departure of Richard Nixon, forced to resign by the Watergate scandal, Gerald R. Ford took the oath of office as President. His wife, who held the Bible for the swearing-in ceremony, later remarked, "I really felt like I was taking that oath too." Acknowledging her supportive role, President Ford said at his inauguration, "I am indebted to no man and only to one woman—my dear wife."

During the nearly ten months of her husband's Vice-Presidency Mrs. Ford had given well over a hundred interviews, earning from Helen Thomas of United Press International the tribute, as she was quoted in *Good Housekeeping* (May 1974), "She's down to earth and very approachable." In some of the interviews she surprised and delighted journalists by her frankness in answering their questions on controversial issues. She especially stirred widespread reaction, both favorable and unfavorable, by her statement that she approved of abortion in cases affecting the mother's health or under unusual circumstances, such as those involving rape or incest.

When she met reporters at her first official news conference as First Lady, in early Septem-

ber 1974, Betty stand. Replying concerned with w for the adoption c by state legislatu defend her right citizen, not First scale meeting w creased participat government. Obv Ford had named Secretary of Hou she alluded to tl addressing a grov tees on the statu that occasion she "I'm working on preme Court as so

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FORD, FRANKLIN LEWIS, history educator, historian; b. Waukegan, Ill., Dec. 26, 1920; s. Frank Leland and Dorothy Elsey (Lewis) F.; m. Rose Hamm, Jan. 8, 1944; children: Stephen Joseph, John Frank; U. Minn., 1942; M.A., Harvard U., Ph.D., 1950. Mem. faculty Be

PIERRE S. DU PONT IV
PATTERNS
ROCKLAND, DELAWARE 19732

239064

For direct response to writer:
(302) 651-7728

April 17, 1991

C. H. Smith
The Honorable George Bush
President of The United States
The White House
Washington, D.C. 20500

Dear Mr. President:

I am writing to ask that you consider awarding the
Presidential Medal of Freedom to Professosr Friedrich A. von
Hayek.

Professor von Hayek, now in his 90's, is possibly
the most influential economic writer of the 20th century.
Milton Friedman has commented that in today's worldwide
revival of free market thinking and faith in market behavior
"the Adam Smith role was played...by Friedrich Hayek's The
Road to Serfdom."

Conferring international recognition of this type
to Professor von Hayek would also do much to help the
reformers in Eastern Europe who look to him as the key pro-
market economist. The Medal would be a powerful signal to
them that their faith in market economics is not misplaced.

Thank you for your consideration of my request.

Sincerely,



Pierre S. du Pont IV

PSduP/dmh

DICK JACKMAN
BOX 18
WAYNE, PENNSYLVANIA 19087

May 12, 1991

Mr. President--

I hope you understand:

- THAT you've conducted the most remarkable 120 days of achievement in the history of the presidency.
- THAT you've won a war, rallied the spirit of a nation and made life uninhabitable for the second-guessers.
- THAT you've made two birds of political prey join the list of endangered species: (a) the Silver-Tongued Buckpasser, a bird of constantly changing colors eager to place the blame for any trouble in the flock into the nest of another; and (b) the Great-Bellied Swooping Meddler, a congressional bird continually unwilling to fly in formation, but always seeking to be the lead bird.

Congratulations! I know the days and weeks and crises must run together and blend into an administrative omelet, but please pause long enough to appreciate that the first four months of 1991 were a time of exceptional leadership and courage on your part. I'm a citizen, a friend and a fan, but I'm also an impartial observer of history, and none of the previous 40 put together the kind of season you did. The national and international glue you displayed made us all proud.

> You probably know by now that Leon Sullivan is likely losing a tough battle to leukemia. Industry people are going to honor him at a dinner in Atlanta June 12. I think you are also being approached from other directions about some national recognition for him. He's been quite an inspiration to a great many people.

I'm sending along a few lines from which you may be able to find a thought that works for you in some future speaking situation. Meantime, take care of your health ---you're too valuable to lose on a jogging path ("At my age I've taken up jogging just so I can experience heavy breathing again").

The very best to you and Barbara.
You make America special for all
of us.

Dick Jackman



quintessentially "nostalgic, first-teenage-love" picture, *The Summer of '42*, in which she played a luminously beautiful young war widow, subject of an adolescent's crush. Even today many men, hearing Michel Legrand's Oscar-winning title song from the movie, automatically dream of girls who look like Jennifer O'Neill. O'Neill herself, in fact, may have some nostalgic yearnings for her "summer" days. Both her career and her life, since then, have had a number of plunging downs. One of the worst was when Jon-Erik Hexum, her co-star on the 1984-85 CBS-TV series, "Cover-Up," accidentally shot himself to death on the set.

The tragedy was a grim parallel to her own "accidental" self-inflicted gunshot wound to the stomach in 1982, which led to a headline-making trial and a divorce and also kept her away from the cameras for some time. "A pattern of mine used to be terrific highs and lows," the actress once said. "Now I operate more in the middle. You sacrifice some fantastic highs, but you get rid of the lows."

Jennifer Lee O'Neill was born in Rio de Janeiro on 20 February 1948, and raised in the suburban expanses north of New York City. As a young girl she cleaned out stables to pay for her own horse and, in her teens, became a trophy-winning equestrienne. Also in her teens she became a top model ("The money was terrific, but I didn't enjoy the work, and at the end, it wasn't a challenge") and also a wife at age 17 and a mother of a baby girl two years later. But she was still able to snare the small movie parts which led up to *The Summer of '42*.

Although she says she once feared she was accident-prone, she realized later that "I was letting... things happen to me." Some may still view her three car accidents, serious riding fall (all resulting in a bad back) and gunshot incident more than coincidence. O'Neill's refusal to do nude scenes lost her many parts, she says. She later decided to begin a sportswear line, which fizzled, and a production company, which also failed to take flight. Divorced by the 1980s a total of five times, she married her sixth husband, Richard Alan Brown in 1986 (filed for divorce in 1989). All told she has three children. Some of her recent movies include *I Love New York* (1986), *Committed* (1988), *Keys to Freedom* (1989) and the CBS-TV telefilm "The Red Spider" (1988).

Thomas P. O'Neill



"It was at Harvard University in 1927 that I first decided to go into politics," begins Thomas (Tip) O'Neill Jr.'s extremely candid and fascinating book, *Man of the House: The Life and Political Memoirs of Speaker Tip O'Neill* written with William Novak and published in 1987. (Mind you, O'Neill did not attend Harvard; he was mowing the lawn there, eavesdropping on the chatter of the commencement class and it convinced him he had to do something.) When one of the most extraordinary political careers of our century came to a close in 1986, O'Neill had completed 34 years as a member of Congress and a decade as Speaker of the

House. In his book he shares inside stories of American politics over the past five decades.

O'Neill was married in 1941 to his high school sweetheart, Mildred Anne Miller, and their five children include Tom III, who followed his father in Bay State politics. The son of a "two-boat" (the two-boaters were those emigrants who had money enough only for passage to Nova Scotia and had to work to save up enough for the second leg to Massachusetts) bricklayer from County Cork, Tom II was born in Cambridge 9 December 1912. He was nicknamed "Tip" after an 1880s ballplayer named O'Neill who had a habit of tipping foul balls. After graduation from Boston College in 1936 he

entered the insurance business and the Massachusetts Legislature, where he became, in 1948, the first Democratic Speaker of the Massachusetts House. He remained that until 1952, when he ran for the U.S. House seat being vacated by John F. Kennedy. Even his most severe critics praise his unaffected style. "It's difficult to imagine life in Washington without Thomas P. O'Neill," muses a *Nation* critic.

O'Neill's frankness and humor surfaces throughout his book. While he was writing it, he said: "What I'm trying to do is give a picture of what life is like in the United States, the power of local politics, and the fact that two thirds of the people were poor back in the 30's, and it all changed during the New Deal and President Roosevelt, and we saw the growth of the middle class... I wanted people to read it. So I enjoyed writing it."

Yoko Ono



"When John died, I thought it was the worst thing that could ever happen," this avant-garde artist and widow of Beatle John Lennon declared in 1984. "But that was just the beginning." Since Lennon was shot down in front of his Dakota apartment in December 1980, Yoko Ono has received sporadic death threats, her apartment was burglarized and electronically bugged, an employee stole personal papers to write a book and she lost a six-figure lawsuit. But there were bright spots, too. Her solo albums released after John's death did extremely well. In early 1984, she took son Sean on a happy sentimental journey to Liverpool

to visit Lennon's youthful haunts. Also in 1984, Yoko and Sean presided over the groundbreaking for a \$1 million 2.5 acre memorial garden to John Lennon in his beloved Central Park. The garden, to be planted with 25,000 strawberry plants, bears the name Strawberry Fields, after one of the Beatle's most popular songs. Inheriting John's \$150 million estate, she now presides over the Lennon-Ono enterprises, giving generously to charity through the Spirit Foundation they founded and continuing the tradition she started with John of promoting world peace through newspaper ads.

Born 18 February 1933 in Tokyo, Yoko Ono moved with her affluent parents to Scarsdale, New York, when she was 19 and inhaled her first deep breath of the local art and literary atmosphere as a student at Sarah Lawrence. Supporting herself as a building superintendent and waiting tables at a macrobiotic restaurant, she became a familiar figure in gatherings of the New York avant-garde, staging "events" and giving concerts with, among others, John Cage and David Tudor. Her work includes paintings, sculpture, notational poetic writings, and what Yoko terms "Pieces," many of which require the participation of the viewer. (Sample: a row of empty flowerpots entitled "Imagine the Flowers.") Also a filmmaker of underground renown, she created such films as *Fly* (in which a housefly, in closeup, crawls across a woman's body for 23 minutes) and *Legs* (which zeros in on 331 pairs of legs). Shortly before his death, John and Yoko recorded the album *Double Fantasy* and since then, she's turned out solo albums that have won over some mainstream critics. Well known for her spiritual leanings, she takes a minutely detailed interest in her records, to the extent of using numerology to decide the number of seconds between tracks.

Previously married to film producer Anthony Cox (one daughter), Yoko met John Lennon in 1966 at a London gallery and wed him in 1969. During John's reclusive period, Yoko ran his business empire (music company, real estate, copyrights, cattle, etc.), making him the world's richest house husband. Now Yoko's ranked among the richest in the *Forbes 400* list. She considers business an extension of her art. Asked why she continues living at the Dakota, she told *People* magazine: "This is where John and I built a beautiful life for ourselves, and being here is almost like still being with John. There are still a lot of things from the life we had together that are unfinished. You just can't walk away from them."

SULLIVAN, LAURA PATRICIA, lawyer, insurance company executive; b. Des Moines, Oct. 16, 1947; d. William and Patricia (Kautz) S. B.A., Cornell Coll., Iowa, 1971; J.D., Drake U., 1972. Bar: Iowa 1972. Various positions Ins. Dept. Iowa, Des Moines, 1972-75; various legal positions State Farm Mut. Auto Ins. Co., Bloomington, Ill., 1975-81, sec. and counsel, 1981-88, v.p., counsel and sec., 1988—; v.p., sec., dir. State Farm Cos. Found., 1985—; v.p., counsel and sec. State Farm Fire and Casualty Co., 1988—, State Farm Gen. Ins. Co., 1988—; sec. State Farm Lloyd's, Inc., 1987—, Trustee John M. Scott Indsl. Sch. Trust, Bloomington, 1983-86; bd. dirs. Scott Ctr., 1983-86, Bloomington-Normal Symphony, 1980-85; chmn. Ins. Inst. for Hwy. Safety, 1987-88. Mem. ABA, Iowa State Bar Assn., Am. Corp. Counsel Assn. Office: State Farm Mut. Automobile Ins. Co. 1 State Farm Pl. Bloomington IL 61710

SULLIVAN, LEON HOWARD, clergyman; b. Charleston, W.Va., Oct. 16, 1922; m. Grace Banks, Aug. 1945; children—Howard, Julie, Hope. B.A., W.Va. State U., 1943, H.H.D. (hon.), 1956; student, Union Theol. Sem., N.Y.C., 1943-45; M.A. in Religion, Columbia U., 1947; D.D. (hon.), Va. Union U., 1956, Dartmouth Coll., 1968, Princeton U., 1969, Yale U., 1971; D.H.L. (hon.), Del. State Coll., 1966; D.Social Scis. (hon.), Villanova U., 1968; LL.D. (hon.), Beaver Coll., 1967, Swarthmore Coll., 1968, Bowdoin Coll., 1968, Denison U., 1968, Gannon Coll., 1969, Temple U., 1969; Ed.D. (hon.), Judson Coll., 1967. Ordained to ministry Bapt. Ch., 1941. Pastor Zion Bapt. Ch., Phila., 1950-88, now pastor emeritus; founder, chmn. bd. Zion Home for Ret., 1960—, Opportunities Industrialization Ctrs. Am., 1964—, Zion Investment Assocs., Inc., Progress Aerospace Inc.; dir. Girard Bank Phila., Gen. Motors Corp. Pres. Internat. Found. for Edn. and Self-Help, 1984—. Named One of Ten Outstanding Young Men Am., U.S. Jr. C. of C., 1955; One of 100 Outstanding Young Men Am., Life mag., 1963; recipient Freedom Found. award, 1960; Russwurm award Nat. Pubs. Assn., 1963; Edwin T. Dalberg award Am. Bapt. Conv., 1968; Am. Exemplar medal, 1969; Phila. Book award; Phila. Fellowship Commn. award.

SULLIVAN, LOUIS WADE, secretary of health and human services, physician; b. Atlanta, Nov. 3, 1933; s. Walter Wade and Lubirda Elizabeth (Priester) S.; m. Eve Williamson, Sept. 30, 1955; children: Paul, Shanta, Halsted. B.S. magna cum laude, Morehouse Coll., Atlanta, 1954; M.D. cum laude, Boston U., 1958. Diplomate: Am. Bd. Internal Medicine. Intern N.Y. Hosp.-Cornell Med. Ctr., N.Y.C., 1958-59, resident in internal medicine, 1959-60; fellow in pathology Mass. Gen. Hosp., Boston, 1960-61; rsch. fellow Thorndike Meml. Lab. Harvard Med. Sch., Boston, 1961-63; instr. medicine Harvard Med. Sch., 1963-64; asst. prof. medicine N.J. Coll. Medicine, 1964-66; co-dir. hematology Boston U. Med. Ctr., 1966; assoc. prof. medicine Boston U., 1968-74; dir. hematology Boston City Hosp., 1973-75, also prof. medicine and physiology Boston U., 1974-75; dean Sch. Medicine, Morehouse Coll., Atlanta, 1975-89, pres., until 1989; sec. Dept. of Health and Human Svs., Washington, 1989—; mem. sickle cell anemia adv. com. NIH, 1974-75; ad hoc panel on blood diseases Nat. Heart, Lung Blood Disease Bur., 1973, Nat. Adv. Rsch. Coun., 1977; mem. med. adv. bd. Nat. Leukemia Assn., 1968-70, chmn., 1970; resercher suppression of hematopoiesis by ethanol, pernicious anemia in childhood, folates in human nutrition. John Hay Whitney Found. Opportunity fellow, 1960-61. Mem. Am. Soc. Hematology, Am. Soc. Clin. Investigation, Inst. Medicine, Phi Beta Kappa, Alpha Omega Alpha, Episcopalian, Office: Dept HHS Office of the Sec 200 Independence Ave SW Washington DC 20201*

SULLIVAN, MARGARET PATRICIA, physician; b. Lewistown, Mont., Feb. 7, 1922. B.A., Rice Inst., 1944; M.D., Duke, 1950. Bar: Diplomate Am. Bd. Pediatrics. Intern Duke Hosp., Durham, N.C., 1950-51; asst. resident pediatrics Duke Hosp., 1951-52; asst. resident St. Louis Children's Hosp., 1952-53; pediatrician Atomic Bomb Casualty Commn., Hiroshima and Nagasaki, Japan, 1953-55; asst. resident pediatrics Tex. Children's Hosp., Houston, 1955; asst. pediatrician U. Tex. M.D. Anderson Hosp. and Tumor Inst., Houston, 1956-61; assoc. pediatrician U. Tex. M.D. Anderson Hosp. and Tumor Inst., 1961-74, pediatrician, prof. pediatrics, 1973-86, Ashbel Smith prof. pediatrics, 1986—, interim chmn. dept. pediatrics, 1988-90; asst. prof. pediatrics U. Tex. Postgrad. Sch. Medicine, 1956-61; participant internat. seminars. Editorial bd. Year Book of Cancer, 1959-61; contrb. articles to prof. jous. Mem. Am. Acad. Pediatrics, AAAS, Am. Assn. Cancer Edn., Am. Assn. Cancer Research, AMA, Am. Med. Women's Assn. (pres. 1974), Am. Soc. Clin. Oncology, Harris County Med. Soc., Houston Pediatric Soc., N.Y. Acad. Scis., So. Soc. Pediatric Research, Gulf Coast Hematology Soc., Tex. Med. Assn., Phi Beta Kappa, Sigma Xi, Alpha Omega Alpha. Office: U. Tex. M.D. Anderson Hosp and Tumor Inst 1515 Holcombe Blvd Houston TX 77030

SULLIVAN, SISTER MARIE CELESTE, hospital administrator; b. Boston, Mar. 18, 1929; d. Daniel John and Katherine Agnes (Cunniff) S. BBA, St. Bonaventure U., 1965. Joined Order Franciscan Sisters Roman Cath. Ch., 1952; bus. mgr. St. Joseph's Hosp., Providence, 1954-62; asst. adminstr. St. Joseph's Hosp., Tampa, Fla., 1965-70, adminstr., 1970-83, chief exec. officer, 1983—; mem. Adv. Council Hillsborough County, Emergency Med. Planning Council Hillsborough County; coord. health affairs Diocese of St. Petersburg, 1980—; mem. Fla. Cancer Control and Research Adv. Bd., 1980-90; bd. dirs. First Fla. Bank, N.A.; gen. councillor Franciscan Sisters of Allegany, 1984—. Contrb. articles to prof. jous. Trustee St. Francis Med. & Health Ctr., Miami Beach, Fla., 1986—; bd. dirs. local chpt. Am. Cancer Soc. Recipient Humanitarian award Judeo-Christian Health Clinic, Tampa, 1977, Athena award Fla. West Coast chpt. Women in Communications, 1978, Exec. Woman of Yr. award Tampa Bay chpt. Network Exec. Women, 1987. Fellow Am. Coll. Health Care Execs.; mem. Fla. Hosp. Assn. (trustee 1983-87), Am. Mgmt. Assn., Greater Tampa C. of C. (bd. govs. 1982-87). Democrat. Club: Centre (Tampa) (founding bd. govs.). Home: 2924 W. Curtis St Tampa FL 33614 Office: St. Joseph's Hosp PO Box 4227 Tampa FL 33677 I believe success is guaranteed when there is dedication to high standards, when there is respect for the dignity and worth of the human

31, 1975. A.B., Western Mich. U., 1932; M.A. in Teach. 1941; LL.D., Providence Coll., 1950. Instr. arts and crafts Bloomfield Hills, Mich., 1933-35; condr. summer play sch. arts and crafts Middlesex Sch., Concord, Mass., 1935-38. Groton (Mass.) Sch., 1938-42; cons. art edn. sch. edn. H. dir. exhb. contemporary N.E. handicrafts Worcester (Mass.) 1942-43; cons. Met. Mus., N.Y.C., 1943-44; conducted su. therapy in mil. hosps.; dir. edn. Mus. of Art, R.I. Sch. De. 1944-45; dean edn. R.I. Sch. Design, 1945-47, pres. of col. Portland Art Assn.-Mus. and Art Sch., 1957-60, Evers Syracuse and Onondage County, 1961-71; program dir. K. Fort Worth, 1971-74; dir. adminstr. services Kimbell Ar. adj. prof. art, dir. Univ. Art Gallery U. Tex. at Arlington, curator Sch. Architecture and Design U. Tex., Arlington Coun. Mus's. and Edn. in the Visual Arts, 1973-78. Me. 4500 Westridge Ave Apt 1 Fort Worth TX 76116 Office: Bldg Box 19108 Arlington TX 76019

SULLIVAN, MELANIE-PREJEAN, management consu. torian; b. Lake Charles, La., Apr. 15, 1953; d. Harvey L. Jean (Bourgeois) P.; m. Kevin Jon Sullivan, Aug. 13, 1971. Breton Sullivan. BA in History and Library Sci. cum laud. U., 1975; MA in History, U. Ky., 1977. Records analyst I. Archives, Frankfort, Ky., 1977-78; research assistant I. County Hist. Commn., Lexington, Ky., 1978-80; asst. reg. Art Mus., Louisville, 1981-85, registrar, head curatorial dep. Louisville, 1983—; cons. Am. Retreaders' Assn., Louisville field; archivist St. Luke's Ch., Anchorage, Ky., 1986—. A. Kettles and Cures: Milestones in the Tire Retreading Industry, 1989; editor: JBSAM Policies & Procedures, 1989, let's, brochures in field. Vol. Ronald McDonald House, L. active Council on Peacemaking and Religion, Louisville, Kentuckiana Children's Home, Inc., Louisville, 1986-88. Mus. (mem. registrar's com.), Nat. Coun. on Pub. History, Louisville Jaycee Women (pres. 1980-81), Phi Kappa Phi, Alpha Delta Pi (province dir. 1985-89, nat. chair acad. per. v.p. alumnae assn. 1982-84, pres. 1984-85, Dorothy Shaw I. 1975). Democrat. Anglo Catholic. Avocation: pub. speak.

SULLIVAN, MICHAEL J., governor, lawyer; b. Omaha, Joseph Byrne and Margaret (Hamilton) S.; m. Jane Metzl children: Michelle, Patrick, Theresa. BS in Petroleum En. 1961, JD, 1964. Assoc. Brown, Drew, Apostolos, Barton & Wyo., 1964-67; ptrnr. Brown, Drew, Apostolos, Massey & 1967—, gov. State of Wyo., Casper, 1987—. Trustee St. J. Home, Torrington, Wyo., 1986-87; bd. dirs. Natrona Cou. Casper, 1976-86. Mem. ABA, Wyo. Bar Assn., Assn. T. Wyo. Trial Lawyers Assn. Democrat. Roman Catholic (pres. Casper club). Avocations: fly fishing, golf, tennis. 5001 Central Ave Cheyenne WY 82002-0010 Office: Of Capitol Cheyenne WY 82002-0010*

SULLIVAN, MICHAEL PATRICK, food service executi. 5, 1934; s. Michael Francis and Susan Ellen (Doran) S.; m. June 27, 1964; children: Katherine, Michael, Maureen, Thomas. BS, Marquette U., 1956; JD, U. Minn., 1962. Bar. Dist. Ct. Minn., 1962, U.S. Supreme Ct. 1975, U.S. Ct. 1978. Assoc. Gray, Plant, Mooty, Mooty & Bennett, Mpls. 1968-87, mng. ptrnr., 1976-87, pres., chief exec. officer Inter Inc., 1987—; bd. dirs. Valspar, Inc.; instr. U. Minn. Law S. continuing legal edn.; spl. counsel to atty. gen. Minn., 1978. Legal Aid Soc. Mpls.; bd. trustees Coll. St. Catheri. Mpls. YMCA; pres. Uniform Law Commn. Served wit. Mem. ABA (ho. of dels.), Minn. Bar Assn. (gov. 1974-86), Bar Assn. (pres. 1978-79), Am. Bar Found., Am. Law In Democratic Farmer Labor Party. Roman Catholic. Clubs: Contrb. articles to prof. jous. Office: Internat Dairy Valley Minneapolis MN 55435

SULLIVAN, NICHOLAS G., speleologist, science educat. 20, 1927; s. Edward James and Florence (Delaney) S. E. 1950; MSc. U. Pitts., 1954; PhD, U. Notre Dame, 1961. A. Dame (Ind.), 1961-63; asst. prof., assoc. prof., prof. La. 1963-78, asst. to pres., 1972-74; prof. sci. Manhattan Coll. 1979—; vis. prof. U. Alaska, Anchorage, 1961, U. NSW, 1963. Author: Speleology, the Study of Caves, 1962; contrb. on speleology to prof. jous. Trustee Gwynedd (Pa.) Me. Nat. Speological Found., Washington, 1978-84. Fellow Soc. (hon. life, trustee 1955-79, pres. 1957-63), Royal G. N.Y. Acad. Scis., Explorers Club (pres. 1989—, trustee medal Phila. chpt. 1978, Sweeney medal 1979); mem. Sydn. (hon. life), Rittenhouse Club, Bankstown Sports Club. Manhattan Coll. Riverdale NY 10471

SULLIVAN, PATRICK, professional football team executi. and Mary (Malone) S. Former asst. gen. mgr. New Eng. Mass., now gen. mgr. Office: care New England Patriot. Rte 1 Foxboro MA 02035*

SULLIVAN, PEGGY (ANNE), university dean; b. Kans. 12, 1929; d. Michael C. and Ella (O'Donnell) S. A.B., M.S. in L.S. Cath. U. Am., 1953; Ph.D. (Tangley Oaks f. Act Title II fellow), U. Chgo., 1972. Children's public l. Va., 1952-61; sch. library specialist Montgomery County, 1961-63; dir. Knapp Sch. Libraries Project, ALA, 1963-6. Info. Ctr., 1968-69; asst. prof. U. Pitts., 1971-73; dir. Personnel Resources, ALA, Chgo., 1973-74; dean student Library Sch., U. Chgo., 1974-77; asst. commr. for exten. Public Library, 1977-81; dean Coll. Prof. Studies, N.

THE WHITE HOUSE
WASHINGTON

October 18, 1991

MEMORANDUM FOR THE PRESIDENT

FROM: Phillip D. Brady
SUBJECT: Medal of Freedom Ceremony

You previously approved awarding a Presidential Medal of Freedom to Martha Raye for her work in support of U.S. troops. However, recent events relating to her September 25 Las Vegas marriage, outlined in the attached tabloid piece, would appear to suggest that the presentation should be deferred. If you concur, set forth below are some potential alternate medal recipients for the November 18 ceremony.

ELIZABETH BLOOMER FORD. The former First Lady, who began her career in dance, was active in community projects throughout her husband's political career. During her time as First Lady, she was outspoken in her controversial support of abortion and pledged to campaign for the adoption of the Equal Rights Amendment. She was deeply involved in furthering the arts and in helping handicapped children. Shortly after moving to the White House, doctors discovered she had a malignant breast tumor and performed a radical mastectomy. She has been credited with substantially advancing the cause of early detection through her candor and willingness to discuss this very personal hardship. After leaving the White House, Mrs. Ford opened a clinic to help those who have suffered from substance abuse. The only other former First Lady to receive the Medal was Lady Bird Johnson.

HANNA HOLBORN GRAY. Mrs. Gray became the first woman to serve as head of a major American coeducational university when she became President of the University of Chicago in 1979. She previously served as dean of the College of Arts and Sciences at Northwestern and provost and acting President of Yale. She was a Fulbright scholar at St. Anne's College, Oxford and is regarded as an exceptional professor. She continues to teach at least one class every semester and is the author of Renaissance and Reformation in England, 1509-1714 and The History of the Common Law.

BARBARA JORDAN. Served in the Texas State Senate and was the first black woman elected to Congress from the South. Following her three terms in the House, she returned to Texas to become a professor at the LBJ School of Public Affairs in Austin.

THE PRESIDENT HAS SEEN

10/22/91

Phil

see p. 2

BUSH LIBRARY PHOTOCOPY - GEORGE BUSH HANDWRITING

MARJORY STONEMAN DOUGLAS. Nationally recognized author and environmentalist best known for her efforts to protect the Everglades and her book The Everglades: River of Grass. Ms. Douglas is 101.

AUDREY HEPBURN. Born in Belgium, Ms. Hepburn lived in Holland during the German occupation in World War II, reportedly acting as a young messenger for the underground. In addition to her fame as an actress, for the past four years, she has been a very active participant in UNICEF and has traveled around the world in support of that organization.

For the ceremony itself, Rev. Leon Sullivan, Gen. Vernon Walters, Tip O'Neill, Don Luis Ferre, Russell Train, and William F. Buckley have accepted and will attend. We anticipate that Ted Williams and a relative of Theodor Geisel (Dr. Seuss) will also attend. However, efforts to contact Prof. Friedrich Von Hayek in Freiburg, Germany, have been unsuccessful, and indications are his health is now such that he could not travel in any event. Accordingly, to round out the list at ten, you may wish to either select two of the women above or pick one of the two alternates you listed earlier (astronaut Alan Shepard or architect I. M. Pei). You could still award the Medal of Freedom to Professor Von Hayek in absentia given the state of his health or perhaps a presentation could be made when you are in Munich next July for the Economic Summit.

Thank you.

Select 2 in following order

- 1 Betty Ford
- 3 Audrey Hepburn
- 2 Hannah Gray
- 4 Barbara Jordan

Martha Raye, 75, weds 42-year-old toy-boy in secret Vegas ceremony



Martha Raye smiles for the cameras as her lover, Mark Harris, guides her wheelchair.

Veteran funnyparty Martha Raye eloped to Las Vegas to wed a 42-year-old man she's known less than two months — and shocked friends fear that her Svengali-like husband wants the 75-year-old star only for her money!

The lovable loudmouth comedienne and Polident spokeswoman — who's been wheelchair-bound with round-the-clock nurses since a stroke last year — traveled from her Bel-Air, Calif., home to Las Vegas with new manager Mark Steven Harris without telling family or friends.

And on September 25 the two wed in a secret ceremony at the Golden Nugget Hotel. It was Martha's seventh trip down the aisle.

But within hours after the wedding, Martha collapsed, was rushed to the Desert Springs Hospital in Las Vegas and kept overnight.

Now her frantic daughter Melodye is so concerned, she's seeing a lawyer to find out if the marriage can be annulled — and Martha's worried ex-agent Ruth Webb

has filed an emergency lawsuit to stop Harris from taking the entertainer's money!

When a friend told Melodye, Martha's only daughter, about the wedding, Melodye fumed: "My mother's not competent to get married. She's sick, stuck in a wheelchair — and doesn't know which day of the week it is. Frankly, I think she has Alzheimer's disease!"

"It looks like this guy is trying to rip her off. If my fears are confirmed, I think that this marriage should be annulled."

Added a pal: "Mark has cut off all her outside communication and her long-term friends are up in arms."

"In fact, Mickey Rooney has screamed that if someone doesn't call the FBI about this, he will!"

Martha — who has slurred speech and can't walk because of the stroke — was introduced to her groom about seven weeks ago by a mutual pal, say insiders. Within days, they were living together.

"Mark is a small-time producer and nobody, including Martha, knew much about him," revealed a source. "But she was lonely — and his attention was flattering."

"He tells her what to wear, who to speak with on the phone and what to do regarding her business affairs."

He's also handling her business and he canceled her scheduled appearance at a September 30 tribute to honor her for her 50 years in entertainment that included visits to troops during World War 2 and the Korean and Vietnam wars, say pals.

Ruth Webb, Martha's former agent and longtime

friend added, "Mark told me I was fired! I asked to speak to Martha, but he refused. I think this young man is exploiting this sick old lady."

"I've filed an emergency lawsuit through my attorney to prevent him from removing, spending or transferring any of Martha's assets until it can be determined if she is in control of her life. I don't believe she is — and

It looks like this guy is trying to rip her off, her daughter rages

neither do a lot of her other friends."

On September 25, Mark took Martha to Las Vegas, where they got a marriage license from Beverly Swinn, deputy clerk at the Clark County Courthouse.

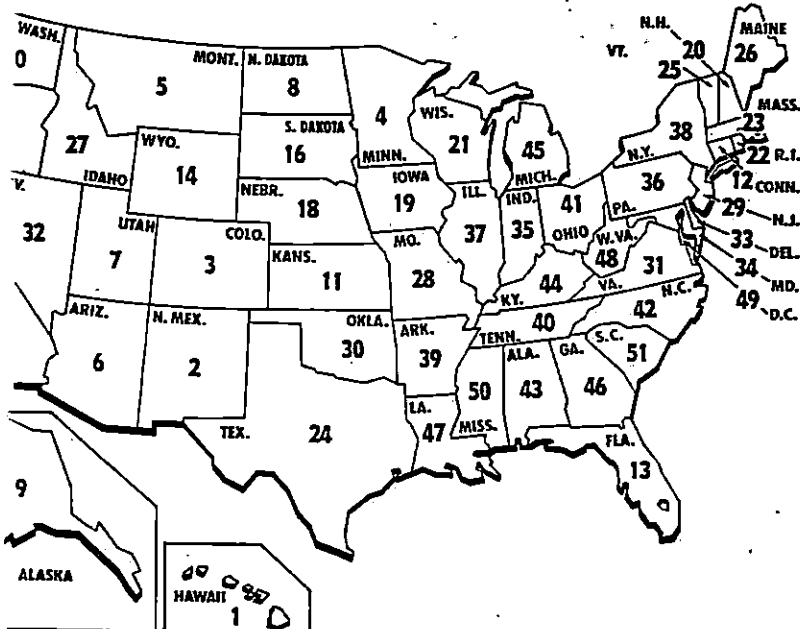
"Mark Harris filled out the application and explained that his bride was unable to walk," said Swinn. "I went with him to their limo. Mark kissed Martha during the signing of the license, then they drove off."

Later that day, Mark, who's Jewish, and Martha, a Christian, were married by a rabbi in a room at the Golden Nugget.

And her friends are deeply concerned.

"It's obvious to many of us who have known Martha for years that this guy is up to no good," said a pal. "He's probably out to take her to the cleaners!"

— TONY BRENNAN
and ANGELA JELLO



w the states rate in heart deaths

ranks No. 1 in heart health, 159.7 deaths from heart at 100,000 people. The state highest percentage of heart South Carolina — with a

shocking 258.2 deaths per 100,000 people, reports the American Heart Association. This map shows the rankings for all the states and the District of Columbia.

PRESIDENTIAL MEDAL OF FREEDOM SUGGESTIONS

1. EDWARD BANFIELD Prof. emeritus of government, Harvard Univ.; Noted conservative;
2. SAUL BELLOW Said to be the greatest living American novelist;
3. JAMES BUCHANAN Nobel laureate economist; father of "Public Choice" theory, a.k.a. the "Virginia School" of economics;
4. ADM. ARLEIGH BURKE "Thirty-knot" Burke; naval legend in WWII; significant naval reformer after the War;
5. GEORGE BURNS Entertainer;
6. W. GLENN CAMPBELL Brought the Hoover Institution to its height; Currently head of the President's Intelligence Oversight Board;
7. FRANK CAPRA Film Director;
8. JOE DIMAGGIO Baseball legend;
9. PETER DRUCKER The father of the study of management;
10. ELLA FITZGERALD Popular black entertainer;
11. HIRAM FONG Fmr. Senator, Hawaii;
12. LILLIAN GISH Early screen actress;
13. FRIEDRICH HAYEK Nobel laureate economist/philosopher; influential critic of collectivism; Austrian;
14. BOB HOPE Entertainer
15. CHUCK JONES Cartoonist;

(more)

2-2-2

- | | | |
|-----|-----------------------|--|
| 16. | TOM LANDRY | Fmr. Head Coach of the Dallas Cowboys; politically conservative |
| 17. | EDMUND MORGAN | Said to be the greatest living American historian; expert on Puritan/Colonial America; politically liberal; |
| 18. | ROBERT NISBET | Noted thinker/author; fmr. Columbia Univ. professor; known as a neo-conservative; |
| 19. | WALKER PERCY | With Saul Bellow among the greatest living American novelists; Last year's Jefferson Lecturer; |
| 20. | DIXIE LEE RAY | Fmr. Gov. of Washington; advocate of nuclear power; |
| 21. | EDWIN O. REISCHAUER | Renowned American scholar of Japan; |
| 22. | EUGENE ROSTOW | Law Professor, Yale Univ.; Fmr. head of Arms Control under Pres. Reagan; |
| 23. | ISAAC BASHEVIS SINGER | Noted fiction author; preserver of Yiddish culture; |
| 24. | HERNANDO DE SOTO | Peruvian economist; author of influential work re Third World, <u>The Other Path</u> ; |
| 25. | EDWARD TELLER | Renowned as "Father of the Hydrogen Bomb" (although a recent article claimed that a colleague deserved the real credit); ideological symbol; Hungarian-American; |
| 26. | RAOUL WALLENBERG | Revered rescuer of Jews during WWII; A <u>non</u> -posthumous medal would make a point about Wallenberg's unknown fate; |

(more)

3-3-3

Others: EASTERN EUROPEAN DISSIDENTS

An interesting possibility to consider is to honor certain very notable Eastern European/Soviet dissidents -- extending in a sense the precedent of the President's honoring of Lech Walesa with the Medal of Freedom. These could include the following:

- | | |
|---------------------------|---|
| 1. VACLAV HAVEL | President of Czechoslovakia;
playwright; |
| 2. LESZEK KOLAKOWSKI | Noted philosopher; Polish; |
| 3. MILAN KUNDERA | Novelist; author of <u>The Unbearable Lightness of Being</u> ;
Czech; |
| 4. CZESLAW MILOSZ | Winner of the Nobel Prize for
Literature; author of <u>The Captive Mind</u> ; Polish, now U.S.
citizen; |
| 5. ANDREI SAKHAROV | Soviet nuclear physicist; human
rights activist; deceased; |
| 6. ALEXANDER SOLZHENITSYN | Famed Russian author; now
living in the U.S.; |

###

REF ID: A66113
10-10
DRAFT

CITATION FOR RUSSELL E. TRAIN, Chairman, World Wildlife Fund

As Chairman of the World Wildlife Fund, Russell E. Train has devoted himself to protecting our precious natural heritage. He has served the Nation as Administrator of the Environmental Protection Agency, as first Chairman of the President's Council of Environmental Quality and Under Secretary of the Interior, and over the years he has helped shape society's growing environmental awareness into sound policy. America honors an ardent conservationist, whose efforts help preserve Nature's treasures in this country and around the world.

CITATION FOR GENERAL VERNON WALTERS

As a soldier and statesman, General Vernon Walters has made service to his country his life's work. He served six Presidents with distinction during a half century of kaleidoscopic change, from World War II through the long Cold War to the fall of the Berlin Wall. He always has stood near the center of the events that have shaped the second half of this century -- serving on the battlefields of Europe and in the councils of NATO, at the UN and CIA, as Ambassador and aide to Presidents. This extraordinary adventurer and intellectual has offered his diplomatic, linguistic and tactical skills to the cause of world peace and individual liberty. America honors this steadfast defender of our interests and ideals, this true champion of freedom.

#

DRAFT

Simon

MEDAL OF FREEDOM: THOMAS P. O'NEILL, JR.

In his 50 years of public service, Thomas P. O'Neill, Jr. was not just a man of the House of Representatives; he was a man for the American people. Inheriting the public service tradition from his father, Tip O'Neill had an uncanny ability to understand people and politics. He won 25 consecutive elections. He rose to be Speaker of both the Massachusetts and United States House of Representatives. Though he held one of the highest offices in the land, he never lost his humor, his humility, and his touch with the people he served. He is known for saying, "All politics is local," but he demonstrated that faithful service to the people also serves the nation well. The United States honors this distinguished legislator for his leadership, amity, good humor, commitment to service and devotion to the cause of freedom.

DRAFT

(Duggan/Simon)
November 6, 1991
Draft Two
Hanna

MEDAL OF FREEDOM: HANNA HOLBORN GRAY

As historian and humanist, teacher and university leader, Hanna Gray has assured that young generations learn the fundamentals of our civilization -- truths that never bend to fashion. In the highest ranks of academic leadership, she has strengthened Yale University and the University of Chicago, and ensured that they remain among the world's greatest teaching and research universities. The United States honors Hanna Gray for devoting her abundant talent and energy to the causes of excellence, truth, and freedom.

THE WHITE HOUSE
WASHINGTON

September 11, 1991

Phil:

The symbolic significance of Hayek receiving the Medal of Freedom is even greater now -- in light of events in Russia -- than when I originally wrote the attached.

Can we talk about this sometime?



**Austen Furse
Director of Policy Planning**

THE WHITE HOUSE
WASHINGTON

October 18, 1991

MEMORANDUM FOR THE PRESIDENT

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SUBJECT: Medal of Freedom Ceremony

You previously approved awarding a Presidential Medal of Freedom to Martha Raye for her work in support of U.S. troops. However, recent events relating to her September 25 Las Vegas marriage, outlined in the attached tabloid piece, would appear to suggest that the presentation should be deferred. If you concur, set forth below are some potential alternate medal recipients for the November 18 ceremony.

ELIZABETH BLOOMER FORD. The former First Lady, who began her career in dance, was active in community projects throughout her husband's political career. During her time as First Lady, she was outspoken in her controversial support of abortion and pledged to campaign for the adoption of the Equal Rights Amendment. She was deeply involved in furthering the arts and in helping handicapped children. Shortly after moving to the White House, doctors discovered she had a malignant breast tumor and performed a radical mastectomy. She has been credited with substantially advancing the cause of early detection through her candor and willingness to discuss this very personal hardship. After leaving the White House, Mrs. Ford opened a clinic to help those who have suffered from substance abuse. The only other former First Lady to receive the Medal was Lady Bird Johnson.

HANNA HOLBORN GRAY. Mrs. Gray became the first woman to serve as head of a major American coeducational university when she became President of the University of Chicago in 1979. She previously served as dean of the College of Arts and Sciences at Northwestern and provost and acting President of Yale. She was a Fulbright scholar at St. Anne's College, Oxford and is regarded as an exceptional professor. She continues to teach at least one class every semester and is the author of Renaissance and Reformation in England, 1509-1714 and The History of the Common Law.

BARBARA JORDAN. Served in the Texas State Senate and was the first black woman elected to Congress from the South. Following her three terms in the House, she returned to Texas to become a professor at the LBJ School of Public Affairs in Austin.

MARJORY STONEMAN DOUGLAS. Nationally recognized author and environmentalist best known for her efforts to protect the Everglades and her book The Everglades: River of Grass. Ms. Douglas is 101.

AUDREY HEPBURN. Born in Belgium, Ms. Hepburn lived in Holland during the German occupation in World War II, reportedly acting as a young messenger for the underground. In addition to her fame as an actress, for the past four years, she has been a very active participant in UNICEF and has traveled around the world in support of that organization.

For the ceremony itself, Rev. Leon Sullivan, Gen. Vernon Walters, Tip O'Neill, Don Luis Ferre, Russell Train, and William F. Buckley have accepted and will attend. We anticipate that Ted Williams and a relative of Theodor Geisel (Dr. Seuss) will also attend. However, efforts to contact Prof. Friedrich Von Hayek in Freiburg, Germany, have been unsuccessful, and indications are his health is now such that he could not travel in any event. Accordingly, to round out the list at ten, you may wish to either select two of the women above or pick one of the two alternates you listed earlier (astronaut Alan Shepard or architect I. M. Pei). You could still award the Medal of Freedom to Professor Von Hayek in absentia given the state of his health or perhaps a presentation could be made when you are in Munich next July for the Economic Summit.

Thank you.

Martha Raye, 75, weds 42-year-old toy-boy in secret Vegas ceremony



Martha Raye smiles for the cameras as her lover, Mark Harris, guides her wheelchair.

Veteran funnyparty Martha Raye eloped to Las Vegas to wed a 42-year-old man she's known less than two months — and shocked friends fear that her Svengali-like husband wants the 75-year-old star only for her money!

The lovable loudmouth comedienne and Polident spokeswoman — who's been wheelchair-bound with round-the-clock nurses since a stroke last year — traveled from her Bel-Air, Calif., home to Las Vegas

with new manager Mark Steven Harris without telling family or friends.

And on September 25 the two wed in a secret ceremony at the Golden Nugget Hotel. It was Martha's seventh trip down the aisle.

But within hours after the wedding, Martha collapsed, was rushed to the Desert Springs Hospital in Las Vegas and kept overnight.

Now her frantic daughter Melodye is so concerned, she's seeing a lawyer to find out if the marriage can be annulled — and Martha's worried ex-agent Ruth Webb

has filed an emergency lawsuit to stop Harris from taking the entertainer's money!

When a friend told Melodye, Martha's only daughter, about the wedding, Melodye fumed: "My mother's not competent to get married. She's sick, stuck in a wheelchair — and doesn't know which day of the week it is. Frankly, I think she has Alzheimer's disease!"

"It looks like this guy is trying to rip her off. If my fears are confirmed, I think that this marriage should be annulled."

Added a pal: "Mark has cut off all her outside communication and her long-term friends are up in arms."

"In fact, Mickey Rooney has screamed that if someone doesn't call the FBI about this, he will!"

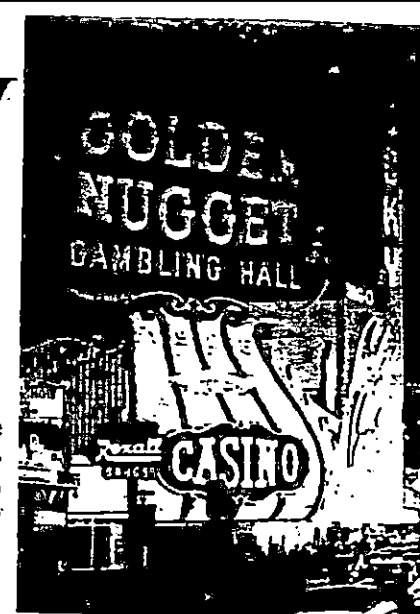
Martha — who has slurred speech and can't walk because of the stroke — was introduced to her groom about seven weeks ago by a mutual pal, say insiders. Within days, they were living together.

"Mark is a small-time producer and nobody, including Martha, knew much about him," revealed a source. "But she was lonely — and his attention was flattering."

"He tells her what to wear, who to speak with on the phone and what to do regarding her business affairs."

He's also handling her business and he canceled her scheduled appearance at a September 30 tribute to honor her for her 50 years in entertainment that included visits to troops during World War 2 and the Korean and Vietnam wars, say pals.

Ruth Webb, Martha's former agent and longtime



HER 7TH WEDDING: The Golden Nugget in glittering Las Vegas where a rabbi married Martha Raye and Mark Harris.

friend added, "Mark told me I was fired! I asked to speak to Martha, but he refused. I think this young man is exploiting this sick old lady."

"I've filed an emergency lawsuit through my attorney to prevent him from removing, spending or transferring any of Martha's assets until it can be determined if she is in control of her life. I don't believe she is — and

It looks like this guy is trying to rip her off, her daughter rages

neither do a lot of her other friends."

On September 25, Mark took Martha to Las Vegas, where they got a marriage license from Beverly Swinn, deputy clerk at the Clark County Courthouse.

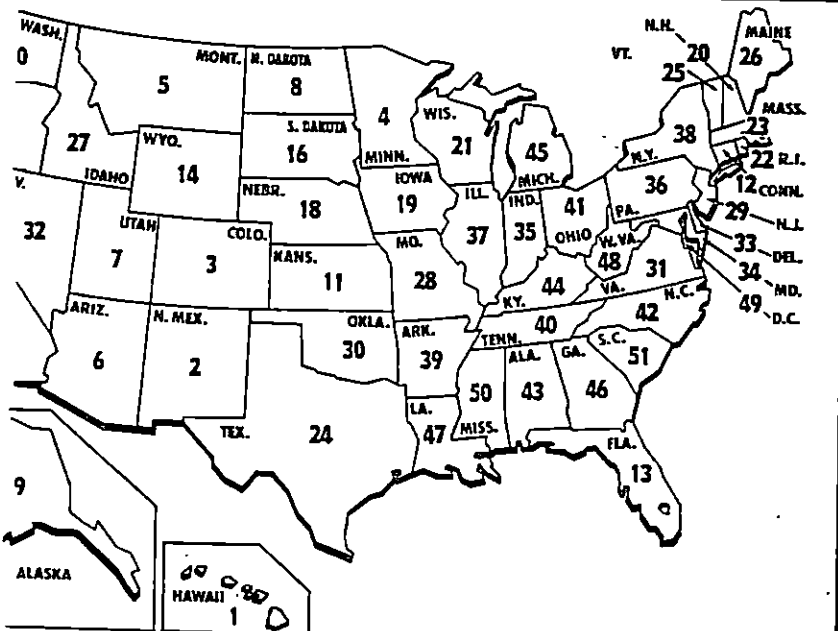
"Mark Harris filled out the application and explained that his bride was unable to walk," said Swinn. "I went with him to their limo. Mark kissed Martha during the signing of the license, then they drove off."

Later that day, Mark, who's Jewish, and Martha, a Christian, were married by a rabbi in a room at the Golden Nugget.

And her friends are deeply concerned.

"It's obvious to many of us who have known Martha for years that this guy is up to no good," said a pal. "He's probably out to take her to the cleaners!"

— TONY BRENNAN



With the states rate in heart deaths

ranks No. 1 in heart health, 159.7 deaths from heart at 100,000 people. The state highest percentage of heart South Carolina — with a

shocking 258.2 deaths per 100,000 people, reports the American Heart Association. This map shows the rankings for all the states and the District of Columbia.

GRAY, HANNA HOLBORN, university president; b. Heidelberg, Germany, Oct. 25, 1930; d. Hajo and Annemarie (Beitmann) Holborn; m. Charles Montgomery Gray, June 19, 1954. AB, Bryn Mawr Coll., 1950; PhD, Harvard U., 1957; MA, Yale U., 1971, LLD, 1978; LittD (hon.), St. Lawrence U., 1974; HHD (hon.), St. Mary's Coll., 1974; LHD (hon.), Grinnell (Iowa) Coll., 1974, Lawrence U., 1974, Denison U., 1974; LLD (hon.), Union Coll., 1975, Regis Coll., 1976; LHD (hon.), Wheaton Coll., 1976; LLD (hon.), Dartmouth Coll., 1978, Trinity Coll., 1978, U. Bridgeport, 1978, Dickinson Coll., 1979, Brown U., 1979, Wittenburg U., 1979; LHD (hon.), Marlboro Coll., 1979, Rikkyo (Japan) U., 1979; LittD (hon.), Oxford (Eng.) U., 1979; LHD (hon.), Roosevelt U., 1980, Knox Coll., 1980; LLD (hon.), U. Rochester, 1980, U. Notre Dame, 1980, U. So. Calif., 1980, U. Mich., 1981; LHD (hon.), Coe Coll., 1981, Thomas Jefferson U., 1981, Duke U., 1982, New Sch. for Social Research, 1982, Clark U., 1982; LLD (hon.), Princeton U., 1982, Georgetown U., 1983; LHD (hon.), Brandeis U., 1983, Colgate U., 1983, Wayne State U., 1984, Miami U., Oxford, Ohio, 1984, So. Meth. U., Dallas, 1984; LLD (hon.), Marquette U., 1984, W.Va. Wesleyan U., 1985, Hamilton Coll., 1985; LHD (hon.), CUNY, 1985, U. Denver, 1985; LittD, Washington U., St. Louis, 1985; LHD (hon.), Am. Coll. Greece, 1986; LLD, Smith Coll., 1986, U. Miami, 1986; LLD (hon.), Columbia U., 1987; LHD (hon.), Muskingum Coll., 1987, Rush Presbyn. St. Lukes Med. Ctr., Chgo., 1987. Instr. Bryn Mawr Coll., 1953-54; teaching fellow Harvard, Pa., 1955-57; instr. Harvard, 1957-59, asst. prof., 1959-60, vis. lect., 1963-64; asst. prof. U. Chgo., 1961-64, asso. prof., 1964-72; dean, prof. Northwestern U., Evanston, Ill., 1972-74; provost, prof. history Yale U., 1974-78, acting pres., 1977-78; pres., prof. history U. Chgo., 1978—; dir. Cummins Engine Co., J.P. Morgan & Co., Morgan Guaranty Trust Co., Atlantic Richfield Co., Ameritech; fellow Center for Advanced Study in Behavioral Scis., 1966-67, vis. scholar, 1970-71. Editor: (with Charles Gray) Jour. Modern History, 1965-70; contrb. articles to profil. jour. Mem. Nat. Council on Humanities, 1972-78; trustee Yale Corp., 1971-74; bd. dirs. Chgo. Council Fgn. Relations, Andrew W. Mellon Found.; trustee Mus. Sci. and Industry, Bryn Mawr Coll., Field Found. Ill., Howard Hughes Med. Inst., Nat. Humanities Ctr. Recipient Medal Liberty award, 1986; Fulbright scholar, 1950-52; U. Chgo. Newberry Library fellow, 1960-61; Phi Beta Kappa vis. scholar, 1971-72; hon. fellow St. Anne's Coll., Oxford U., 1978—. Fellow Am. Acad. Arts and Scis.; mem. Renaissance Soc. Am., Am. Philos. Soc., Nat. Acad. Edn., Phi Beta Kappa. Office: Univ of Chgo 5801 S Ellis Ave Chicago IL 60637

FROM
THE WHITE HOUSE
WASHINGTON, D.C.

Mr. Dick Jackman
Box 18
Wayne, PA 19087



THE PRESIDENT

5-16-91

Dear Dick -

What a wonderful moving
letter - So many thanks -
I had not known Leon
Sullivan was ill - a good man -
a very good man.

Thanks for the lines -
All Best. Liz B

bcc: Phil Brady ✓
Bridget Montagne

DOUGLAS, MARJORY STONEMAN, author; b. Minneapolis, Minn., Apr. 7, 1890; d. Frank B. and Lillian (Trefethen) Stoneman; A.B., Wellesley Coll., 1912; Litt. D. (honorary), University of Miami, 1952; divorced. Reporter Miami (Florida) Herald, 1915-18; with overseas dept. publicity, Am. Red Cross in Europe, 1918-20; asst. editor and columnist, Miami Herald, 1920-23; free lance short story and article writer for Saturday Evening Post and other nat. mags., 1924-40; asso. prof. English, University of Miami, 1925-29; lecturer history of short story, Summer Inst. Lit., Pa. State Coll., 1929; book editor, Miami Herald, 1942-49; dir. Winter Inst. Lit., U. of Miami, 1944; dir. Mus. Sci. and Natural History, Miami, from 1954; pres. Hurricane House, Pubs., Inc., Coconut Grove, Fla.; lectr. Fla. history Miami-Dade Junior Coll. President Dade County Conf. on Civic Affairs, from 1964. Mem. Soc. Women Geographers Wash. Received 2d prize O. Henry Meml. Collection, 1928. Author: (play) The Gallows Gate, 1928; (book) The Everglades; River of Grass (Rivers of Am. series), 1947; Road to the Sun, 1951; (Junior novel) Freedom River, 1953; Hurricane, 1958; Alligator Crossing, (published) 1959; The Key to Paris (Junior book); Florida, The Long Frontier, pub. 1967; also writer editorial column in New York Times, 1950; book reviews for N.Y. Herald-Tribune, 1949; editor University of Miami Press, 1960-63, dir. emeritus, from 1963. Home: Coconut Grove, Fla. †



Karsh, Ottawa

C. DOUGLAS DILLON

to the National Republican Convention in Chicago in the summer of 1952, which nominated Dwight D. Eisenhower for the Presidency. The New York *Herald Tribune* reported that Dillon had expected a place in the new Administration, but was "surprised" when President Eisenhower designated him United States Ambassador to France in January 1953. Dillon's only previous Government experience was in 1940 when he made a special study of the Navy Department for the then Under Secretary of the Navy, James Forrestal, who was his close friend. After accepting his diplomatic appointment, Dillon resigned as head of Dillon, Read & Company.

As outlined by *United States News*, Dillon's Ambassadorship carries with it the responsibility of advancing "President Eisenhower's plan for a closely integrated, well-armed Europe, prepared, with United States help, to rise to its own defense against any Russian attack." Dillon's task is to "combat the trend [in France] against European unity, away from cooperation, and toward French nationalism." His knowledge of international finance is expected to be useful in the proposed possible "examination" of United States foreign aid policies, as they affect France. Before leaving for his post in Paris, Dillon told a group which held a luncheon in his honor that France and its ministers had been leaders in creating the idea of European economic and military unity, and stated that antagonism to the United States in France was fostered by Communists. His mission, he said, would be to try to make the French people see "what we are really trying to do." One aspect of Dillon's role as Ambassador, as viewed by Drew Middleton of the New York *Times*, is to mediate, if necessary, between France and West Germany in any difference that might arise to threaten ratification of the Bonn peace contract with the Western Allies and the European Defense Community

Treaty. The new Ambassador presented his credentials in Paris on March 13, 1953.

Charitable and public organizations Dillon has served are the United Hospital Fund and two New York hospitals, the State Charities Aid Association, the Metropolitan Museum of Art, and the United States Council of the International Chamber of Commerce. He is an overseer of Harvard and permanent treasurer of the Harvard class of 1931. His clubs are the Racquet and Tennis, the Links, Knickerbocker River, and Recess in New York; and the Metropolitan in Washington, D.C. Married on March 10, 1931, to Phyllis Chess Ellsworth, Dillon is the father of two daughters, Phyllis Ellsworth and Joan Douglas. His religious affiliation is Episcopal. Dillon, who has been described as "handsome," has brown hair, blue eyes, stands an inch over six feet, and weighs 180 pounds. His taste in reading reflects his interest in history and current events. His other forms of recreation are golf, tennis, small-boat sailing, enjoyment of art, and management of his family's 300-acre farm in the foothills of Somerset County, New Jersey. The Ambassador, who speaks French, has traveled in France on business and vacation trips.

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- N Y Herald Tribune p3 Ja 26 '53; II p1 F 22 '53 por
- N Y Times p60 Ja 18 '53
- U S News 34:62 Ja 30 '53
- Who's Who in America, 1952-53
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DOUGLAS, MARJORY STONEMAN

April 7, 1890- Author

Address: h. 3744 Stewart Avenue, Coconut Grove, Florida

When Marjory Stoneman Douglas' book *The Everglades: River of Grass* (Rinehart) was published in 1947 and became a best seller, she achieved national recognition in a career devoted primarily to fictional and factual writings on Florida.

Prior to this achievement, Mrs. Douglas was already recognized as a writer of short stories approximately forty of which appeared in the *Saturday Evening Post* over a period of fifteen years. *Collier's*, *Woman's Home Companion*, *Reader's Digest*, and other national magazines have carried her writings. She received the second prize in the O. Henry Memorial Collection of 1928.

Road to the Sun (Rinehart, 1951) was Marjory Stoneman Douglas's first novel. In the making ten years, it is a "tense Florida drama." Her accurate knowledge of Florida history in this and *The Everglades* made her the logical choice for a representative story in the new "The State of the Union" series. This historical story, with teen-age characters, is laid in 1845, the year Florida joined the Union. This is her first book for young people.

Marjory Stoneman Douglas was born in Minneapolis, Minnesota, on April 7, 1890. Her

father was Frank Bryant Stoneman, an attorney who later became a judge in Miami, and her mother, Lillian Trefethen, was a concert violinist. When her mother died, her French grandmother took over her care. She was brought up in Taunton, Massachusetts, and influenced in the choice of her career by her grandmother who was an inveterate and inspired story teller.

Marjory attended the public schools in Taunton, and Wellesley College, in Wellesley, Massachusetts, where she majored in English composition, graduating in 1912 with an A.B. degree. Her English teachers in high school and in college encouraged her to write.

When her father moved to Miami he founded the *Miami Herald*. Marjory joined the staff in 1914 as a reporter and three years later was promoted to the position of society editor. She served overseas in the American Red Cross in France, Belgium, Italy and the Balkans in World War I. Married in April, 1914, she was divorced in April, 1917.

Returning to Miami in 1920, she became assistant editor of the *Herald*, writing editorials and a literary column, "The Galley" which included a daily original poem. Some of these called forth favorable comment from prominent publishers and writers, notably a poem entitled "The Builders". Her editorial writing was concerned with what she describes as "regionalizing southern Florida". She called attention to the geographic uniqueness of this area, urged the development of its native resources and opposed any influences which would alter its distinctive character.

Leaving the *Miami Herald* to become a free lance writer, in 1923, Marjory sent one of her first short stories to the *Saturday Evening Post*. It was accepted. The locale was Florida. Editors of the *Post* noted that this area had not been "discovered" by writers, and urged her to capitalize on the Florida scene. She took their advice and has made a successful career, devoting many years almost exclusively to short stories. Her piece "He Man" was included in the *O. Henry Memorial Collection of 1927*. The following year Mrs. Douglas' "Peculiar Treasure of a King" was awarded second prize in the *O. Henry Memorial Collection of 1928*. The *Post* Stories of 1937, a selection of the best short stories to appear in the *Saturday Evening Post* for that year, included her "Story of a Homely Woman".

Twenty-five years ago Marjory Stoneman Douglas built a roomy, breeze-swept study across the street from her father's home in Coconut Grove. She later added a kitchen and sleeping quarters, and transformed it into a thatched cottage. Here she lives now and works, writing in long-hand on a lapboard before an open door which looks out on a tropical garden. She shuns such modern conveniences as a telephone and a car.

When working on research she finds little occasion for trips to the public library. Her own walls are lined with just what she needs, choice and rare books. Yet for years she has worked toward an adequate Coconut Grove Library and is a member of the board of directors of its Library Association.



Park Madison Studio

MARJORY STONEMAN DOUGLAS

She spent four years in research and exciting exploratory trips, often of discovery, gathering material for her book, *The Everglades: River of Grass*, one of the American River series. In canoes, row boats, swamp-buggies and on foot, she made her field trips into this mighty river of saw-grass and water. Here was a topic dear to her heart, for she had been one of the original crusaders for the creation of an Everglades National Park.

She has lived most of her adult life near this comparatively unknown and primeval area, and has long been fascinated by the cruelty of the terrain and of the men who have inhabited it and impinged upon it. No other writer had attempted to put into one volume the whole subject of the Everglades. Her volume is a complete guide book, description, story, and history in which she has had the privilege of incorporating recent and remarkable first studies and findings of naturalists, geologists, ethnologists, archeologists, horticulturists. She has delved into the difficult subject of the history of the Indians in the Everglades today, the early African slaves, and the Spaniards who discovered the land. The *New York Herald Tribune* described her achievement as "a fabulous book of a fabulous Florida", and recommends it to "all readers concerned with American life and the general relation of man to nature."

Mrs. Douglas is the author of *Gallows Gate* (1931), a play in one act. She was an associate professor at the University of Miami from 1925 to 1929, directed a winter Institute of Literature there, lectured on the history of the short story at Pennsylvania State College, 1929, was the book review editor of the *Miami Herald* 1942 to 1949, and the editor of the *Fairchild* (Florida) Tropical Garden Bulletin, 1945 to 1950.

(Continued next page)

DOUGLAS, MARJORY S.—*Continued*

She is a member of the editorial board of the University of Miami Press, and also of *Tequesta*, the publication of the Historical Society of Southern Florida. She has been writing book reviews for the New York *Herald Tribune* since 1949.

Her other activities include serving as a director of the Junior Museum of Miami, director of the Coconut Grove Slum Clearance Association, Secretary of the Fairchild Tropical Garden, and a member of the Society of Woman Geographers.

This petite, energetic authoress advocates work and eating fish in place of rum and loafing, to keep vigorous in the tropics. She loves swimming, gardening, living alone, and most of all, Florida. Everything which will preserve its unique identity has her vital and active support.

The honorary Doctorate of Letters was conferred upon her by the University of Miami, and a Certificate of Merit at the Centennial Celebration of the University of Florida. She is an honorary member of Theta Sigma Chi. "Hers is the voice of authority about Florida", states the *Miami Herald*.

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 Miami Daily N Mr 20 '52; Je 10 '52
 N Y Herald Tribune N 30 '47
 American Women, 1939-40
 Who's Who in America, 1952-53
 Who's Who in the South and Southwest (1952)

DUFY, RAOUL (ERNEST JOSEPH)

June 3, 1877—Mar. 23, 1953 Modernist French painter; studied at École des Beaux Arts in Paris; first exhibited at Salon des Artistes in Paris in 1901; became associated with "Les Fauves" (1901-09); designed prints for fabrics in association with couturier Paul Poiret; painted giant fresco for Paris Exposition of 1937 depicting the story of electricity; came to United States in 1950; crippled by arthritis, and after cortisone treatment resumed his work, painting American scenes; won first prize at International Art Show in Venice (1952). See *Current Biography*, 1951.

Obituary

N Y Times p31 Mr 24 '53

DU JARDIN, ROSAMOND (NEAL) July 22, 1902- Author

Address: b. c/o J. B. Lippincott Co., E. Washington Sq. Philadelphia 5, Pa., h. 670 Kenilworth Ave., Glen Ellyn, Ill.

Reprinted from the *Wilson Library Bulletin*, June 1953.

A busy mother, and, at fifty, a grandmother, Rosamond (Neal) du Jardin began her writing career while her "first two babies were taking their naps." Today, one hundred short stories and eleven novels later, she is most widely

known as the author of junior fiction noted for its honesty, naturalness, humor, and authentic teen-age accent.

Rosamond Neal was born in the small town of Fairland, Illinois, on July 22, 1902, the daughter of Ida May (McConkey) and Edgar Neal. She was of Scotch and Irish descent on her mother's side, English and Welsh on her father's. When she was two, her father, who earlier had taught school, moved the family to Chicago, where he went into detective work, and she has lived in that city and its suburbs ever since.

Mrs. du Jardin recalls her childhood with pleasure. She became "what amounted to an only child" when her only brother died in infancy, but says she was "never conscious of the loneliness often associated with that situation." Her choice of a writing career, she feels, may have been affected by life in a family of readers, where she read freely of everything from Sherlock Holmes to Shakespeare.

In Chicago, she attended the Barnard Elementary School and was graduated in 1919 from the Morgan Park High School (she was a reporter and art editor on the school paper) "into the billing department" of Charles A. Stevens and Company. Here she remained until her marriage, on August 28, 1925, to Victor du Jardin, a Chicago business executive.

Mrs. du Jardin's first writing was humorous verse. Encouraged by her husband's insistence that she hire household help and devote more time to writing, she decided to try her hand at fiction, which sold at first to the *Chicago Daily News* and other syndicated markets. Since then, about a hundred of her short stories have appeared in such magazines as *Red Book*, *American*, *McCall's*, *Good Housekeeping*, *Liberty*, *Cosmopolitan*, *Mademoiselle*, and foreign publications, English, Swedish, Danish, and Austrian among them. She has also written several short plays presented on such radio programs as "Sil-



ROSAMOND DU JARDIN

studies, 1958, director of social sciences, 1963-66, 1974-77. Visiting research professor, University College (Tanzania), 1967-68. Investigator, U.S. Senate munitions committee, 1934; member of advisory board, Institute for Propaganda Analysis, 1938-40; coordinator and chief of analysis section, Inter-American Affairs, U.S. Government, 1940-42; chief consulting psychologist, Section G-2, U.S. War Department, 1942-43; Bureau of Overseas Intelligence, Office of War Information, chief, 1943-44, policy coordinator, 1944-45. Senior staff member of committee on human environments in Africa, National Academy of Sciences, 1958-60. *Member:* American Academy of Arts and Sciences, Phi Beta Kappa, Sigma Xi. *Awards, honors:* Guggenheim fellow, 1960-61.

WRITINGS—Published by Yale University Press, except as indicated: *Propaganda: Its Psychology and Technique*, Holt, 1935; (with M. A. May) *Competition and Cooperation*, Social Science Research Council, 1937; (with J. Dollard and others) *Frustration and Aggression*, 1939; *The Plans of Men*, 1940; *Public Opinion and Propaganda*, Holt, 1948, 2nd edition, Shoe String, 1966; *Social Psychology*, Holt, 1952; *Becoming More Civilized*, 1960; *Communication in Africa*, 1961; *Patriotism and Nationalism*, 1964; (editor) *Ants Will Not Eat Your Fingers: A Selection of Traditional African Poems*, Walker & Co., 1966; (editor) *A Crocodile Has Me by the Leg*, Walker & Co., 1967; (editor) *Resolving Conflict in Africa*, 1970; *Patterning of Time*, 1971; *Social Psychology: An Analysis of Human Behavior*, Greenwood Press, 1971; *Pathways to People*, 1975; (editor) *Ezra Pound Speaking*, Greenwood Press, 1978; *Panorama of Evil*, Greenwood Press, 1978; *The Pursuit of Peace*, Greenwood Press, 1981. Contributor of articles to technical and psychology journals. Editor, *Journal of Social Psychology*, 1965—.

WORK IN PROGRESS: Analyses of power and risk assessment.

* * *

DOTY, Jean Slaughter 1929- (Jean Slaughter)

PERSONAL: Born March 19, 1929; daughter of Charles Ernest (a chemical engineer) and Christine (Neilson) Slaughter; married Roy E. Doty (a cartoonist and artist), July 19, 1955; children: Christopher Slaughter, Deidre Christine; stepchildren: Deborah Doty Hugo, Jeffrey Edward Doty. *Education:* Attended Sir John Cass Technical Institute, London. *Religion:* Episcopalian.

CAREER: Executive producer and writer of children's television program, "The Adventures of Danny Dee," in New York, N.Y., 1952-55; writer.

WRITINGS—Under name Jean Slaughter: *Horsemanship for Beginners: Riding, Jumping, and Schooling*, Knopf, 1952 (published in England as *Horsemanship for Young Riders*, Routledge & Kegan Paul, 1954); *Horses round the World*, Lippincott, 1955; *Pony Care*, Knopf, 1962; *And It Came to Pass*, Macmillan, 1971.

Under name Jean Slaughter Doty: *Summer Pony* (juvenile fiction), Macmillan, 1973; *Gabriel* (juvenile fiction), Macmillan, 1974; *Winter Pony* (juvenile fiction), Macmillan, 1975; *The Crumb* (juvenile fiction), Greenwillow Books, 1976; *The Monday Horses*, Greenwillow Books, 1978; *Can I Get There by Candlelight?*, Macmillan, 1980. Also compiler with husband, Roy E. Doty, of material for the "Macmillan Children's Calendar," 1978, 1980, and 1981.

WORK IN PROGRESS: Another juvenile fiction book.

SIDELIGHTS: Jean Slaughter Doty has been writing since

the age of eight; she started *Horsemanship for Beginners* when she was thirteen. She has ridden raised, trained, shown, and judged horses for many years. *Avocational interests:* Raising Arabian horses, Siamese cats, and Keeshonden dogs of Dutch origin.†

* * *

DOUGHERTY, Richard 1921-

PERSONAL: Born August 7, 1921, in Bolivar, N.Y.; son of John Peter and Elizabeth (Crelly) Dougherty; married Elsie Lawall, 1950 (divorced, 1955); married Cynthia A. Botsford, 1966; children: (first marriage) Lisa. *Education:* Columbia University, A.B., 1948. *Home:* 168 East 74th St., New York, N.Y. 10021.

CAREER: *New Yorker*, New York City, researcher, 1948; *New York Herald Tribune*, New York City, reporter, 1948-51; Department of Hospitals, New York City, member of public relations staff, 1951-54; New York Police Department, New York City, deputy commissioner, 1954-56; *New York Herald Tribune*, New York City, political correspondent in Washington, D.C., 1964-66; *Los Angeles Times*, Los Angeles, Calif., chief of New York bureau, 1966-71; press secretary for presidential campaign of George McGovern, 1971-72; Metropolitan Museum of Art, New York City, vice-president, 1974—. *Military service:* U.S. Army Air Forces, 1942-45; served in Middle East, Sicily, and Italy; became sergeant.

WRITINGS—All published by Doubleday: *A Summer World*, 1960; *Duggan*, 1962; *The Commissioner*, 1962; *We Dance and Sing*, 1971; *Goodbye Mr. Christian: A Personal Account of McGovern's Rise and Fall*, 1973. Also author of a play, "Fair Game for Lovers," produced on Broadway, 1964.

WORK IN PROGRESS: A novel.

SIDELIGHTS: The motion picture, "Madigan," filmed by Universal in 1968, was based on Richard Dougherty's novel, *The Commissioner*.

* * *

DOUGLAS, Marjory Stoneman 1890-

PERSONAL: Born April 7, 1890, in Minneapolis, Minn.; daughter of Frank Bryant (a judge and editor) and Lilian (Trefethen) Stoneman; divorced. *Education:* Wellesley College, B.A., 1912. *Home:* 3744 Stewart Ave., Coconut Grove, Fla.

CAREER: *Miami Herald*, Miami, Fla., reporter, editor, 1915-22, book editor, 1941-47; American Red Cross in France, member of publicity department, 1917-20; University of Miami, Coral Gables, Fla., instructor in English, 1925-29, editor of University of Miami Press, 1960-63, director emeritus of University of Miami Press, 1963—. Speaker on conservation topics. *Military service:* U.S. Naval Reserve, 1917-18. *Member:* Authors Guild, Friends of University Library (president, 1960-66), Florida Anthropological Society, Florida Academy of Sciences, Florida Historical Association, Friends of the Everglades (founder; president, 1970—), Society of Women Geographers (Washington, D.C.). *Awards, honors:* Barbour Medal for Conservation; Litt.D., University of Miami; Horton Hollowell fellowship, Wellesley College, 1966-67; Conservationist of the Year, Florida Audubon Society, 1975; Conservationist of the Year, Florida Wildlife Federation, 1976; Alumnae Achievement Award, Wellesley College, 1977; National Conservation Award, American Motors Corp., 1977; National Association

for State and Local History and Florida Historical Association achievement award, 1978; D.H.L., Florida Atlantic University.

WRITINGS: *The Gallows Gate* (play), Walter H. Baker, 1928; *The Everglades: River of Grass*, Rinehart, 1947, revised edition, Banyan Books, 1978; *Road to the Sun* (novel), Rinehart, 1951; *Freedom River* (junior novel), Scribner, 1953; *Hurricane*, Rinehart, 1958, revised edition, Mockingbird Books, 1976; *Alligator Crossing* (junior novel), John Day, 1959; *The Key to Paris* (junior history), Lippincott, 1960; *Florida: The Long Frontier*, Harper, 1967. Contributor to *Saturday Evening Post* and other national magazines.

WORK IN PROGRESS: A definitive biography of naturalist-writer, W. H. Hudson.

SIDELIGHTS: Marjory Stoneman Douglas is an active force among Florida environmentalists. Through both her lectures and her work with the Friends of the Everglades, she rallies support to maintain the natural state of the Everglades and preserving and restoring the south Florida water supply. "I've seen the ruin [of the environment]," she told the *Miami Herald*, "but now I see hope for the restoration."

BIOGRAPHICAL/CRITICAL SOURCES: *Writer's Digest*, January, 1969; *Miami Herald*, April 6, 1975.

* * *

DOWNS, Hugh (Malcolm) 1921-

PERSONAL: Born February 14, 1921, in Akron, Ohio; son of Milton Howard (a businessman) and Edith (Hick) Downs; married Ruth Shaheen, February 20, 1944; children: Hugh Raymond, Deirdre Lynn (Mrs. Harry Maslin). **Education:** Attended Bluffton College, 1938-39, Wayne University (now Wayne State University), 1940-41, and Columbia University, 1957-58. **Politics:** Non-partisan. **Residence:** Carefree, Ariz. 85331. **Office address:** Box 1132, Carefree, Ariz. 85331; and ABC-TV News, 77 West 66th St., New York, N.Y. 10023.

CAREER: Radio station WLOK, Lima, Ohio, staff announcer, 1939, program director, 1939-40; WWJ radio, Detroit, Mich., staff announcer, 1940-42; WMAQ, Chicago, Ill., announcer, disc jockey, interviewer, and master of ceremonies on various television and radio programs, 1943-54; NBC-TV, New York City, co-host of "Home" show, 1954-57, announcer on "Sid Caesar's Hour," 1956-57, regular guest and announcer on Jack Paar's "Tonight" show, 1957-62, host of game show "Concentration," 1958-68, host of "Today" show, 1962-71, supervisor of science programming, for one year; currently host of "20/20" news program, ABC-TV, New York City. Host of NBC radio program "Monitor," and of "Over Easy," for PBS-TV. Has acted in various summer stock productions and television dramas. Chairman of board of directors, Raylin Productions, Inc. (film production company), 1960—. President, National Space Institute. Member of board of directors, Planned Parenthood World Population. Visiting fellow, Center for the Study of Democratic Institutions, 1973. Special consultant to the United Nations on refugee problems in the Middle East, 1961—; consultant to Westinghouse Laboratories, Ford Foundation, and other organizations. **Military service:** U.S. Army, 1941-43.

MEMBER: National Audubon Society (member of board of directors, 1971—), American Oceanic Organization (member of advisory council, 1972—), Royal Canadian Astronomical Society, British Interplanetary Society, Phi Beta Kappa, Sigma Delta Chi. **Awards, honors:** Fame Awards, 1959-64,

as the best announcer of the year; Order of Lincoln of the State of Illinois, 1967; D.L., 1968, and Churchill fellowship, 1969, both from Westminster College; D.H.L., Bluffton College, 1972.

WRITINGS: *Yours Truly* (autobiography), Holt, 1960; *A Shoal of Stars*, Doubleday, 1967; *Rings around Tomorrow* (essays), introduction by Isaac Asimov, Doubleday, 1970; *Potential: The Way to Emotional Maturity*, Doubleday, 1973; *Thirty Dirty Lies about Old*, Argus Communications, 1979; *The Best Years Book*, Delacorte, 1980.

Recordings: (With Harvey Wheeler) *Mass Media and the Future*, Center for the Study of Democratic Institutions, 1972; (narrator) *Historical Highlights from Space*, commentary by Wernher von Braun, National Space Institute, 1976. Also recorded album *An Evening with Hugh Downs*.

SIDELIGHTS: A popular television personality for several years, Hugh Downs first gained national prominence as the intelligent, low-keyed, and soft-spoken co-host of NBC's "Tonight" show, providing what several critics consider the perfect balance to the show's then emotional and volatile host, Jack Paar. Later, Downs brought these same qualities to his job as the anchorman of the morning news and talk show, "Today," as well as to his position as the host of ABC's news and features program, "20/20."

Off-screen, Downs has pursued a variety of interests and causes, such as science and technology, population control, and the concerns of growing old. The last issue has been the subject of two of his books, *Potential* and *Thirty Dirty Lies about Old*, which explore various myths about aging. Down's interest in the sciences is the focal point of *Rings around Tomorrow*, a collection of short essays that convey his thoughts on several topics. *A Library Journal* reviewer comments, "The essays furnish an insight into the inner soul of a thinker whose interest in the problems of humanity is far from cursory."

In 1968, Morris Brown College established the Hugh Downs Award in public affairs.

AVOCATIONAL INTERESTS: Science and technology, music, painting, astronomy, skin-diving, and aviation.

BIOGRAPHICAL/CRITICAL SOURCES: *Time*, March 7, 1960; *Newsweek*, June 5, 1961; *Saturday Evening Post*, November 10, 1962; *Look*, December 3, 1963; *Library Journal*, February 15, 1970; *Best Sellers*, April 1, 1970; *Readers Digest*, February, 1971; *Washington Post Book World*, September 30, 1973; *Seattle Post-Intelligencer*, July 24, 1974; *West Coast Review of Books*, May, 1979.

* * *

DOWNS, Robert Bingham 1903-

PERSONAL: Born May 25, 1903, in Lenoir, N.C.; son of John McLeod and Clara (Hartley) Downs; married Elizabeth Crooks, 1929; children: Clara (Mrs. William J. Keller), Roberta (Mrs. Terence A. Andre). **Education:** University of North Carolina, A.B., 1926; Columbia University, B.S., 1927, M.S., 1929. **Home:** 708 West Pennsylvania Ave., Urbana, Ill. 61801. **Office:** University of Illinois Library, Urbana, Ill. 61801.

CAREER: Colby College, Waterville, Me., librarian, 1929-31; University of North Carolina at Chapel Hill, librarian, 1932-38; New York University, New York, N.Y., director of libraries, 1938-43; University of Illinois at Urbana-Champaign, professor of library science and director of library and Library School, 1943-58, dean of library administration and director of Graduate School of Library Science, 1958-71.

1ST STORY of Level 1 printed in FULL format.

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April 3, 1990, Tuesday, Capital Edition

NAME: MARJORY STONEMAN DOUGLAS

SECTION: STYLE; PAGE C11

LENGTH: 1142 words

HEADLINE: The Everglades' Old Friend;
Pioneer Environmentalist, Writer Nears 100

SERIES: Occasional

BYLINE: Los Angeles Times

DATELINE: MIAMI

BODY:

Water drips from the weathered roof of her cottage in Coconut Grove as Marjory Stoneman Douglas eases into her favorite chair. Here, in this high-ceilinged great room, she has lived and worked for the past 64 years.

"Is that rain?" she asks. "Oh, wonderful. We need the rain."

Rainfall and water have been on Douglas's mind a lot lately. Drought still grips South Florida, and for a woman who has served as the state's environmental conscience since writing her classic book on the Everglades more than four decades ago, the situation appears critical.

Nesting cycles of alligators and wading birds have been disrupted, Lake Okeechobee is choked with pollution and water restrictions are in effect for much of Florida's southeast coast.

And water is not all Douglas has to think about. She is overdue on a book she has been struggling to finish, there is a mountain of correspondence to answer and, her two secretaries tell her, invitations for everything from lunch at a local grill to accepting an award from the Garden Clubs of America in New York continue to pour in.

In the past six months, she has traveled to San Francisco to receive an award from the Sierra Club and to Princeton University to speak to the student government. She receives visitors regularly, dines out often, and along with writing a book -- her eighth -- on 19th-century English writer W.H. Hudson, she is also brushing up on her French and amending her autobiography.

"I realized there were some things I forgot," she explains.

Now here comes her birthday, and it seems as though Florida has set aside the entire month of April to mark the occasion.

Among an array of events scheduled are a \$ 100-a-plate, black-tie dinner, several luncheons, a reception in honor of the publication of "Nine Florida Stories," a collection of her early magazine work, a beach party, a gathering

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of friends at a nature center that bears her name, and a motorcade and parade with Florida Gov. Bob Martinez.

And why not? She will be 100 years old on Saturday, and, as Douglas says matter-of-factly, "It isn't everybody who can have a 100th birthday, so they'll probably make a fuss over this."

An early suffragette, a feminist before the word was used, Marjory Stoneman Douglas was 57 years old when she published her first book and gained renown as an environmentalist.

The title, "The Everglades: River of Grass," forever changed the way people thought of the vast wetland that spans the southern end of the Florida peninsula.

Long considered a swampy impediment to progress, the Everglades that Douglas discovered was a slow-moving river -- a sheet of fresh water six inches deep and 50 miles wide -- that recharged underground water reserves on its 120-mile path from Lake Okeechobee to Florida Bay.

Combining the bloody history of the Everglades with lyrical descriptions of its unique wildlife, she was the first to explain how the Everglades prevents South Florida from turning into desert and has made life possible for the 4 million people who now live around its edges.

The Everglades became a national park the same year Douglas's book was published. She has been its chief defender since then, often venturing out, in her trademark dark glasses and wide-brimmed floppy hat, to confront hostile groups of developers, farmers and hunters with designs on her territory.

Marjory Stoneman was born in Minnesota in 1890, during the administration of Benjamin Harrison, 13 years before the Wright brothers flew, when what is now the city of Miami was little more than an Army fort and an Indian trading post on the river bank.

Today, when Marjory Douglas talks about her service in the Navy during the war, she means World War I. When she recalls her long friendship with Mr. Bryan, she means William Jennings Bryan, who died in 1925.

Her father, Frank Stoneman, was a man from what she calls a Quaker-abolitionist background; her mother, Lillian, was of French and English stock, raised in Massachusetts. The family moved to Providence, R.I., when Marjory was small. Soon after that, her parents split up.

Marjory, an only child, and her mother then settled in Taunton, Mass., Lillian Stoneman's hometown. Always interested in writing, Marjory studied Latin and wrote fiction at Taunton High School, then went on to take a degree in English composition from Wellesley College, class of 1912.

After college and the death of her mother, Marjory Stoneman was working as a \$ 20-a-week sales clerk in a Newark department store when she met Kenneth Douglas, about 30 years her senior, the church editor of the Newark Evening News.

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In her autobiography, "Voice of the River," she calls Douglas the first man who had ever paid attention to her. They met at the library one day and were married three months later.

"On my part, it wasn't love exactly," she wrote in her autobiography. "It was sheer delight. I didn't know Mr. Douglas well enough to have loved him."

But the marriage didn't last very long. Within months of the honeymoon, he was arrested for passing a bad check and sent to jail. Although the couple got together again briefly after his release, the union was doomed and Marjory Douglas soon headed for a Florida divorce.

Through the 1920s and 1930s, in the heyday of American magazines, Douglas made a comfortable living selling fiction, at prices of up to \$ 1,200 a story, to the Saturday Evening Post, Ladies' Home Journal and others.

At the same time, she enjoyed an active social life that reflected the boom years in Miami. She cultivated a wide circle of friends, became a regular at tea dances on Miami Beach and began to develop an appreciation for Florida's flora and fauna. In the 1920s, she even served on a committee dedicated to winning national park status for the Everglades.

But it was not until the early 1940s, when Rinehart & Co. asked her to do a book for its "Rivers of America" series, that she discovered the Everglades' true nature.

"They wanted a book on the Miami River," Douglas recalls. "But I said, 'Oh, you can't do a book on that river -- it's too short.' But when a publisher comes into your house wanting a book, you don't let him go quickly. So I said, 'What if the Miami River is part of a system of rivers, including the Everglades?' And he said, 'Okay, write a book about the Everglades.' "

"There are no other Everglades in the world," begins Douglas's graceful, prophetic work, which became a surprise bestseller in 1947 and still sells about 10,000 copies a year in paperback alone.

She went on to write five other nonfiction books, including works on hurricanes and South Florida history, and one novel, called "Road to the Sun," which was published in 1952 and, in the author's assessment, deservedly forgotten. "It wasn't very good," she admits. "After that, my publisher told me to stick to nonfiction."

TYPE: NATIONAL NEWS

SUBJECT: WRITERS

ORGANIZATION: EVERGLADES

NAMED-PERSONS: MARJORY STONEMAN DOUGLAS

3RD STORY of Level 1 printed in FULL format.

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April 8, 1990, Sunday, Late Edition - Final

SECTION: Section 1; Part 1, Page 20, Column 4; National Desk

LENGTH: 842 words

HEADLINE: Everglades Sentinel on Watch at 100

BYLINE: By JAMES LEMOYNE, Special to The New York Times

DATELINE: MIAMI, April 7

BODY:

She lives in a region that has often symbolized glitz and the American dream of endless growth. But on her 100th birthday today, Marjory Stoneman Douglas is more than ever a living testament to a different ethic.

As one of the nation's best-known and one of its oldest living environmentalists, Mrs. Douglas is spryly celebrating the rare completion of an unbowed century of life.

If that weren't bounty enough, she is enjoying the even rarer experience of being an environmental prophet who has lived to see her prophecy proved true and acted upon.

Mrs. Douglas has guaranteed her place as a leading naturalist by spending most of her life fighting to preserve the Everglades, the vast, slow-moving stream of water and saw grass that covers much of the final 100 miles of South Florida, providing a home to some of the most exotic and beautiful animals in North America.

Just Common Sense

She herself seems utterly unimpressed with her achievement, treating it as an act of plain common sense.

'Eighty percent of our rainfall depends on evaporation from the Everglades,' Mrs. Douglas said in an interview at the English-style cottage she built on a leafy street here in 1926. 'If you don't have rain and water, South Florida will become a desert - it's as simple as that.'

But government officials, local citizens and environmentalists are far more generous in their assessment of Mrs. Douglas. They applaud her for her early understanding that the survival of the Everglades was the precondition to the survival of much of the rest of South Florida.

'The Everglades wouldn't be there for us to try and continue to save if not for her work through the years,' said Roderick J. Jude, an official of the Florida chapter of the Sierra Club.

Fired the First Shot

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That recognition has prompted local officials to name a new high school for Mrs. Douglas and to christen a new nature center, on Key Biscayne in Miami, after her in a celebration today commemorating her 100th birthday.

It was not always so easy for her to get her views across.

Forty-three years ago, Mrs. Douglas fired the first shot, more like a cannon blast, in what became a near- ceaseless campaign to persuade Florida to change the way it thinks about itself. In so doing, she used arguments that have had impact across the country.

At a time when Floridians commonly acted as if their state was a boundless font of natural riches, Mrs. Douglas wrote a 1947 book, 'The Everglades: River of Grass,' that argued exactly the opposite.

'There are no other Everglades in the world,' her book began, going on to tell in clean language why the Everglades is an especially fragile vessel of life threatened by drainage canals, commercial farming and suburbs. That is almost common wisdom today, but four decades ago it was an astonishingly original and independent insight.

Right, but Not Popular

It was not, however, a popular message. State officials saw unfettered development as a boon to economic growth. Big farmers wanted more swamp drained. The Army Corps of Engineers went to work cutting canals that in effect choked the natural wetland of its one utterly essential requirement: water.

It took an uncommon eye to gaze on a vast swamp filled mainly with mosquitoes, alligators and mud and see it as the key for creating, filtering and retaining most of the fresh water available on the thin limestone shelf that separates South Florida from the sea.

But that is exactly what Mrs. Douglas saw. She used a potent pen to share that vision and also formed Friends of the Everglades.

After decades of effort, the central core of the once extensive Everglades today is preserved as a national park. The Government has announced plans to buy more land from private owners and to restore some original streams to permit the Everglades to gradually regain more of its function as the filtration system for the region.

Life Like No Other

The entire 4,000-square-mile swamp is a slowly moving river, carrying a sheet of water from Lake Okeechobee to the Gulf of Mexico. In the islands and wet byways along the way live ibises, roseate spoonbills, wood storks, manatees, the threatened Florida panther and saltwater crocodile, as well as hundreds of other animals, fish and plants.

There is particular concern for the Everglades this year, during one of the worst droughts ever recorded. Wading birds are not nesting because they lack food and water. A winter freeze killed thousands of fish, as well as several manatees.

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But if the river of grass has anything like the staying power of Mrs. Douglas, its future may be more secure than some fear. The author of several books, she is now at work on a biography of the Anglo-American naturalist W. H. Hudson, the author of "Green Mansions."

Though her eyes are poor, she prefers to stand up and walk on her own as she steps out to her sunlit porch. Asked if she is hopeful for the Everglades' survival, she answers: "I am neither an optimist nor a pessimist. I say it's got to be done."

GRAPHIC: Photo: Marjory Stoneman Douglas, one of the nation's best-known environmentalists, has spent the better part of a century fighting to preserve the Everglades. She celebrated her 100th birthday yesterday. (The New York Times/Susan Greenwood)

SUBJECT: Terms not available

6TH STORY of Level 1 printed in FULL format.

Copyright (c) 1990 The Times Mirror Company;
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March 20, 1990, Tuesday, Home Edition

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

LENGTH: 2448 words

HEADLINE: CRUSADER FOR A CENTURY;
AS HER 100TH BIRTHDAY APPROACHES, OUTSPOKEN WRITER AND CONSERVATIONIST MARJORY
STONEMANDOUGLAS STILL DEVOTES HER ENERGIES TO WORKING ON BEHALF OF THE
ENVIRONMENT.

BYLINE: By MIKE CLARY, SPECIAL TO THE TIMES

DATeline: MIAMI

BODY:

Water drips from the weathered roof of her cottage in Coconut Grove as Marjory Stoneman Douglas eases into her favorite chair. Here, in this high-ceilinged great room, she has lived and worked for the last 64 years.

"Is that rain?" she asks. "Oh, wonderful. We need the rain."

Rainfall and water have been on Douglas' mind a lot lately. Drought still grips South Florida, and for a woman who has served as the state's environmental conscience since writing the classic "The Everglades: River of Grass" more than four decades ago, the situation appears critical.

Nesting cycles of alligators and wading birds have been disrupted, Lake Okeechobee is choked with pollution and water restrictions are in effect for much of Florida's southeast coast.

And water is not all Douglas has to think about. She's overdue on a book she's been struggling to finish, there's a mountain of correspondence to answer and, her two secretaries tell her, invitations for everything from lunch at a local grill to accepting an award from the Garden Clubs of America in New York continue to pour in.

Now here comes her birthday, and it seems as though Florida has set aside the entire month of April to mark the occasion.

Among an array of events scheduled are a \$100-a-plate black-tie dinner, several luncheons, a reception in honor of the publication of "Nine Florida Stories," a collection of her early magazine work, a beach party, a gathering of friends at a nature center that bears her name, and a motorcade and parade with Gov. Bob Martinez.

And why not? She'll be 100 years old on April 7, and, as Douglas says matter-of-factly, "It isn't everybody who can have a 100th birthday, so they'll probably make a fuss over this."

But what does she make of being 100 years old? She tugs a shawl around her shoulders, straightens the print dress that falls just below her knees, then

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looks up at her visitor through thick glasses that magnify her bright blue eyes and allow her but a shadowy view of the world around her.

Though nearly blind, her vision remains clear.

"I think it's crazy. To be 100 years old -- isn't that silly," she says. "It sounds awfully silly to me."

While silly is a word Douglas might apply to her age, it is not a word ever used to describe her or the determined swath she cut through the 20th Century.

An early suffragette, a feminist before the word was used, the very essence of an outspoken, modern woman, Marjory Stoneman Douglas was 57 years old when she published her first book and gained renown as an environmentalist.

The felicitous title, "The Everglades: River of Grass," forever changed the way people thought of the vast wetland that spans the southern end of the Florida peninsula.

Long considered a swampy impediment to progress, the Everglades that Douglas discovered was a slow-moving river -- a sheet of fresh water 6 inches deep and 50 miles wide -- that recharged underground water reserves on its 120-mile path from Lake Okeechobee to Florida Bay.

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The Everglades became a national park the same year Douglas's book was published. She has been its chief defender since then, often venturing out, in her trademark dark glasses and wide-brimmed floppy hat, to confront hostile groups of developers, farmers and hunters with designs on her territory.

"She takes no guff from anyone," says Joe Podgor, director of Friends of the Everglades, the lobbying group Douglas started in 1970. "She leads by living a life that is honorable, intelligent and enjoyable. She has served as an inspiration for others, and now she moves people just with her presence alone."

Still nimble of mind and fiercely independent, Douglas lives alone, as she has since 1926, with only a changing coterie of cats. From watching cats, she says, she learned to relax.

"Relaxation is the key to a long life," she says with practiced authority. "Women, especially, are called upon now to do a great many more things than they used to, and they can't do it on a tense muscle. I'm a very ambitious woman, but I can't do everything, and that's a conflict. So I've had to relax to conserve energy. And energy is like money in the bank."

Despite being nearly blind and dependent on a hearing aid, Douglas continues to spend her energy reserves freely.

In the last six months, she has traveled to San Francisco to receive an award from the Sierra Club and to Princeton University to speak to the student

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government. She receives visitors regularly, dines out often, and along with writing a book -- her eighth -- on 19th-Century English writer W. H. Hudson, she is also brushing up on her French and amending her autobiography.

"I realized there were some things I forgot," she explains.

On the eve the centenary celebration, Douglas professes to be bemused by the hoopla planned for April. But those close to her know how she relishes the sociable times just ahead.

"Really, all the attention pleases her very much," says Kitty Harwood, a friend of 30 years. "Her mind and actions are very clear. She lives every day, she's interested in almost everything, and she likes to do her own thing. But she tries to do too much. I scold her about that." Harwood, also a writer, is 92.

Marjory Stoneman was born in Minnesota in 1890, during the administration of Benjamin Harrison, 13 years before the Wright brothers flew, when what is now the city of Miami was little more than an Army fort and an Indian trading post on the river bank.

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"On my part, it wasn't love exactly," she wrote in her autobiography. "It was sheer delight. I didn't know Mr. Douglas well enough to have loved him."

They honeymooned in New York City, where the inexperienced Mrs. Douglas was introduced to sex. "I thought sex was a little crazy, really," she wrote. "It almost made me laugh. My husband had excellent manners in bed. He was kind and instructive and the whole thing was very successful."

But the marriage didn't last very long. Within months of the honeymoon, he was arrested for passing a bad check and sent to jail. Although the couple got together again briefly after his release, the union was doomed and Mrs.

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Douglas soon headed for a Florida divorce and a meeting with her father, whom she had not seen for 15 years.

As for sex, Douglas now says, "I'm glad I had the experience, but sex is really more trouble than it's worth. If you don't have sex, you have all that energy to put into something else, such as writing books."

So that was it for sex and marriage. Douglas, who says she has been celibate since 1914, has never lacked for energy.

In Miami, she found her father, a lawyer, running a newspaper called the Miami Herald, which he and a partner founded in 1910. When the society editor quit soon after Marjory landed in town, her father offered her the job. She wrote a column for several years, went to Paris with the Red Cross during the war and returned home in 1920 to become engaged to a man she calls Andy.

That romance didn't work out either, and eventually Andy left. "I wasn't the marrying kind," she says. "I never wanted children. Oh, I liked children, all right, I just never wanted any. I wanted books."

Books she got -- and still has. Books line the walls of her cottage and spill onto the floor, joining a scattered tide of papers, magazines and blue plastic cassette boxes containing the tape-recorded novels she now listens to.

In the leftover spaces are plaques from conservation groups, carved wooden birds, rubber alligators, letters from schoolchildren, the talking clock and on a table, her floppy hat, in which she has been pictured countless times, sitting high atop an airboat skimming across the saw grass in the Everglades, just 20 miles west of town.

It is here in her double-walled, stucco home, which she designed to be air-conditioned only by the Florida breeze, that she began her second career as a free-lance writer.

She resigned from the Miami Herald because of what she calls "nervous fatigue" brought on by the pressures of writing a column, the breakup with Andy and disagreements with her father's partner, the paper's publisher.

Through the 1920s and 1930s, in the heyday of American magazines, Douglas made a comfortable living selling fiction, at prices of up to \$1,200 a story, to The Saturday Evening Post, Ladies' Home Journal and others.

At the same time, she enjoyed an active social life that reflected the boom years in Miami. She cultivated a wide circle of friends, became a regular at tea dances on Miami Beach and began to develop an appreciation for Florida's flora and fauna. In the 1920s, she even served on a committee dedicated to winning national park status for the Everglades.

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She went on to write five other nonfiction books, including works on hurricanes and South Florida history, and one novel, called "Road to the Sun," which was published in 1952 and, in the author's assessment, deservedly forgotten. "It wasn't very good," she admits. "After that, my publisher told me to stick to nonfiction."

Ever since a serious kidney infection kept her bedridden for several months in 1987, Douglas tires easily. But her days remain full. Four afternoons a week, secretaries come in to help with her correspondence and household tasks. In the evening, an editor friend arrives to work with her on the Hudson book.

She rarely cooks and seems to subsist on a diet of skimmed milk and unsalted peanuts, along with meals brought in by friends. She is often taken to lunch and dinner, too, by friends who drive. She has never owned nor driven a car.

She still grants a generous amount of time to journalists from all over the world who come to see her for magazine profiles or nature documentaries; every few months, it seems, she agrees to be driven to the Everglades to pose for one more picture, in an airboat, or chatting with a group of Miccosukee Indians.

Ironically, picture requests probably account for most of the time she has actually spent in the Everglades. "I hardly ever go to the Everglades," she has written. "It's too buggy, too wet, too generally inhospitable. . . . I know it's out there, and I know its importance. I suppose you could say the Everglades and I have the kind of friendship that doesn't depend on constant physical contact."

Nonetheless, Douglas and the Everglades are inextricably linked.

"Voice of the River," her autobiography with John Rothchild, has been optioned for a movie to CPC Productions of Los Angeles. "I see it as a 'Mr. Smith Goes to Washington' type of picture," says Peggy Chane. "She shows that a single person can make a difference."

For the last quarter century or so, Douglas has followed a path of moderation.

"If you're in your 90s and you're still doing something overindulgent or stupid, you'd better stop it," she wrote in her autobiography. "If you haven't got the will power to stop it in your 90s, maybe you'd have been better off to have died in your 80s."

Occasionally, she confesses, she overindulges in ice cream. She also has a Scotch and soda every afternoon at 5, but that, she asserts, is in no way indulgent.

"My uncle was a very fine doctor, and he told my father when he was growing old that one drink a day is very good for you," she says.

(c) 1990 Los Angeles Times, March 20, 1990

Unlike many people who grow old, Douglas has spent little time wondering about how many years she may have left, but she adds, "I have a feeling I won't live beyond 107. Why? I don't know. It's just one of those numbers."

As for what may be beyond, she says: "Oh, I don't think there is any afterlife. I don't believe there's a soul. In other words, I don't believe in God. I don't think I'm an atheist; I think I'm an agnostic. That is, I just don't know."

"I believe that life should be lived so vividly and so intensely that thoughts of another life, or of a longer life, are not necessary."

But is she happy? she is asked.

"Happy? Yes, I am. I think some people today are almost afraid of being happy. You know, they may be trying to avoid the attention of the gods. But I don't know why I wouldn't be happy. I am living the way I want to. I have enough money to manage nicely. I have many friends. Life is interesting, very interesting indeed."

A READER'S GUIDE

"The Everglades: River of Grass" is available in hardcover from Pineapple Press Inc., Sarasota, Fla., and in paperback from Mockingbird Books Inc., St. Simons Island, Ga. "Voice of the River" is from Pineapple Press Inc. "Nine Florida Stories" is from University of North Florida Press, Gainesville, Fla.

GRAPHIC: Photo, Marjory Stoneman Douglas says her relationship with the Everglades, which she helped save but rarely visits, "doesn't depend on constant physical contact." JOE SKIPPER

TYPE:

Infobox; Profile

SUBJECT:

CAREERS; AGED; WRITERS; BOOKS; FLORIDA; DOUGLAS, MARJORY STONEMAN; ENVIRONMENTALISTS; LIFESTYLES; WOMEN'S RIGHTS; CENTENARIANS

16TH STORY of Level 1 printed in FULL format.

The Associated Press

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June 26, 1989, Monday, BC cycle

ADVANCED-DATE: June 29, 1989, Thursday, BC cycle

SECTION: Domestic News

LENGTH: 763 words

HEADLINE: Marjory Stoneman Douglas, 99, Keeps Watch On Everglades

BYLINE: By BRIAN MURPHY, Associated Press Writer

DATELINE: MIAMI

KEYWORD: PRI-- Everglades Matriarch

BODY:

Marjory Stoneman Douglas stands watch over the Everglades with the temperament of the ancient sawgrass that dominates the wetland.

She can be smooth and genteel, hands folded in her lap and voice hinting at the refinement of her New England upbringing more than three generations ago.

Yet, like the sawgrass, she cuts for the bone when rubbed the wrong way.

"It's not a question of if we can save the Everglades. We must," said Douglas, 99. "There is no choice to consider. Without the Everglades, much of Florida is lost, too."

Water is the gift of the Everglades, a soggy plain that ends a 300-mile water system running down the center of the Florida peninsula. This slow-moving "River of Grass" - part of the title of Douglas' 1947 book - starts a process that brings rain to the populated coast during the six-month wet season.

"Whether you're a developer or an environmentalist, the message is still the same," Douglas said. "If the Everglades go, then South Florida becomes a desert."

The greatest threat isn't pollution, but the draining of land to accommodate the boom in one of the fastest growing states. "I'd say about 80 percent of the Everglades are unspoiled. But what I'm most worried about is man's ignorance of the importance of the Everglades. The people coming to Florida know nothing about the Everglades. That is our greatest peril."

Age has clouded Douglas' sight. But her vision is reaching new horizons.

Recent attention to the Everglades has brought renewed attention to her crusade. In January, she and five other women were named Ms. magazine's women of the 1/2ear; she was ABC News' person of the week Jan. 13, and was on the NBC

The Associated Press, June 26, 1989

"Today" show in February. In May, she became an honorary vice president of the national Sierra Club, the highest award the organization gives.

But she was conspicuously absent from a three-day conference in January on the Everglades, which featured more than 200 experts and officials. She prefers to surrender the high-profile events to the Friends of the Everglades, a group she founded in the 1960s. She'd rather greet visitors in the stucco cottage that she built in 1926 in Coconut Grove.

From her easy chair surrounded by cassette tapes of books, she receives word on the political battles being waged over the Everglades. "Why do people worry about me and my age so much?" said Douglas, who disdains ambiguity. "I get by. Let's concentrate on the real problems."

"She has been to the Everglades what Winston Churchill was to Britain in World War II," said Mike Finley, the park's superintendent. "She has been the leader, the conscience, the rallying point."

Throughout her life, Douglas has kept a distant relationship with the Everglades. Even when her sight was good, she rarely traveled into the grass and cypress interior. Besides, she says, there are too many bugs.

"Every time it rains, we know the Everglades are there," said Douglas, who dons a floppy wide-brimmed hat whenever outdoors. "It's not necessary to be out there to feel its presence."

"I suppose you could say the Everglades and I have the kind of friendship that doesn't depend on constant physical contact," she wrote in "River of Grass," the product of five years' research.

In 1915, Douglas left a domineering husband in New Jersey and boarded a southbound train. Her destination was literally the end of the line. Miami was then a ramshackle railway terminus of 5,000 residents where ice was scarce and dreams of riches in real estate abounded.

It was also home to her father, a lawyer who founded what would become The Miami Herald newspaper with a printing press he collected on a bad debt.

Douglas landed a job as a columnist and reporter, but soon left to sell free-lance magazine articles. In 1943, she began a novel to help overcome an emotional breakdown following her father's death. When a publisher asked for a book on the tiny Miami River, she felt it too insignificant. She persuaded the publisher to consider a treatise on the Everglades water system.

Nearly 50 years later, the book is still in print.

Among her other eight books are "Florida: The Long Frontier" in 1967 and "Alligator Crossing," a children's book. She can no longer use a typewriter, but is determined to dictate a biography of English environmentalist W.H. Hudson, best known for his book "Green Mansions."

Death, in Douglas' view, is the end. She believes in no afterlife for herself or for south Florida if the Everglades perish. "When (the Everglades) are gone, then we are finished. There's not much to consider beyond that."

The Associated Press, June 26, 1989

GRAPHIC: LaserPhoto NY304 planned for June 26

26TH STORY of Level 1 printed in FULL format.

Proprietary to the United Press International 1989

January 5, 1989, Thursday, BC cycle

SECTION: Domestic News

LENGTH: 370 words

HEADLINE: Six cited as 'women of the year'

DATELINE: NEW YORK

KEYWORD:

Women

BODY:

Television star Oprah Winfrey and gun-control activist Sarah Brady were among six women chosen 'Women of the Year' Thursday by Ms. Magazine for 'fighting to make the world more responsive to human needs.'

The magazine also selected Hollywood actress Anne Archer, 98-year-old journalist Marjory Stoneman Douglas, social activist 'Sweet Alice' Harris and AIDS prevention crusader Yolanda Serrano.

The magazine said the honorees 'are part of an ever-growing circle of women from all over the planet who are working, each in her own way, to make this world more responsive to human needs.'

Sarah Brady was honored for 'taking up the cudgels against the powerful gun lobby.' She took up the cause of gun control after her husband, James Brady, was shot along with President Reagan in a 1981 attempt on the president's life. James Brady was Reagan's press secretary.

The magazine recognized talk show host Winfrey 'for showing women that we can climb as high as we want to go and inspiring us to take control of our resources and make them work for us and for a better world.'

Serrano, who runs a New York City program that educates drug abusers about the threat of AIDS, is 'forcing us to recognize the forgotten victims of this fatal disease.'

Archer, who appeared in the movie 'Fatal Attraction,' was honored for her work in support of Planned Parenthood. The magazine cited Archer's 'courageous public pro-choice advocacy at a time when the fight to control our bodies is becoming bitter and violent.'

Douglas, a magazine and short story writer who authored, 'Everglades: River of Grass,' was honored for 'her 60-year fight to save the Everglades,' which the magazine said 'is a testament to the tenacious energy older women offer today's world.'

Harris, the head of Parents of Watts in Los Angeles, was cited for 'giving children of Watts reason to hope and means to achieve.' Watts is an impoverished, crime-infested area of the city.

Proprietary to the United Press International, January 5, 1989

The magazine said that on a budget of \$80,000, 'P.O.W. sponsors a range of programs that include help for homeless people; emergency food aid; voter registration; health seminars; and various projects to supplement young people's education.'

JORDAN, BARBARA C.

Professor, former government official. **PERSONAL:** Born Feb 21, 1936, Houston, TX. **EDUCATION:** Boston U, LIB 1959; TX So U, BA Pol Sci & Hist 1956; honorary doctorate degrees, 27 including Harvard, Princeton, Notre Dame, Brandeis, William and Mary, Wake Forest and Tuskegee Inst. **CAREER:** Private Legal Practice Houston; admin asst to County Judge of Harris Co 1960-66; TX Senate, 1966-72; US House of Reps; Congresswoman from 18th Dist of TX 1972-78; Lyndon B Johnson School of Public Affairs Univ of TX at Austin, professorship 1979-82; holder of Lyndon B Johnson Centennial Chair in Natl Policy 1982-. **ORGANIZATIONS:** Amer Bar Assoc; Fellow of Am Bar Foundaton; St Bar of TX; MA Bar; Dist of Columbia Bar; publications, Barbara Jordan a Self-Portrait (with Shelby Hearon, Doubleday 1979), "Individual Rights, Social Responsibility" Rights & Responsibilities (Nov 1978 pp 9-17), The Great Society-A Twenty Year Critique (edited with Elspeth Rostow 1986); mem bd of dir Mead Corp; mem bd of dir TX Commerce Bancshares Inc; Trilaterla Commission, advisory bd; bd of dir Public Broadcasting Sys; mem of Pres Adv Bd on Ambassadorial Appointments 1979-81; hearings officer for Natl Inst of Educ Hearings on Minimum Testing; People for the Amer Way, founder & bd of trustees; Henry J Kaiser Family Found, bd of trustees; mem, House Comm on the Judiciary, House Comm on Government Operations, Steering & Policy Comm of Dem Caucus. **HONORS/ACHIEVEMENTS:** Recipient of Eleanor Roosevelt Humanities Awd St of Israel Bonds 1984; voted "Best Living Orator" by Intl Platform Asso 1984; elected to TX Womens Hall of Fame Public Serv Category 1984; selected by World Almanac 1984 as "One of 25 Most Influential Women in Am" for 10th Cnscvt yr; hosted TV series on PBS "Crisis to Crisis with Barbara Jordan" 1982; selected by editors of Ladies Home Journal as among the "100 Most Influential Women in Am"; selected as 1st choice in poll conducted by Redbook Magazine on "Women Who Could Be Appointed to Supreme Ct" 1979; presented Keynote Address at Natl Conv 1976; selected by Time Magazine as one of 10 Women of Yr 1976; appointed by Secretary-General of the UN to serve on an 11 mem panel to conduct hearings on the role of transnat'l corps in South Africa & Namibia 1985; various major legislative achievements enacted into law. **BUSINESS ADDRESS:** Professor, LBJ School of Publ, University of TX at Austin, Drawer Y, University Station, Austin, TX 78713.

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dential conversations had been recorded, Cox obtained a subpoena for nine tapes relevant to Watergate. Refusing to comply with the command of the courts, Nixon on October 19, 1973 instead offered "summaries" of the tapes in question, to be verified by Senator John C. Stennis of Mississippi. When Cox rejected Nixon's "compromise" and insisted on pressing for the tapes through the courts, the notorious "Saturday night massacre" occurred, on October 20, 1973. On that occasion Attorney General Richardson and Deputy Attorney General William D. Ruckelshaus resigned rather than obey the President's order to fire Cox. The firing was then done by Acting Attorney General Robert H. Bork and the office of special prosecutor was abolished.

But public indignation over the "massacre" forced Nixon to revive the office of special prosecutor, to give assurances that the new prosecutor would not be dismissed without consultation with the leaders of both parties in the House and Senate, and to modify his defiance of the courts in the matter of the tapes. After Jaworski took over as special prosecutor, the President surrendered seven of the nine tapes Cox had asked for. According to the White House, two others were "nonexistent" and the key section of a third tape had been erased "accidentally." Not content with that explanation or with the release of edited transcripts of White House conversations in the spring of 1974, Jaworski obtained a subpoena for sixty-four tapes. While trying to quash the subpoena, the White House resorted to various other maneuvers to evade full compliance with the law.

Jaworski's job basically was to collect evidence, present it to the Watergate grand juries, and direct the prosecution in any resulting trials. The two major Watergate cases were the cover-up case, in which Jaworski tried to prove that H. R. Haldeman, former White House chief of staff, and six other defendants conspired to obstruct justice, and the indictment of the "plumbers" for conspiracy. Under Jaworski, the special prosecutor's inquiry into illegal campaign donations broadened into an investigation of federal officials who may have done favors for major contributors. As Anthony Ripley wrote in the *New York Times* (May 1, 1974), "Few observers ever thought the job of Watergate special prosecutor would be quick and tidy. . . . Now, eleven months after the job was created . . . there seems no end in sight for the sprawling, shifting series of court actions and investigations."

Calling Jaworski "a pragmatic and informal man with a prosecutor's instinct for the kill," a writer for *Time* (March 11, 1974) said: "Quietly, efficiently, going his own way, Jaworski has turned out to be nobody's man but his own, determined that justice be done. . . . From the White House point of view, he is no improvement on Cox. He is often even more tenacious and less tolerant of anything that stands in his way." He was, however, as the *Time* writer took pains to point out, sensitive to the legal, political, and moral consequences of every decision he

arrived at, and he was "scrupulously open-minded." Jaworski's resignation as special prosecutor became effective on October 25, 1974. According to Jaworski, most of his work as special prosecutor was complete at the time of his resignation.

Well-tailored Leon Jaworski is five feet eleven inches tall and speaks with a drawl. "The Colonel," as friends call him, is a hard worker who demands hard work from those under him. Linda Charlton of the *New York Times* (February 25, 1970) described him as "a benign, blue-eyed picture of a man content with himself." According to a report in *Newsweek* (March 11, 1974), "He is not universally admired in Houston—but to friends he's best known for warmth, unfailing courtesy, and an iron will. 'He's a real, soft-spoken, gentle, tough s.o.b.,' says one old friend."

Married in 1931 to the former Jeannette Adam, Jaworski has three children and five grandchildren. His home in Wimberly, Texas is a 400-acre ranch. In Washington he lives in a hotel. Before resigning from his law firm and severing his corporate connections he was earning \$250,000 a year. As special prosecutor he makes \$38,000. In 1961-62 Jaworski served as president of the American College of Trial Lawyers, and in 1965 he was appointed to the Permanent International Court of Arbitration in the Hague.

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Washington Post A p6 Ag 30 '64 por; A
p1+ N 1 '73
Who's Who in America, 1972-73

JORDAN, BARBARA (CHARLINE) ✓

Feb. 21, 1936- United States Representative from Texas; lawyer
Address: b. Room 1725, Longworth Office Building, Washington, D.C. 20515

When, in 1972, Barbara Jordan was elected to the House of Representatives by the voters of the Eighteenth Congressional District in Texas, she became the first black Congresswoman to come from the Deep South. Before that, Miss Jordan had been an articulate and assertive member of the Texas state senate since 1966. She first attracted national attention when President Lyndon B. Johnson, ignoring more prominent civil rights leaders, invited her to the White House for a private preview of his 1967 civil rights message. Impressed by her social reform legislation, Johnson praised the young lawmaker as "the epitome of the new politics" in the United States. "She proved that black is beautiful before we knew what it meant," the President continued, as quoted in *The Ebony Success Library*. "She is involved in a governmental system of all the people, all the races, all economic groups."

As a member of the House Judiciary Committee, Miss Jordan was one of thirty-eight Congress-



BARBARA JORDAN

men charged with the task of examining and evaluating the evidence bearing on the possible impeachment of President Richard M. Nixon. The freshman legislator, whom CBS News correspondent Bruce Morton once called "the best mind on the committee," subscribed to a broad definition of impeachable offenses that included "neglect of duty" and "subversion of the system of government."

Miss Jordan outlined her position on the January 22, 1974 edition of *Bill Moyers' Journal*, a public affairs program produced by the Educational Broadcasting Corporation. The task of the Judiciary Committee, in her opinion, was to determine whether or not probable cause existed to support articles of impeachment against the President. She viewed the Watergate affair as a "cleansing experience" for the political process. On November 5, 1974 Miss Jordan was reelected to the House for a second term.

Barbara Charline Jordan was born on February 21, 1936 in Houston, Texas, the youngest of the three daughters of Benjamin M. and Arlyne Jordan. Her two older sisters, Mrs. Bennie Creswell and Mrs. Rose Mary McGowan, teach music in Houston. Benjamin Jordan, a Baptist minister, supplemented his income by working as a warehouse clerk. "We were poor," Barbara Jordan told Molly Ivins in an interview for the *Washington Post* (October 22, 1972), "but so was everyone around us, so we did not notice it. We were never hungry and we always had a place to stay." She attended Houston public schools. Her father, a strict disciplinarian, reprimanded Barbara whenever she deviated from her straight "A" average, and she set equally high standards for herself. "I always wanted to be something unusual," she told Molly Ivins. "I never wanted to be run-of-the-mill. For a while I thought about becoming a pharmacist, but then I thought, whoever heard of an outstanding pharmacist?" After hearing an address by Edith Sampson, a black lawyer from Chicago, at the

Phyllis Wheatley High School "Career Day" assembly, Barbara Jordan decided to become a lawyer.

When Barbara Jordan graduated from Phyllis Wheatley High School in 1952, she was ranked in the top 5 percent of her class. She enrolled at Texas Southern University, an all-black college in Houston, where she majored in political science and history and ran unsuccessfully for president of the freshman class. A spellbinding orator, she led the debating team of Texas Southern to a series of championships. In 1956 she obtained her B.A. degree, *magna cum laude*. She earned an LL.B. degree at Boston University in 1959 and later that year was admitted to the bar in both Massachusetts and Texas.

Returning to Houston, Miss Jordan moved in with her parents and began to practise general civil law, with the dining room table as her desk. Three years later, she managed to scrape enough money together to open an office of her own. In addition to engaging in private practice, she worked as an administrative assistant to a county judge in Harris County, Texas. Convinced of the effectiveness of legitimate political change, she became active in the county's Democratic party organization. "All blacks are militants in their guts," she has explained, as quoted in *Time* (May 22, 1972), "but militancy is expressed in different ways." During the 1960 Presidential campaign, she directed Houston's first black "one person-per-block" precinct drive to drum up support for Democratic nominee John F. Kennedy and his running mate, Lyndon B. Johnson.

Barbara Jordan first ran for public office in 1962. In a losing bid for a seat in the Texas House of Representatives, she gathered a respectable 46,000 votes and, undaunted, ran for the same seat in 1964. "I figured anybody who could get 46,000 people to vote for them for any office should keep on trying," she explained to Louie Robinson in an interview for *Ebony* magazine (October 1972). Defeated for the second time, she turned her attention to the Texas senate and in 1966 defeated former state representative J. C. Whitfield, a white liberal, to become the first black woman elected to the state senate. "I didn't play up the fact of being a Negro or a woman," she has said of her first political victory. "It feels good to know that people recognize a qualified candidate when they see one." She ran unopposed in 1968 and was reelected to a four-year term.

So effective was Miss Jordan as a state legislator that she saw about half of the bills she submitted for consideration enacted into law. Among the legislation credited to her efforts were a law establishing the Texas Fair Employment Practices Commission, an improved workmen's compensation act, and the state's first minimum wage law designed specifically to include workers not covered by federal minimum wage standards — "the really poor people, laundry workers, domestics, [and] farm workers." Angered by the discriminatory hiring practices of the state, she forced the government to include antidiscrimina-

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tion clauses in its business contracts. With her support and advice, the state created a special department of community affairs to deal with the problems of Texas' burgeoning urban areas. To insure the participation of minority groups in the electoral process, she prevented the passage of a restrictive voter registration act.

During her two terms in the state senate, Miss Jordan chaired several committees, including the Labor and Management Relations Committee, and her impressive record on that committee won her considerable political support from organized labor. Miss Jordan was named the outstanding freshman senator during her first year in office and was chosen senate president pro tempore in March 1972. On June 10, 1972, as the state's traditional "governor for a day," she became the first black chief executive in the country. Some political observers belittled her brief gubernatorial term as a "publicity stunt." Unperturbed, she told reporters at a news conference following the official swearing-in ceremony, "Someday, I may want to retain the governor's seat for a longer period of time."

In late 1971 Miss Jordan announced her candidacy for the Democratic nomination to the United States Congress from the newly drawn Eighteenth Congressional District, a populous and ethnically mixed section of Houston. Curtis Graves, a black man and her principal opponent in the hotly contested primary race, accused her of "Uncle Tom-ism" and of "selling out" to the state's political Establishment. Denouncing Miss Jordan as "the best black Congressman money can buy," state representative Graves contended that she had cooperated with other members of the predominantly white redistricting committee to create a Congressional district at the expense of a "safe" black state senate seat. Refusing to be drawn into a bitter personal battle, Miss Jordan concentrated on the issues and on her legislative record in the senate. "I can get things done," she told Thomas A. Johnson in an interview for the *New York Times* (September 26, 1971). "I've pushed a good deal of important legislation through the state senate. I'll run on my record."

With her astonishing 80 percent of the total votes cast in the May 1972 primary contest, Miss Jordan soundly defeated the three male contenders for the nomination. "If I got 80 percent of the votes, lots of white people voted for me," she said shortly after her victory, "and it was because they felt their interest would be included." In the national election on November 7, 1972 she trounced her Republican opponent, Paul M. Merritt, polling more than 85,000 votes for a plurality of 66,000 votes. By comparison, Senator George S. McGovern, the Democratic Presidential nominee, carried the heavily Democratic Eighteenth Congressional District by a plurality of 37,000 votes.

After taking office on January 3, 1973 Representative Jordan surprised some of her colleagues in the Congressional Black Caucus, who considered her an articulate spokesman for civil rights, by announcing that she intended to re-

strict her role to that of lawmaker. "We are legislators, and we ought to remember that this is our role," she explained to Jo Ann Levine. "I think blacks have begun to recognize that our future is in the political process. . . . It is not a very sexy way to proceed in civil rights, but it is now an accepted, legitimate way to achieve gains for black people." For example, following the constitutionally prescribed course, she joined forces with thirty-five like-minded Democrats, including all but one of the black Congressmen, and attempted to block the confirmation of Gerald R. Ford as Vice-President, charging he was weak on civil rights. Unlike many of her black colleagues, she questions the reliance on busing as the answer to the problem of racially segregated schools. Although she supports "the letter and the spirit" of the 1954 Supreme Court decision that held that segregated education was inherently unequal, she believes busing to achieve racial balance in the schools "should be resorted to only where the ends of equal educational opportunity, an education of quality, will result."

On the House floor, Barbara Jordan consistently backed legislation to raise the standard of living of impoverished Americans. She approved, for example, of the continuation of the programs of the Office of Economic Opportunity, the establishment of an independent public corporation to provide free legal services to the poor, and the creation of a powerful Consumer Protection Agency. Miss Jordan voted for an increase in the minimum wage and, with Representative Martha W. Griffiths of Michigan, sponsored a bill to extend Social Security coverage to American housewives. To ease the economic pressures of inflation, she recommended the continuation of the Nixon administration's wage and price controls program. An advocate of nationally coordinated, long-range planning to combat disease, she vigorously supported bills to create federally funded programs for the treatment and prevention of diabetes, cancer, and alcoholism. She also endorsed the creation of a National Institute on Aging and the expansion of a program to guarantee nutritionally balanced meals to elderly citizens.

In other domestic affairs, Miss Jordan backed increased federal aid to cities and recommended direct grants from the Law Enforcement Assistance Administration to metropolitan police departments and the subsidization of the operations of urban mass transit systems. She voted for increased aid to elementary and secondary schools, the continuation of the guaranteed student loan plan, and the extension of the national school lunch program. An environmentalist, she disapproved of the construction of the Alaska oil pipeline because of the potential ecological threat it posed to the Alaskan wilderness, and because of the fuel shortage in the winter of 1973, voted to suspend temporarily auto emission standards except in high pollution areas. Appalled by the huge profit margins reported by some of the major oil companies during the crisis, she approved a rollback on the price of domestic crude oil and called for a limitation on windfall profits.

An outspoken opponent of increasing military expenditures, Miss Jordan voted to reduce the number of United States troops stationed abroad, to impose a ceiling on military aid to South Vietnam, and to override President Nixon's veto of the War Powers Bill limiting Presidential war-making authority. To limit American military involvement in the continuing war in Southeast Asia, she approved of a bill forbidding the Department of Defense to divert money from other military programs to South Vietnam. One of a handful of Congressmen with a 100 percent voting record in the House, she voted with the majority of her party on 88 percent of the issues during her first year in office. The liberal Americans for Democratic Action rated her at 92 percent and the conservative Americans for Constitutional Action at 4 percent.

A handsome, large-boned, imposing woman, Barbara Jordan stands five feet eight inches tall. She never weighs herself. Because of her serious, no-nonsense approach to her profession, she has been described by one journalist as being "as cozy as a pile driver, though considerably more impressive." For recreation, she enjoys playing the guitar and reading. She is especially fond of political biographies, particularly those dealing with Presidents John F. Kennedy and Lyndon B. Johnson. Although she does not discount the possibility of marriage, she prefers to remain single, so that she can dedicate herself exclusively to her engrossing career. "Politics is . . . almost totally consuming," she told Louie Robinson. "A good marriage requires that one attend to it and not treat it as another hobby." In Houston she lives with her mother in a modest home painted a bright pink color.

Despite the added pressures of the impeachment hearings, Miss Jordan remains in close contact with her constituents. While Congress is in session, she returns to her district every other weekend to catch up on local affairs. A "progressive" liberal, she intends to concentrate on the "substantive" issues—"how a person eats and sleeps and lives." "My approach is to respect the humanity of everybody," she said in a recent interview. "Their position on anything is not relevant to the way I can relate to them as a human being. That we have in common."

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KAEL, PAULINE (kāl)

June 19, 1919- Film critic

Address: c/o The New Yorker, 25 W. 43d St., New York 10036

Lively, witty, and irreverent, Pauline Kael has in the past twenty years established herself as the

nation's preeminent exponent of that most twentieth-century of literary genres, motion picture criticism. One of the few of her profession who prefers the term "movie" to "film," she is as quick to ridicule a pretentious art film or a preachy "message" picture as she is to put down a crassly commercial Hollywood screen venture. Miss Kael began writing for film monthlies during the 1950's. After managing two art film houses in Berkeley, California and broadcasting for the Pacifica radio network, she came to national prominence when her first book of collected reviews, *I Lost It at the Movies*, became a best seller in 1965. Since then she has reviewed films for *McCall's*, the *New Republic*, and the *New Yorker*. She has published three more books of collected movie criticism, *Kiss Kiss Bang Bang* (1968), *Going Steady* (1970), and *Deeper Into Movies* (1973), and one long essay on film history, "Raising Kane," in the *Citizen Kane Book* (1971). All of her books have been published by Atlantic-Little Brown in hardcover and by Bantam in paperback.

Pauline Kael was born north of San Francisco in Petaluma, a city in Sonoma County, California on June 19, 1919, the fifth child of Isaac Paul and Judith (Friedman) Kael. She has two sisters—an English teacher and an educator—and two brothers. During the early years of her life she lived on a farm in Sonoma County run by her father, a Polish Jew whom she described in *I Lost It at the Movies* as "adulterous," "a Republican," "generous and kind," and "democratic in the western way that Easterners still don't understand." She later told Nora Ephron in a *New York Post* (May 11, 1966) interview that her father was an agnostic and a moviegoer.

When the Great Depression closed down the family farm, the Kaels moved to San Francisco. There, in 1936, Pauline Kael graduated from Girls High School. As a child she was an omnivorous reader and an avid moviegoer. Among her favorite films were those comedies of the late 1920's in which Bebe Daniels played a carefree, wisecracking flapper; *Million Dollar Legs*, with W. C. Fields; and the Marx Brothers' *Monkey Business* and *Duck Soup*.

Although Miss Kael majored in philosophy at the University of California at Berkeley, she read poetry and fiction extensively, and most of her friends were English majors. After her graduation in 1940, according to Nora Ephron, "there then followed what she lightly and vaguely refers to as a 'checkered story' of bohemian living, mostly in San Francisco, a little in New York, experimental film-making and unsuccessful playwrighting."

Miss Kael published her first movie review in 1953 in the San Francisco little magazine *City Lights*. It was an appraisal of Charles Chaplin's bathetic *Limelight*, which she called "Slimelight." After that her work began to appear in *Sight and Sound*, *Partisan Review*, *Kulchur*, *Film Culture*, and *Moviegoer*, and she started writing regular short reviews for *Film Quarterly*. For several

THE WHITE HOUSE
WASHINGTON

Phil Brady
FYI

91 OCT 21 P5:43

October 17, 1991

MEMORANDUM FOR DAVID F. DEMAREST, JR.

FROM: JOSEPH P. DUGGAN *JPD*
THROUGH: TONY SNOW *TS*
SUBJECT: MEDAL OF FREEDOM FOR W. EDWARDS DEMING

I would like to suggest that the President present the Medal of Freedom to W. Edwards Deming the same week as the Baldrige Awards and the "Quality Workplace" event. Deming richly deserves the honor, and making the award the same week as the other events would accomplish a thematic public affairs hat trick.

To jaded media types, the Baldrige Award after a few years already seems old hat. Honoring Deming during a week of quality awareness would capture the attention and imagination of the general media and especially the business media. Please see the attached Fortune magazine feature. It suggests the lustre may be off the Baldrige Awards, and it calls attention to the high honors Deming has received in Japan but not in his own country.

IS THE BALDRIGE OVERBLOWN?

The award isn't perfect, takes loads of time and money to apply for, and won't solve all of a company's problems. Beware a focus on winning, instead of on quality. ■ *by Jeremy Main*

COULD IT BE that American business has gone overboard in its enthusiasm for the Malcolm Baldrige National Quality Award? Since Congress established the Baldrige in 1987, it has become the business equivalent of the Grand Slam, the Academy Award, and the Pulitzer. Ads trumpet the accomplishments of winners, and any plausible tie to the Baldrige can become the basis of a new career.

No other business prize has ever attained comparable status—or produced comparable results. The award has established a national standard for quality, and hundreds of major corporations use the criteria in its application form as a basic management guide. Says John Grettenberger, general manager of GM's Cadillac division, which won last year: "Competing motivated the organization to a level I didn't think possible." The Baldrige doesn't even cost taxpayers

much: Industry pays most of the expense.

But consider the warts that have emerged since Ronald Reagan bestowed the first Baldrige trophies on a division of Westinghouse, Motorola, and obscure little Globe Metallurgical of Cleveland. Winners haven't necessarily solved their business problems and gone to capitalist heaven. Despite the superior quality of their wares, IBM, Motorola, and Xerox have all seen their profits and share prices hit hard since they won.

Nor is the Baldrige any guarantee that a company's products are superior. Quality professionals were taken aback when Cadillac won. But the award didn't mean that the General Motors division made the best cars. What the judges recognized was that Cadillac had put together a fine quality-management system. They judged the process, not the product.

Applicants have found the Baldrige pro-

cess an ordeal that can eat up management time and cost hundreds of thousands or even millions of dollars. As with any corporate push, bureaucracy can creep in—jobs and procedures that sap productivity and eventually have to be hacked away. Victory itself can be bittersweet: The program requires winners to spread the quality message by telling their story—over and over again.

The very popularity of the Baldrige "spells trouble," says Joshua Hammond, president of the nonprofit American Quality Foundation and, overall, still an admirer of the award. He sees executives mistaking the Baldrige for a cure-all and warns that it "does not address key elements of business success—innovation, financial performance, and long-term planning." Worries David Nadler, head of Delta Consulting Group in New York City and another Bal-

HOW THE WINNERS ARE DOING

YEAR	COMPANY	LOCATION	1990 SALES	PERFORMANCE SINCE WINNING
1988	GLOBE METALLURGICAL Privately held; produces metal alloys	Cleveland	\$100 million (est.)	In a depressed market, Globe has increased market share; operates at 90% of capacity. Big companies more eager to buy from Globe.
	MOTOROLA Produces radio equipment, cellular phones, micro-processors, and other electronic gear	Schaumburg, Illinois	\$11 billion	Earnings per share dropped for the first time in five years in 1990; design glitches led to delay in delivery of critical chips.
	COMMERCIAL NUCLEAR FUEL DIV. Westinghouse Provides fuel rods for nuclear power plants	Pittsburgh	\$350 million (est. for division)	Two other divisions were runners-up for the Baldrige in 1989 and 1990. But corporate earnings are down.
1989	MILLIKEN Privately held; makes auto and apparel fabrics and carpeting	Spartanburg, South Carolina	\$2 billion (est.)	The textile industry has been in a slump, but Milliken kept its sales even, thanks to its grip on niche markets.
	BUSINESS PRODUCTS AND SYSTEMS GROUP Xerox Produces copiers, printers, workstations, and software	Rochester, New York	\$14 billion (for group)	Improved quality has raised its share of the copier market from 8.6% in early 1980s to 16% today. But profits are down and stock remains below 1987 highs.
1990	CADILLAC MOTOR CAR General Motors Makes luxury cars	Detroit	\$8 billion (est. for division)	GM is losing money in a terrible car market, but Cadillac is holding its market share in competition with new Japanese luxury models.
	AS/400 UNIT IBM Makes intermediate computers	Rochester, Minnesota	\$14 billion (est. for unit)	Rochester unit stands out, increasing its market share, while IBM as a whole flounders.
	FEDERAL EXPRESS Ships parcels around the world	Memphis	\$7 billion	Has lost money in new international operations. Profits are down and shares are worth half their 1987 and 1988 highs.
	WALLACE Privately held; distributes pipes, valves, and fittings for oil and chemical companies	Houston	\$90 million	No windfalls, but has lined up more potential customers than in past 40 years; gets respect from CEOs and presidents, instead of having to kowtow to purchasing agents.

drige fan: "With the growing visibility of the Baldrige, there's growing misunderstanding. The goal of winning may displace the goal of achieving real quality."

Before you shoot for a Baldrige, be clear about what it is, what it is not, and how the process works. Competitors must negotiate a nerve-racking obstacle course set up by the Commerce Department's National Institute of Standards and Technology. Following a complicated 42-page set of instructions, they must submit a mass of data about quality controls and processes, leadership, training, personnel policies, and customer relations—all in not more than 75 pages, please. Volunteer examiners grade the applications. Companies that score 750 or more out of a possible 1,000 points usually become finalists and get a visit by a team of examiners. The teams make recommendations to nine judges, all recruited from industry.

Each year the judges can pick two winners in each of three categories: large manufacturers, large service companies, and businesses with not more than 500 full-time employees. A corporate division can apply, but only one per company per year. So far, the judges haven't felt compelled to hand out all the awards they might. Of 203 applicants in the past three years, just nine won: six manufacturers, two small companies, and one service company (Federal Express).

KATHERINE LAMBERT



With the 1992 Seville drawing raves, Cadillac's John Grettenberger has a model to match the medal.

remain "abysmally bureaucratic." He also argues that the Baldrige doesn't take into account a factor consultants call "glow and tingle"—that which makes a customer choose one product over another when their quality is equal.

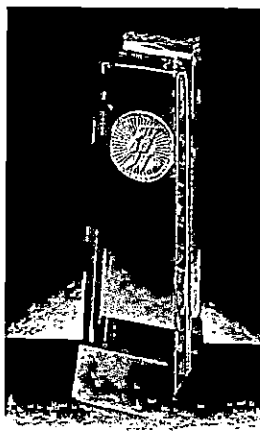
Hammond sees a similar shortcoming. Co-author of a book called *Beyond Quality* scheduled for publication this fall, he argues that as fault-free products become the norm, businesses must seek a higher level of quality he calls a "trust relationship." Customers should have so much confidence in a company's products and services that they become intensely loyal—just as in the old days. Consultant Nadler misses the criterion of speed. He believes the ability to pick up the pace of product development and improvement is becoming crucial.

As with any discipline, the value of the Baldrige criteria depends on how intelligently

they are applied. Hewlett-Packard, IBM, Motorola, and Westinghouse all use the application as a guide for managers, not a prescription for rote behavior. Tom Furey, who ran IBM's Rochester, Minnesota, operation when it made its first bid for the award in 1989 (it was a runner-up), now directs Big Blue's Santa Teresa, California, lab. He requires managers to score their operation every 90 days using the criteria. He has added extra questions dealing with innovation, speed, and leadership, and says: "With those additions, the Baldrige questionnaire becomes a complete tool for management."

The insurance unit of Cigna Corp., the \$18-billion-a-year Philadelphia financial giant, uses the Baldrige as an inspiration, something to shoot for—eventually. Actually applying now, explains senior vice president David Williams, might be too burdensome—and even weaken Cig-

The trophy that makes CEOs' mouths water





KATHERINE LAMBERT

"There are no secrets about winning. If consultants say, 'Here is how it really works,' they're doing a disservice."

CURT REIMANN
Baldridge administrator

na's quality program. Says Williams: "The attention it takes to go for the award over and above the effort of creating a total quality-management process would take us off track." He points out that Motorola was already more than five years into its quality program when it tried for the prize and that applying still required "significant effort." Corning's telecommunications division, which applied in 1989 and did not win, reckoned it put in 7,000 man-hours. Williams thinks Cigna may be ready to apply in 1994.

GLOBE METALLURGICAL, the privately held, \$100-million-a-year Cleveland firm that won in 1988, discovered its newfound celebrity was a mixed blessing. Part-owner Ken Leach spent so much time on speaking tours from Russia to Australia and serving as a senior examiner for the Baldridge competition that he finally felt obliged to quit the company. "My colleagues were very tolerant, but I was doing an awful lot of pro bono work," he explains. Now a quality consultant, Leach helped Wallace Co. of Houston write its winning application last year; this year he has four Baldridge applicants as clients.

The demand for consultants with Baldridge expertise bothers the people who ad-

minister the prize. On the seminar circuit, such knowledge has become a powerful draw. That's one reason 1,332 applicants volunteered for 227 openings this year for the job of examiner, which sometimes includes a modest stipend but normally pays nothing. Most of those chosen are teachers or full-time corporate employees. But a substantial minority are consultants who, when not examining applicants, often help them.

Curt Reimann, the uncommon civil servant who runs the Baldridge program at the National Institute of Standards and Technology, is determined to keep the award above reproach. Reimann, who gets to his office in Gaithersburg, Maryland, at 4:30 A.M. and is often still on the job when other bureaucrats have gone home, gets world-class grades for the way he has designed and run the award. To keep it clean, examiners and judges must divulge all the businesses they're affiliated with and are barred from judging them or their competitors. Examiners can't reveal anything about companies they scrutinize nor ask for information about others in the competition. While on the job, they are not allowed to accept so much as a souvenir pen.

Though no breach of the rules has come to light, the overlap between judging and helping contestants makes Baldridge officials uneasy. Reimann maintains that when a consultant who has built a practice in the quality field signs on as an examiner, he can hardly be expected to give up his livelihood. But some consultants may not be above implying that their inside knowledge of the Baldridge process can help potential clients boost their score. Such claims, Reimann says, are hokum and hurt clients by distracting them from the task of improving quality: "There are no secrets about winning the award. If consultants say, 'Here is how it really works,' they're doing a disservice." Brian Joiner, one of nine Baldridge judges, and himself a consultant, heads a committee that's trying to sort out conflict-of-interest rules, part of Reimann's constant effort to refine and improve the award.

Some of the TV and newspaper ads that Baldridge winners buy to boast of their achievement have also raised eyebrows. After winning last year, Cadillac said in newspaper ads that it was one of 167,000 companies that "applied for consideration." In fact, there were 97 applicants. The Baldridge administrators say the higher figure referred to the number of application guidelines mailed out—many in bulk to single

companies. Cadillac changed the statement as soon as the error was pointed out. But other details in the ads—such as a statement that the Commerce Department had praised Cadillac's 4.9-litre V-8 engine—brought accusations of false advertising from the Texas attorney general.

ABALDRIGE doesn't mean its winner has solved all its problems, even its quality problems. Motorola delayed production of its crucial 68040 microprocessor last year to fix design flaws. In all, 1990 was a bad year for the company. Its stock dropped to about half its historical high, and in the fourth quarter earnings fell for the first time in five years.

Another winner, IBM, is bedeviled with high costs and flagging growth; its stock, too, is depressed. However, the Rochester unit, which won the Baldridge, has steadily increased its share of the market for mid-range computers. Gregory Chagaris of Dataquest, a Silicon Valley market research

BRIAN SMITH



"Like most government programs, the Baldridge will have the opposite effect to the one intended."

PHILIP CROSBY
Quality consultant

firm, describes the unit's AS/400 computer as "essentially a failure-proof product."

Cadillac faces not only recession in the auto market but skepticism about its victory. People remember vividly the division's quality problems of the early 1980s, such as the engine that was supposed to fire four, six, or eight cylinders, depending on the power needed, but never worked right. Lately Cadillac has done well, but not spectacularly, in quality surveys. J.D. Power & Associates ranked it fourth in customer satisfaction last year, ahead of all other American makes. But in problems per new car, Cadillac came in 17th, behind many imports and Buick, Lincoln, Mercury, and Oldsmobile. Says David Luther, a senior vice president at Corning and a Baldrige judge: "The choice of Cadillac raised more discussion than any of the other winners. When it was announced, I got calls from colleagues saying, 'Luther, are you crazy?'"

It seems Luther wasn't crazy. In recent years Cadillac has developed a quality process that has transformed every part of the business, from design to customer relations. Says Reimann: "They have been making improvements at an extraordinary rate." The 1992 Seville, the first car conceived under the new regime, is getting rave reviews. *Car and Driver*, often more acerbic than other auto magazines, exclaimed that Detroit had finally delivered an automobile to compete with Mercedes and BMW. While Cadillac sales are off this year by 20%, the brand is holding its share of the luxury market; hot new Japanese models like Toyota's Lexus have made gains at the expense of Cadillac's archrival Lincoln and the Europeans.

NO, the Baldrige is not a panacea. Winning guarantees neither profits nor market share nor growth. And the prize itself is not defect-free. But the award has prompted U.S. business to improve quality as nothing else has done. A recent survey by the General Accounting Office of 20 top scorers in Baldrige competition confirmed that most have improved by critical measures such as market share, sales per employee, return on assets, and the ability to deliver products on time.

Most companies seem to understand that the value of the Baldrige lies in the discipline it inspires and not the prize itself. Of course, winning is nice too. At Du Pont, so many divisions want to apply that the company will need until the turn of the century to give each its turn. **F**

QUALITY FEVER AT FLORIDA POWER

■ If applying for the Baldrige can be a grind, competing for Japan's Deming prize seems an outright nightmare. Florida Power & Light, the only company outside Japan ever to win the Deming, pushed itself to the brink of nervous collapse in the months before being chosen in 1989.

Baldrige hopefuls must submit an application of up to 75 pages. But candidates for the Deming—named after the American statistician W. Edwards Deming, who helped set Japan on the path to quality after World War II—first have to work with consultants from the Union of Japanese Scientists and Engineers (JUSE) for as many as several years before they can be considered. The application can run to 1,000 data-crammed pages. Once it has been accepted in Tokyo, JUSE inspectors descend on the company to pick it to pieces.

In his book *Winning With Quality*, John Hudiburg (above left), chairman when FPL got the prize, describes the winning effort. One of the utility's two executive vice presidents was assigned to run the Deming campaign full time. He supervised a hierarchy of data gatherers, reviewers, and quality teams. Each unit followed a seven-step quality-improvement process. Employees worked so much overtime, claims Hudiburg, that the company cafeteria served more people on weekends than on weekdays.

One thousand employees were prepped to talk with the inspectors, which meant being ready to answer any conceivable question with a detailed factual response of not more than three minutes. "The company resembled a giant ant colony," says Hudiburg, with employees trundling mountains of data stored in milk crates around headquarters. When the Turkey Point nuclear plant had to deal with a drug investigation as well as the Deming exam, em-

ployees there worked 90 hours a week. (No one was arrested and little evidence of drug use turned up.)

The victory started to sour even before the award was announced. James Broadhead (right) arrived from GTE to become CEO of the utility's parent, FPL Group, early in 1989. He thought the quality efforts misguided. Hudiburg writes that relations between him and Broadhead became so strained that Hudiburg decid-

ed to retire at the beginning of 1990. Broadhead met with employees and discovered widespread resentment of the quality effort. "I was most troubled," he wrote in a memo to the staff, "by the frequently stated opinion that preoccupation with process had resulted in our losing sight of one of the major tenets of quality improvement, namely, respect for employees." He found "less recognition for making good business decisions than for following the QI [quality improvement] process."

Broadhead launched a reorganization that earned him the nickname Broadax. He dismantled much of the quality bureaucracy, streamlined reporting systems, and gave employees more freedom to solve problems their own way. The executive vice president for quality and other senior managers have left. The new CEO also dumped unpromising nonutility businesses, such as insurance, which had not been part of the quality effort. The company took a \$752 million write-down in 1990, resulting in a net loss of \$391 million.

For all that Hudiburg wrought, the Florida Public Service Commission doesn't seem wild about FPL's quality. Though what regulators call justified complaints made by customers against FPL have dropped markedly in the past decade, the rate per thousand users remains higher than for the three other major private utilities in the state.



He loved it.



He loved it not.



The Deming

BY JAMES H. HARRIS

BRIAN SAMUELS

BY JAMES H. HARRIS

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BY JAMES H. HARRIS

was attractive in its generosity of spirit but flawed by self-satisfaction. The Americans were powerful, they were rich, they were helping their former adversaries; but they did not need to look beyond their own coasts, and they did not need to learn. There was one incident that seemed trivial at the time but that stayed with Muramatsu for long afterward. A Japanese team had been at Cincinnati Milacron, and they were about to leave on their chartered bus, and everyone was either bowing or shaking hands, when one of the company's PR men, who had been in Japan at the end of the war and who fancied that he spoke some Japanese, told them, "*Anata mata sugu kitene.*" He thought he was merely inviting them to return, a friendly parting remark. But to the Japanese it was offensive, for it was bar talk: "Honey, come back soon." The Japanese all laughed in a muffled, uncomfortable way, and got on the bus. It had been wounding, more than any of them wanted to admit. A quarter century later Muramatsu pondered why it had seemed so significant to him. In the end he decided that it was the unconscious arrogance: Americans did not need to know the languages of others; they could always do business on their terms.

There was one other thing that bothered the Japanese visitors: Americans' shameful ignorance of W. Edwards Deming. Deming was an American expert on quality control, and by the late fifties he had become something of a god in Japan. With the possible exception of Douglas MacArthur he was the most famous and most revered American in Japan during the postwar years. Beginning in 1951, the Japanese annually awarded a medal named in his honor to those companies that attained the highest level of quality. (Fittingly enough and typical of Deming, he himself supplied the prize money, from the royalties on his books, which, virtually unknown in the United States, were best-sellers in Japan.) Only an award from the Emperor was more prestigious. But when Japanese productivity teams visiting America mentioned Deming to their hosts, the Americans rarely knew his name. The few who did seemed to regard him as some kind of crank. To the Japanese that was particularly puzzling, for when a Japanese team came to America and made the rounds, city after city, factory after factory, the one American all its members wanted to see was Edwards Deming. It was like a pilgrimage. When they did come to see him at his home in Washington, Deming knew many of them by name, because he had visited them in Japan, and he was always able to ask about their colleagues back home. As was their custom, the Japanese always came with presents, small ones lest Deming be embarrassed, and Muramatsu, the interpreter, who made countless visits to Deming's home, once de-

cided that Dr. Deming must have more small Japanese dolls than any other person in the world.

Among the many things the Japanese liked about Deming was that he lived so modestly. The productivity teams had visited many American cities, and they were often entertained at the rather grand homes of American businessmen. Yet here was, to them, the most important man in America living in an ordinary house. The furniture was simple and the rooms were rather poorly lit, with a certain mustiness to them. That impressed them all the more. Deming's passion was for making better products, or more accurately for creating a system that could make better products. It was not for making money. He clearly had little interest in material things. He was the kind of American they had always heard about, a spiritual man, not a materialistic one. The Japanese who trekked to see him were aware that he could have profited immensely in those days, selling himself and his services to Japanese companies. The subject just never seemed to come up. There was another way in which he differed from the other Americans they were visiting. The others would lecture them, and the lectures were, however unconsciously, an exercise in power. Deming listened as much as he talked.

If Edwards Deming was gentle and courteous with the Japanese, understanding the extreme touchiness resulting from their postwar poverty, then he was often brusque with his fellow countrymen and scornful of them. He hated waste, and he felt that America had become a wasteful country, not only of its abundant natural resources but also of its human talents. It was a nation, he believed, about to squander its exceptional blessings. He mocked American management, finding it responsible for most of the nation's woes, and he liked to tell audiences that the one thing this country must never do is export its managerial class—at least to friendly nations. He had little tolerance for fools (and he thought most American managers fools), especially those who pretended to care about his principles but had no intention of changing their ways. He was for most of his career virtually unknown in America, a prophet without honor in his own land, but he was one of the most important figures of the second industrial revolution, that is, the challenge of East Asia to the West. As much as any man he gave the Japanese the system that allowed them to maximize their greatest natural strength, their manpower. His system, for quality control provided them with a series of industrial disciplines mathematically defined, and with a manner of group participation that fitted well with the traditions of their culture. It was in essence a mathematical means of controlling the level of quality on an industrial line by seeking ever finer manufacturing tolerances.

What Deming and the other leading American authority on quality control, Joseph Juran, were telling the Japanese was that quality was not some minor function that could be accomplished by having some of the workers at the lowest levels attend a class or two, or by appointing a certain number of inspectors to keep an eye on things. True quality demanded a totality of commitment that began at the very top; if top management was committed to the idea of quality and if executive promotions were tied to quality, then the priority would seep down into the middle and lower levels of management, and thus inevitably to the workers. It could not, as so many American companies seemed to expect, be imposed at the bottom. American companies could not appoint some medium-level executive, usually one whom no division of the company particularly wanted, and, for lack of something better to do with him, put him in charge of something called quality. The first thing that an executive like that would do, Deming said, and quite possibly the only thing, was to come up with slogans and display them on banners. If the company treated quality as a gimmick or an afterthought, then true quality would never result. Above all, he was saying, quality had to be central to the purpose of a company.

The America of the fifties and sixties had scorned Deming and his teaching and in effect driven him abroad to find his students. America in those years was rich and unchallenged, the customers seemed satisfied, and in most important fields there were few competing foreign products against which a buyer might judge the quality of an American product and find it wanting. The theory of management then asserting itself in American business was a new one: Managers should no longer be of the plant. They should come from the managerial class, as it arrived from the best colleges and business schools, and they should view management as a modern science. Their experience should not be practical, as it had been in previous generations, but abstract. Practical experience was, if anything, a handicap. They were not men who knew the factory floor, nor did the people on their boards of directors know it either. Later, after Japan became immensely successful, too much was made, Deming thought, of the fact that an ordinary Japanese worker had a lifetime contract with his company; too little was made of the fact that the Japanese manager had a comparable contract—he would stay the course, remain absolutely loyal to the company and thus to the product, and his restraint on his ambition might be its own reward. Too little was also made, Deming believed, of that fact that the Japanese manager's roots were typically in science and engineering, as were those of the men on the board of directors that judged him, while the American manager came from a business or law school, as did the board that judged *him*.

Nothing appalled Deming more than the idea of the interchangeable manager. "What is the motivation and purpose of men like this?" he would say with contempt. "Do they even know what they do anymore? What do they produce?" All they knew about was numbers, not product. All they thought about was maximum profit, not excellence of product. The numbers, of course, he added, always lied. "They know all the visible numbers, but the visible numbers tell them so little. They know nothing of the invisible numbers. Who can put a price on a satisfied customer, and who can figure out the cost of a dissatisfied customer?" One of Deming's American disciples, Ron Moen, said it was as if Deming saw work as a kind of zen experience. "What he is really asking," Moen pointed out, "is 'What is the purpose of life, and what is the purpose of work? Why are you doing this? Who truly benefits from what you do other than yourself?' Those are not questions that many people in American business want to answer anymore."

It was that belief in the value of work and in the excellence of products as ends in themselves that made him so compatible with the Japanese. The Japanese had been aware of the low level of their quality, both before the war, when Japanese goods were mocked for their shabbiness, an international joke, and even more by the middle of the war, when Japanese engineers saw American military machinery consistently outperform their own. Japan's engineers had understood long before its military the vast American superiority in engineering and manufacturing, and above all in mass production. When an American plane was captured, it would be brought back to Japanese engineers to study, and by 1942 those engineers knew the vastness of the technological gap. As they examined captured material they were sickeningly aware that the Americans were turning out better-made machines—yet machines that were obviously mass-produced—and that Japanese pilots were being sent into the skies hopelessly mismatched. Even in the immediate postwar years the Japanese were embarrassed by the shoddiness of their goods. If it rained in Tokyo, ten thousand phones might be out of order.

At the same time that the Japanese were becoming exasperated with the quality of their manufacturing, Edwards Deming was becoming frustrated with American industry. His quest, to improve the quality of industrial products by applying statistical controls, evoked no interest in the booming postwar American economy, a time of frantic and uncritical demand. Deming had been influenced by Walter Shewhart, an American physicist who at Bell Laboratories in the twenties and thirties had pioneered in the use of statistics to assure industrial quality. The Americans had used Shewhart's techniques during World War II. Indeed, the War

Department had created a small think tank at Stanford to teach and propagate those ideas, and Deming had been a part of it. So pleased was the War Department with the work of the Stanford group that it demanded that many of its defense contractors apply Shewhart's standards. Deming became expert in that application and came to love the work, for it concerned itself not just with mathematical excellence but with social value as well, helping people to make their products better and thus to make lives better. But in the mushrooming affluence of the postwar years, there was suddenly no more interest in statistical quality control, at least on the part of the new generation of managers. They felt there was no need for it, no time for it, because no company seemed able to produce fast enough for the hungry new American consumers. Instead of the use of controls to improve quality, the use of systems to expand *production* became the hot new managerial ticket in America. The result, Deming was absolutely confident, was going to be production without quality.

Deming sensed considerable sympathy for his ideas among the working engineers but none among their superiors. He liked to tell about one engineer who had worked for Western Electric during the war, when it had been a center for quality control and when the *Western Electric Control Book* was a kind of quality-control bible; the man left Western Electric in the late forties and returned eight years later to find that all the control charts had simply disappeared. For a time Deming had fought that trend, continuing to lecture and to try to inspire young engineers, but he had soon tired of the indifference of the companies themselves. "I was lighting a lot of fires," he said later of that period, "but they were all going out." When he met these new managers and tried to convince them of the importance of what he was talking about, he was acutely aware of their disdain. They did not care, he realized, and for Deming that was a serious matter, because it meant the country did not care. Blocked in his main effort, he took refuge as a statistician at the U.S. Bureau of the Census.

In 1946 and again in 1948, the bureau sent him to Japan to help the Japanese improve their census capability so that they could subsequently improve their ability to feed and house their population. But his real interest was not census-taking but quality control. While in Tokyo he met some Japanese engineers who knew of Shewhart's work and that Deming was a Shewhart man. He was impressed to find that these Japanese engineers had actually translated Shewhart's book themselves and copied it by hand. They were very unsure of themselves, he knew, but they had a surprisingly good grasp of what Shewhart was trying to say, and they sensed that it might be applicable to Japan. They were the early founders

of the Japanese Union of Engineers. (They were technically not a union, but since MacArthur had said that the country could have unions, they had decided that calling themselves one was the easiest way to gain official recognition.) They would eat and drink together, which was very hard in those days, since there was so little food, but one of them worked for a company producing electric light bulbs, which were even scarcer than food, and so they traded light bulbs for their meals.

In 1950 Deming was asked by his new Japanese friends to give some lectures on quality control in Japan. He agreed to, though with some misgivings; once again, he suspected, he was going to be wasting his time. He had a terrible vision of the same cycle repeating itself in Japan. So he told one of his sponsors, Ichiro Ichikawa, that it would be worthless if he talked only to working engineers and that there was no sense in lecturing unless the highest executives of the industrial complex attended as well. Deming had no idea how Japan worked at that time, or how important Ichikawa was (he turned out to have been a former professor of most of the foremost industrialists and was exceptionally influential, being among other things the head of the Keidanren, the most prestigious of Japan's business organizations). There was no signal from Ichikawa, and Deming, who was already worn out by the language problem, believed that the lectures would be pointless. But Ichikawa *had* understood, and he cabled the top forty-five Japanese industrialists telling them to come to a meeting to hear a lecture on quality control by a famous American. Given his standing as a beloved teacher, his cable was close to an order. All forty-five came, and Deming knew that he was in business.

These people had their backs to the wall, and they had no place to turn except to him. To keep their hopes up he told them that if they listened to him they would be competitive with the West in five years. That would be 1955 and seemed an impossible goal. One Japanese executive wrote in his diary: "Here was this tall, strange American telling us that we would be an important force in five years if we did what he said. We really didn't believe him, but in order not to lose face, we did what we were told and it worked." A few months after Deming's first lecture, a wire company whose president had attended it reported a 30 percent increase in productivity, and within months other companies were reporting comparable improvements. Deming's reputation as an oracle was secured. From then on the quality-control movement had its own dynamic. The top people came to Deming with a desire to learn that bordered on obsession. Watching them, listening to their intense, often awkward questions, Deming knew that he was taking on an odd kind of permanence, that every single thing he said was being not so much memorized as codified.

Deming, who was accustomed to being ignored, realized he had touched something formidable. It was like watching some raw, powerful human force trying to assert itself. They were going to succeed, he realized. He could tell that. No one was going to stop these people, because they so earnestly wanted to succeed. They had no other priority. They would make any sacrifice. They might make a great many errors in the beginning, but they would learn to do it right, and then there would be no stopping them. Their unity of purpose—the fact that everyone in the country, from top to bottom, had the same goal—was staggering to him. The Japanese workers were clearly a manager's dream—worthy, durable, industrious, unspoiled—and they were perfect for a system like Deming's, which required mathematical skill. Even ordinary workers were amazingly adept at basic mathematics. (Indeed, the Japanese, Deming believed, possibly because of the rigors involved in mastering their own language, had what he later called the best natural statistical ability in the world.) Their managers were almost pathetically eager to do the right thing. When he told them that if they were careful and operated correctly, they could have the Americans demanding protection within five years, the Japanese could not believe him. But Deming was in fact very serious. So far as he was concerned, all the requisite elements were there. Most particularly, the Japanese were willing to work at basics while his own countrymen were moving away from them.

Edwards Deming became not just a consultant but a guru for the Japanese. It was as if this one rather professorial man could explain the inner mystery of how America had won the war. In Deming's view he was merely describing industrial systems and techniques; in their view he was giving out precious secrets. He returned almost every year to give seminars, and admittance to those seminars took on incredible status. To the Japanese privileged to hear him, he was the best kind of teacher, low-key, comfortable with himself. His lessons were simple: The company's engineers should not be separated from the manufacturing line in some nice sanitary office but should be out on the factory floor as much as possible, as much a part of the line as the workers themselves. Arriving at a difficult time for the Japanese, Deming never condescended to them. He looked at them, and, unlike so many of his fellow citizens, he saw not their poverty but their purpose. At a moment when Americans were powerful and rich and the Japanese weak and vulnerable, he, unlike many Americans, never made them feel inferior. On the contrary, he genuinely reassured them. If this brilliant American expert believed in them, they could begin to believe in themselves.

Soon they came to realize that he preferred dealing with them to dealing

with his own countrymen. It was puzzling. Here was this genius who was becoming so famous in Japan, whose every word was so important, and whose words actually turned into deeds—there was tangible evidence that what he said was true, that statistical controls could bring higher quality. Yet he was not famous at all in his own country and seemed excluded from the main business circles. They did not bring this up with him for fear it might embarrass him. Occasionally he made reference to it himself. It was not that it seemed to bother him. It was as if he was apologizing for his fellow countrymen—he was sorry they did not pay very much attention to quality control. On occasion he would scoff at American companies that thought that managers were interchangeable. On that subject he was an angry man. He acknowledged that many important American business educators thought men like him were old-fashioned, but he was sure he was right and equally sure there would eventually be a severe punishment for companies that failed to stress quality.

Even as he was spurned by American manufacturers, his standards and teachings were being picked up by Japanese companies, including Nissan. The process reflected the old-boy network still operative in Japan. Deming's first sponsor had been Ichiro Ichikawa, then the head of the Keidanren business group. As quality control became a subject of compelling importance in Japan, Ichikawa's son Kaoru became one of the top authorities on it. Kaoru Ichikawa was a professor of engineering at Todai, and he was wired into Nissan. Soon his former students were pushing Nissan to use Deming's techniques, and in 1953 the first quality-control efforts were organized. In 1960, at a time when American auto companies were paying no attention to quality at all, Nissan won the Deming prize.

MN, 1918-23; director of primary grades at community school in St. Louis, MO, 1924-25; assistant superintendent of schools and research director in Superior, WI, 1925-29; Columbia University, Teachers College, New York City, 1929-59, began as assistant professor, became associate professor, professor of education, 1940-59; writer, 1959—. Co-founder and chairman of New York City's Citizens Committee for Children. Vice-president of New York State Liberal Party. Member of editorial boards, Thomas Y. Crowell Co., and Harper & Row. Lecturer at colleges and universities in Canada, Italy, England, and the United States, including University of Pennsylvania and University of Illinois.

AWARDS, HONORS: Family Life Book Award Child Study Association, and Delta Kappa Gamma Society Educator's Award, 1964, for *Common Sense in Teaching Reading: A Practical Guide*; Child Study Association's "Children's Book of the Year" List, 1968, for *Birds at Night*, 1969, for *Hummingbirds in the Garden*, 1969, for *Bird Talk*, and 1971, for *Oil: The Buried Treasure*.

WRITINGS:

"LET'S READ-AND-FIND-OUT" SERIES

Birds Eat and Eat and Eat, Crowell, 1963.
The Wonder of Stones, Crowell, 1963.
It's Nesting Time, Crowell, 1964.
Icebergs, Crowell, 1964.
Birds at Night, Crowell, 1968.
Hummingbirds in the Garden, Crowell, 1969.
Bird Talk, Crowell, 1971.
Water for Dinosaurs and You, Crowell, 1972.
Millions and Millions of Crystals, Crowell, 1973.
Oil: The Buried Treasure, Crowell, 1975.
Caves, Crowell, 1976.
When Birds Change Their Feathers, Crowell, 1980.
Rock Collecting, Crowell, 1984.
Danger: Icebergs, Crowell, 1986.

OTHER

A Study of Critical Reading Comprehension in the Intermediate Grades, Teachers College, Columbia University, 1940.
Guiding Children's Reading through Experiences: Practical Suggestions for Teaching, Teachers College, Columbia University, 1941.
Reading Is Fun, Teachers College, Columbia University, 1949. (With Celia Burns Stendler and Millie Almy) *Teaching Young Children in Nursery School, Kindergarten, and the Primary Grades*, World Book Co., 1952.
Common Sense in Teaching Reading: A Practical Guide, Bobbs-Merrill, 1963.
Fact and Fiction about Phonics, Bobbs-Merrill, 1964.

Also contributor of several hundred articles to education journals.

BIOGRAPHICAL/CRITICAL SOURCES:

PERIODICALS

Times Literary Supplement, December 9, 1965; June 26, 1969; March 28, 1980; July 18, 1980.

GEISEL, Theodor Seuss 1904-

(Theo. LeSieg, Dr. Seuss; Rosetta Stone, a joint pseudonym)

PERSONAL: Surname is pronounced *Guy-zel*; born March 2, 1904, in Springfield, Mass.; son of Theodor Robert (superintendent of Springfield public park system) and Henrietta (Seuss) Geisel; married Helen Palmer (an author and vice-president of Beginner Books), November 29, 1927 (died, October 23, 1967); married Audrey Stone Diamond, August 6, 1968. **Education:** Dartmouth College, A.B., 1925; graduate study at Lincoln College, Oxford, 1925-26, and Sorbonne, University of Paris.

ADDRESSES: *Home*—La Jolla, Calif. *Office*—Random House, Inc., 201 East 50th St., New York, N.Y. 10022. *Agent*—International Creative Management, 40 West 57th St., New York, N.Y. 10019.

CAREER: Author and illustrator. Free-lance cartoonist, beginning 1927; advertising artist, Standard Oil Company of New Jersey, 1928-41; *PM* (magazine), New York, N.Y., editorial cartoonist, 1940-42; publicist, War Production Board of U.S. Treasury Department, 1940-42; Beginner Books, Random House, Inc., New York, N.Y., founder and president, 1957—. Correspondent in Japan, *Life* (magazine), 1954. Trustee, La Jolla (Calif.) Town Council, beginning 1956. One-man art exhibitions at San Diego Arts Museum, 1950, Dartmouth College, 1975, Toledo Museum of Art, 1975, La Jolla Museum of Contemporary Art, 1976, and Baltimore Museum of Art, 1987. **Military service:** U.S. Army Signal Corps, Information and Education Division, 1942-46; became lieutenant colonel; received Legion of Merit.

MEMBER: Authors League of America, American Society of Composers, Authors and Publishers (ASCAP), Sigma Phi Epsilon.

AWARDS, HONORS: Academy Award, 1946, for "Hitler Lives," 1947, for "Design for Death," and 1951, for "Gerald McBoing-Boing"; Randolph Caldecott Honor Award, Association for Library Services for Children, American Library Association, 1948, for *McElligot's Pool*, 1950, for *Bartholomew and the Oobleck*, and 1951, for *If I Ran the Zoo*; Young Reader's Choice Award, Pacific Northwest Library Association, 1950, for *McElligot's Pool*; L.H.D., Dartmouth College, 1956, American International College, 1968, and Lake Forest College, 1977; Lewis Carroll Shelf Award, 1958, for *Horton Hatches the Egg*, and 1961, for *And to Think That I Saw It on Mulberry Street*; Boys' Club Junior Book Award, Boys' Club of America, 1966, for *I Had Trouble in Getting to Solla Sollew*.

Peabody Award, 1971, for animated cartoons "How the Grinch Stole Christmas" and "Horton Hears a Who"; Critics' Award from International Animated Cartoon Festival and Silver Medal from International Film and Television Festival of New York, both 1972, both for "The Lorax"; Los Angeles County Library Association Award, 1974; Southern California Council on Literature for Children and Young People Award, 1974, for special contribution to children's literature; named "Outstanding California Author," California Association of Teachers of English, 1976; Emmy Award, 1977, for "Halloween Is Grinch Night"; Roger Revelle Award, University of California, San Diego, 1978; winner of Children's Choice Election, 1978; grand marshal of Detroit's Thanksgiving Day Parade, 1979.

D.Litt., Whittier College, 1980; Laura Ingalls Wilder Award, Association for Library Services for Children, American Library Association, 1980; "Dr. Seuss Week" proclaimed by State Governors, March 2-7, 1981; Regina Medal, Catholic Library Asso-

ciation, 1982; National Association of Elementary School Principals special award, 1982, for distinguished service to children; Pulitzer Prize, 1984, for his "special contribution over nearly half a century to the education and enjoyment of America's children and their parents"; PEN Los Angeles Center Award for children's literature, 1985, for *The Butter Battle Book*; D.H.L., University of Hartford, 1986; honored with special program by Academy of Motion Picture Arts and Sciences, 1989.

WRITINGS:

UNDER PSEUDONYM DR. SEUSS; SELF-ILLUSTRATED

And to Think That I Saw It on Mulberry Street, Vanguard, 1937.
The 500 Hats of Bartholomew Cubbins, Vanguard, 1938.
The Seven Lady Godivas, Random House, 1939, reprinted, 1987.
The King's Stilts, Random House, 1939.
Horton Hatches the Egg, Random House, 1940.
McElligot's Pool, Random House, 1947.
Thidwick, the Big-Hearted Moose, Random House, 1948.
Bartholomew and the Oobleck, Random House, 1949.
If I Ran the Zoo, Random House, 1950.
Scrambled Eggs Super! (also see below), Random House, 1953.
The Sneetches and Other Stories, Random House, 1953.
Horton Hears a Who! (also see below), Random House, 1954.
On Beyond Zebra, Random House, 1955.
If I Ran the Circus, Random House, 1956.
Signs of Civilization! (booklet), La Jolla Town Council, 1956.
The Cat in the Hat (also see below), Random House, 1957, French/English edition published as *La Chat au chapeau*, Random House, 1967, Spanish/English edition published as *El Gato ensombrerado*, Random House, 1967.
How the Grinch Stole Christmas (also see below), Random House, 1957.
The Cat in the Hat Comes Back!, Beginner Books, 1958.
Yertle the Turtle and Other Stories, Random House, 1958.
Happy Birthday to You!, Random House, 1959.
One Fish, Two Fish, Red Fish, Blue Fish, Random House, 1960.
Green Eggs and Ham, Beginner Books, 1960.
Dr. Seuss' Sleep Book, Random House, 1962.
Hop on Pop, Beginner Books, 1963.
Dr. Seuss' ABC, Beginner Books, 1963.
(With Philip D. Eastman) *The Cat in the Hat Dictionary*, by the Cat Himself, Beginner Books, 1964.
Fox in Socks, Beginner Books, 1965.
I Had Trouble in Getting to Solla Sollew, Random House, 1965.
Dr. Seuss' Lost World Revisited: A Forward-Looking Backward Glance (nonfiction), Award Books, 1967.
The Cat in the Hat Songbook, Random House, 1967.
The Foot Book, Random House, 1968.
I Can Lick 30 Tigers Today! and Other Stories, Random House, 1969.
Mr. Brown Can Moo! Can You?, Random House, 1970.
I Can Draw It Myself, Random House, 1970.
The Lorax, Random House, 1971.
Marvin K. Mooney, Will You Please Go Now?, Random House, 1972.
Did I Ever Tell You How Lucky You Are?, Random House, 1973.
The Shape of Me and Other Stuff, Random House, 1973.
There's a Wocket in My Pocket!, Random House, 1974.
Oh, the Thinks You Can Think!, Random House, 1975.
The Cat's Quizzer, Random House, 1976.
I Can Read with My Eyes Shut, Random House, 1978.
Oh Say Can You Say?, Beginner Books, 1979.
The Dr. Seuss Storybook (includes *Scrambled Eggs Super!*), Collins, 1979.
Hunches in Bunches, Random House, 1982.

The Butter Battle Book (also see below), Random House, 1984.
You're Only Old Once, Random House, 1986.
The Tough Coughs as He Ploughs the Dough: Early Writings and Cartoons by Dr. Seuss, edited by Richard Marshall, Morrow, 1986.
Oh, the Places You'll Go!, Random House, 1990.

UNDER PSEUDONYM THEO. LE SIEG

Ten Apples up on Top!, illustrated by McKie, Beginner Books, 1961.
I Wish That I Had Duck Feet, illustrated by B. Tokey, Beginner Books, 1965.
Come Over to My House, illustrated by Richard Erdoes, Beginner Books, 1966.
The Eye Book, illustrated by McKie, Random House, 1968.
(Self-illustrated) *I Can Write—By Me, Myself*, Random House, 1971.
In a People House, illustrated by McKie, Random House, 1972.
The Many Mice of Mr. Brice, illustrated by McKie, Random House, 1973.
Wacky Wednesday, illustrated by George Booth, Beginner Books, 1974.
Would You Rather Be a Bullfrog?, illustrated by McKie, Random House, 1975.
Hooper Humperdink . . . ? Not Him!, Random House, 1976.
Please Try to Remember the First of October!, illustrated by Arthur Cummings, Beginner Books, 1977.
Maybe You Should Fly a Jet! Maybe You Should Be a Vet, illustrated by Michael J. Smullin, Beginner Books, 1980.
The Tooth Book, Random House, 1981.

SCREENPLAYS

"Your Job in Germany" (documentary short subject), U.S. Army, 1946, released under title "Hitler Lives," Warner Bros., 1946.
(With wife, Helen Palmer Geisel) "Design for Death" (documentary feature), RKO Pictures, 1947.
"Gerald McBoing-Boing" (animated cartoon), United Productions of America (UPA)/Columbia, 1951.
(With Allen Scott) "The 5,000 Fingers of Dr. T" (musical), Columbia, 1953.

TELEVISION SCRIPTS

"How the Grinch Stole Christmas," Columbia Broadcasting System, Inc. (CBS-TV), first aired December 18, 1966.
"Horton Hears a Who," CBS-TV, first aired March 19, 1970.
"The Cat in the Hat," CBS-TV, first aired March 10, 1971.
"Dr. Seuss on the Loose," CBS-TV, first aired October 15, 1973.
"Hoober-Bloob Highway," CBS-TV, first aired February 19, 1975.
"Halloween Is Grinch Night," American Broadcasting Companies, Inc. (ABC-TV), first aired October 28, 1977.
"Pontoffel Pock, Where Are You?," ABC-TV, first aired March 2, 1980.
"The Grinch Grinches the Cat in the Hat," ABC-TV, first aired May 20, 1982.
"The Butter Battle Book," Turner Network Television (TNT-TV), first aired November 13, 1989.

OTHER

(Illustrator) *Boners*, Viking, 1931.
(Illustrator) *More Boners*, Viking, 1931.
(Under pseudonym Dr. Seuss) *My Book about Me, by Me, Myself: I Wrote It! I Drew It*, Beginner Books, 1969.

(Under pseudonym, Dr. Seuss) *Great Day for Upl*, illustrated by Quentin Blake, Random House, 1974.

(With Michael Frith, under joint pseudonym Rosetta Stone) *Because a Little Bug Went Ka-Choo!*, illustrated by Frith, Beginner Books, 1975.

Dr. Seuss from Then to Now (museum catalog), Random House, 1987.

(Under pseudonym, Dr. Seuss) *I Am Not Going to Get Up Today!*, illustrated by James Stevenson, Random House, 1987.

Contributor of cartoons and prose to magazines, including *Judge*, *College Humor*, *Liberty*, *Vanity Fair*, and *Life*. Editor, *Jack-o'-Lantern* (Dartmouth College humor magazine), until 1925. The manuscript of *The 500 Hats of Bartholomew Cubbins* is in the collection of Dartmouth College in Hanover, New Hampshire. Other manuscripts are in the Special Collections Department of the University of California Library in Los Angeles.

WORK IN PROGRESS: A musical based on *The Seven Lady Godivas*.

SIDELIGHTS: Theodor Seuss Geisel, better known under his pseudonym "Dr. Seuss," is "probably the best-loved and certainly the best-selling children's book writer of all time," writes Robert Wilson of the *New York Times Book Review*. Seuss has entertained several generations of young readers with his zany nonsense books. Speaking to Herbert Kupferberg of *Parade*, Seuss claims: "Old men on crutches tell me, 'I've been brought up on your books.'" His "rhythmic verse rivals Lewis Carroll's," states Stefan Kanfer of *Time*, "and his freestyle drawing recalls the loony sketches of Edward Lear." Because of his work in publishing books for young readers and for the many innovative children's classics he has himself written, Seuss "has had a tremendous impact," Miles Corwin of the *Los Angeles Times* declares, "on children's reading habits and the way reading is taught and approached in the school system."

Seuss had originally intended to become a professor of English, but soon "became frustrated when he was shunted into a particularly insignificant field of research," reports Myra Kibler in the *Dictionary of Literary Biography*. After leaving graduate school in 1926, Seuss worked for a number of years as a free-lance magazine cartoonist, selling cartoons and humorous prose pieces to the major humor magazines of the 1920s and 1930s. Many of these works are collected in *The Tough Coughs as He Ploughs the Dough*. One of Seuss' cartoons—about "Flit," a spray-can pesticide—attracted the attention of the Standard Oil Company, manufacturers of the product. In 1928 they hired Seuss to draw their magazine advertising art and, for the next fifteen years, Seuss created grotesque, enormous insects to illustrate the famous slogan "Quick, Henry! The Flit!" He also created monsters for the motor oil division of Standard Oil, including the Moto-Raspus, the Moto-Munchus, and the Karbo-Nockus, that, says Kibler, are ancestral to his later fantastic creatures.

It was quite by chance that Seuss began writing by children. Returning from Europe by boat in 1936, Seuss amused himself during the long voyage by putting together a nonsense poem to the rhythm of the ship's engine. Later he drew pictures to illustrate the rhyme and in 1937 published the result as *And to Think That I Saw It on Mulberry Street*, his first children's book. Set in Seuss' home town of Springfield, Massachusetts, *Mulberry Street* is the story of a boy whose imagination transforms a simple horse-drawn wagon into a marvelous and exotic parade of strange creatures and vehicles. Many critics regard it as Seuss' best work.

Mulberry Street, along with *The 500 Hats of Bartholomew Cubbins*, *Horton Hatches the Egg* and *McElligot's Pool*, introduces many of the elements for which Seuss has become famous. *Mulberry Street* features rollicking anapestic tetrameter verse that compliments Seuss's boisterous illustrations. Jonathan Cott, writing in *Pipers at the Gates of Dawn: The Wisdom of Children's Literature*, declares that "the unflagging momentum, feeling of breathlessness, and swiftness of pace, all together [act] as the motor for Dr. Seuss's pullulating image machine." Whimsical fantasy characterizes *The 500 Hats of Bartholomew Cubbins*, while *Horton Hatches the Egg* introduces an element of morality and *McElligot's Pool* marks the first appearance of the fantasy animal characters for which Seuss has become famous.

The outbreak of World War II forced Seuss to give up writing for children temporarily and to devote his talents to the war effort. Working with the Information and Education Division of the U.S. Army, he made documentary films for American soldiers. One of these Army films—"Hitler Lives"—won an Academy Award, a feat Seuss repeated with his documentary about the Japanese war effort "Design for Death," and the UPA cartoon "Gerald McBoing-Boing," about a little boy who can only speak in sound effects. "The 5,000 Fingers of Dr. T," which Seuss wrote with Allen Scott, achieved cult status during the 1960s among music students on college campuses. Later, Seuss adapted several of his books into animated television specials, the most famous of which—"How the Grinch Stole Christmas"—has become a holiday favorite.

The success of his early books confirmed Seuss as an important new children's writer. However, it was *The Cat in the Hat* that really established his reputation and revolutionized the world of children's book publishing. By using a limited number of different words, all simple enough for very young children to read, and through its wildly iconoclastic plot—when two children are alone at home on a rainy day, the Cat in the Hat arrives to entertain them, wrecking their house in the process—*The Cat* provided an attractive alternative to the simplistic "Dick and Jane" primers then in use in American schools, and critics applauded its appearance. For instance, Helen Adams Masten of *Saturday Review* marveled at the way Seuss, using "only 223 different words, . . . has created a story in rhyme which presents an compelling incentive to read." The enthusiastic reception of *The Cat in the Hat* led Seuss to found Beginner Books, a publishing company specializing in easy-to-read books for children. In 1960, Random House acquired the company and made Seuss president of the Beginner Books division.

In the years since 1960 Seuss and Beginner Books have created many modern classics for children, from *Green Eggs and Ham*, about the need to try new experiences, and *Fox in Socks*, a series of increasingly boisterous tongue-twisters, to *The Lorax*, about environmental preservation, and *The Butter Battle Book*, a fable based on the nuclear arms race. In 1986, at the age of 82, however, Seuss produced *You're Only Old Once*, a book for the "obsolete children" of the world. The story follows an elderly gentleman's examination at "The Golden Age Clinic on Century Square," where he's gone for "Spleen Readjustment and Muffler Repair." The gentleman, who is never named, is subjected to a number of seemingly pointless tests by merciless physicians and grim nurses, ranging from a diet machine that rejects any appealing foods to an enormous eye chart that asks, "Have you any idea how much these tests are costing you?" Finally, however, he is dismissed, the doctors telling him that "You're in pretty good shape/For the shape that you're in!"

In its cheerful conclusion *You're Only Old Once* is typically Seuss; "The other ending is unacceptable," Seuss confides to *New York Times Book Review* contributor David W. Dunlap. In other ways, however, the book is very different. Seuss tells Dunlap that *You're Only Old Once* is much more autobiographical than any of his other stories. Robin Marantz Henig, writing in the *Washington Post Book World*, says *You're Only Old Once* "is lighthearted, silly, but with an undertone of complaint. Being old is sometimes tough, isn't it . . . Seuss seems to be saying." *Los Angeles Times Book Review* contributor Jack Smith declares that in it Seuss "reveals himself as human and old, and full of aches and pains and alarming symptoms, and frightened of the world of geriatric medicine, with its endless tests, overzealous doctors, intimidating nurses, Rube Goldberg machines and demoralizing paperwork." Nonetheless, Henig concludes, "We should all be lucky enough to get old the way this man, and Dr. Seuss himself, has gotten old."

MEDIA ADAPTATIONS: Dr. Seuss' animated cartoon character Gerald McBoing-Boing appeared in several other UPA pictures, including "Gerald McBoing-Boing's Symphony," 1953, "How Now McBoing-Boing," 1954, and "Gerald McBoing-Boing on the Planet Moo," 1956. In December of 1956, Gerald McBoing-Boing appeared in his own animated variety show, "The Gerald McBoing-Boing Show," which aired on CBS-TV on Sunday evenings. The program ran through October of 1958.

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PERIODICALS

- Chicago Tribune*, May 12, 1957, April 15, 1982, April 17, 1984, June 29, 1986, January 14, 1987.
- Los Angeles Times*, November 27, 1983, October 7, 1989.
- Los Angeles Times Book Review*, March 9, 1986.
- New York Times*, May 21, 1986, December 26, 1987.
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- Parade*, February 26, 1984.
- Publishers Weekly*, February 10, 1984.
- Saturday Review*, May 11, 1957, November 16, 1957.
- Time*, May 7, 1979.
- Washington Post*, December 30, 1987.
- Washington Post Book World*, March 9, 1986.

—Sketch by Kenneth R. Shepherd

* * *

GERASIMOV, Gennadi (Ivanovitch) 1930-

PERSONAL: Born March 3, 1930, in Kazan, U.S.S.R.; son of Ivan (a physician) and Nina (Chernov) Gerasimov; married Margarita Ponomareva (an editor), November 26, 1953. *Educa-*

tion: Attended Institute of Foreign Relations, Moscow, U.S.S.R., 1948-53; graduate study at Moscow University.

CAREER: *New Times*, Moscow, U.S.S.R., editor, 1955-61; *World Marxist Review*, Prague, Czechoslovakia, editor, 1962-67; Novosti Press Agency, Moscow, diplomatic correspondent, beginning 1967; currently official Soviet government spokesman. Has covered political affairs in the United States and the Soviet Union, as well as the war in Nigeria.

MEMBER: Union of Soviet Journalists.

WRITINGS:

- Stanet li tesno na zemmom share?: Problema narodonaselenia, Znanie* (Moscow), 1967, translation published as *Standing Room Only?: When?*
- (With Georgi Kuznetsov and Vladimir Morev) *Nabat v nochi*, Novosti Press Agency Publishing House (Moscow), 1968, translation published as *Fire Bell in the Night*, 1968.
- Kljuch k miru vo Vietname*, Novosti Press Agency Publishing House, translation published as *The Key to Peace in Vietnam*, 1968.
- (Contributor) *Problems of War and Peace*, Progress Publishing House (Moscow), 1971.
- Za spinol statul Svobody*, Znanie, 1978.
- Obshchestvo potrebleniia: Mify i real'nost*, Znanie, 1980, 2nd edition, 1984.
- Disarmament: Who Is for, Who Is Against*, translation by Natalia Korolyova, Novosti Press Agency Publishing House, 1982.
- Ne dopustit' oruzhie v kosmos*, translation published as *Keep Space Weapon-Free*, Novosti Press Agency Publishing House, 1984.
- SOI—astral'nye zabluzhdeniia*, translation by Natalia Mazitova published as *SDI, Stellar Delusions: The U.S. Threat of Space Militarization*, Novosti Press Agency Publishing House, 1986.

WORK IN PROGRESS: A book on the United States.

SIDELIGHTS: Gennadi Gerasimov once told *CA* that his interests lie in global issues: population, survival in the nuclear age, energy resources, and ecological balance. He is often seen on U.S. network television in his official capacity as a Soviet government spokesman.*

* * *

GIDDINS, Gary 1948-

PERSONAL: Born March 21, 1948, in Brooklyn, N.Y.; son of Leo (a businessman) and Alice (a decorator; maiden name, Gelber) Giddins; married Susan Rogers (a writer and publicist), April 23, 1972 (divorced, 1978); married Deborah Eve Halper (a health care administrator), May 19, 1985; children: (second marriage) Lea Aviva. *Education:* Grinnell College, B.A., 1970. *Religion:* Jewish.

ADDRESSES: *Home*—145 East 15th St., New York, N.Y. 10003. *Office*—842 Broadway, New York, N.Y. 10003. *Agent*—Curtis Brown, Ltd., Ten Astor Pl., New York, N.Y. 10003.

CAREER: *Hollywood Reporter*, Hollywood, Calif., film critic, 1972; *Down Beat*, Chicago, Ill., contributing editor, 1972-73; *Village Voice*, New York City, staff writer and author of column, "Weather Bird," 1973—. Staff writer, *Vanity Fair*, 1983-84. Founder, president, and artistic director, American Jazz Orchestra, 1985—. Radio producer and disc jockey, WBAI-FM, New York City, 1975-80; producer of several jazz albums. Teacher of jazz history at New York University School of Continuing Edu-



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July 27, 1984

SECTION: Vol. 36; Pg. 15

LENGTH: 549 words

HEADLINE: The Butter Battle Book; Dr. Seuss

BODY:

DR. SEUSS, who recently won a special Pulitzer Prize commendation for his contributions to children's literature, has made yet another contribution to the genre. The Butter Battle Book is a radical departure from previous Seuss works: It is an unabashed and blatant political statement.

The book tells the story of a mythical dispute, a kind of cold war, between two peoples, the Yooks and the Zooks. The Yooks, dressed in blue, are clearly intended to represent the Americans; while the Zooks, dressed in red, are allegorical Russians. The essence of the dispute is the question which side bread should be buttered on, with the Yooks buttering the top side and the Zooks the bottom. The Yooks--or rather Yooks--devise increasingly more sophisticated weaponry to frighten the Zooks, only to discover that the Zooks have come up with the same weapons or better. In the end, each side develops a nuclear weapon--or rather, "the bitsy big boy boomerang"--and the book ends inconclusively, with each side in mortal fear over who will dare to use that weapon first.

The Butter Battle Book is trivialization of an already oversimplified world view--that of the nuclear-freeze movement. The adherents of that movement--Dr. Seuss evidently among them--see the U.S.-Soviet rivalry as an unfortunate misunderstanding over not very important cultural differences, e.g., which side bread should be buttered on; a misunderstanding fueled by a senseless arms race driven by technological imperatives alone. Quite obviously, the Yooks should have let the Zooks butter their bread however they pleased; if the United States would only stop modernizing its own arsenals, the Soviet Union would surely do the same, and the whole senseless dispute would wind down and cease. Live and let live--Yooks and Zooks and Kooks alike.

The Butter Battle Book, however, contains a number of subtle messages that could do grave damage to the cause Seuss is professing. Seuss makes the mistake, for example, of explaining that a great wall divides the Yooks and the Zooks. This is all too likely to evoke memories of the Berlin Wall--that stark prison boundary reminding the world that the heart of the East-West struggle is human liberty versus totalitarian tyranny, not American failure to comprehend Russian food, music, and poetry. Seuss also makes the serious mistake of not ending the book with an arms-control agreement or a nuclear holocaust. By ending inconclusively, with neither side having fired a serious shot and with each side wary of the nuclear weapons of the other, Seuss reminds us that nuclear weapons have kept the peace for nearly forty years now. The last page of The Butter Battle Book is an eloquent, albeit unintended, affirmation of the value of nuclear deterrence--the Zooks do not dare nuke the Yooks for fear of being nuked themselves. Children, in particular, are not likely to conclude from the story that the whole dispute is senseless--Seuss's books are always



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ridiculous, after all. Children will conclude, instead, that the Yooks are lucky they invented the bomb, so that the Zooks dare not attack them first. They may well infer--to Seuss's chagrin--that remaining strong is the surest way of achieving peace. give that man the Committee on the Present Danger Award.

SUBJECT:

The Butter Battle Book (book), criticism, interpretation, etc.; Antinuclear movement, books; Children's literature, political aspects; Nuclear disarmament, educational use

NAME:

Geisel, Theodore Seuss, criticism, interpretation, etc.

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June 22, 1988, Summer

SECTION: No. 59; Pg. 120

LENGTH: 1396 words

HEADLINE: Dr. Seuss: architect of social change

BYLINE: Johnson, Tim

BODY:

As A CHILD GROWING UP

in a "Christian," white community in the Deep South in the 1950s and 60s, I had many questions about the segregationist teachings of my elders. They all said that white people and black people should be separated.

Some of the children voiced disagreement, but their parents were Yankees anyway, and they talked sort of funny and weren't much to be listened to, And the grown-ups I was around knew so much that I figured they were probably right when they told me I would understand when I got older.

I remember segregation as a regular topic of Bible study at the segregated YMCA I attended, as well as at school and elsewhere; schools in some places had been integrated; they might be integrated in Georgia soon. The more crass children would sometimes talk niggers," but they were always corrected by the Bible class lead "colored people" was the appropriate term, since that other word was offensive to colored people. But the sons of Yankees who suggested that colored boys should be allowed to join the YMCA - that was simply unchristian! Those stars weren't so big. They were really so small You might think such a thing wouldn't matter at all.

Now, I'm not talking about Klan types here my parents and teachers universally abhorred the Klan and its violence. They were very specific in saying that white people were not better than black people, just different, "If God made us so distinctively different, He must have a reason," explained the leader of a Y Bible-study class. "just as crows and swans didn't live and work together, neither should black and white people."

When the Star-Belly children went out to play ball, Could a Plain-Belly get in the game . . . ? Not at all. You only could play if your bellies had stars And the Plain-Belly children had none upon thars. "What about hair and eye color?" I asked the Y leader, a sincere question, not a sarcastic one. "Did God give some people brown hair, others blonde because He wanted us to know we should be separate?"

"No, no, no," he exclaimed with a somewhat confused but amused expression. "That's different. You'll understand when you get older." Not completely satisfied, I accepted what he and the other grown-ups said. After all, white and black people were segregated, not only in my hometown, but on television and just about everywhere I saw except professional sports. And grown-ups knew about such things. I was a small child and was still learning, from grownups

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and from books. When the

Star-Belly Sneetches had frankfurter

roasts

Or picnics or parties or marshmallow toasts, They never invited the Plain-Belly Sneetches. They left them out cold, in the dark of the beaches. They kept them away. Never let them come near, And that's how they treated them year after year.

My favorite writer was Dr. Seuss, He had written Green Eggs and Ham and The Cat in the Hat. (My mother occasionally added a bit of green food coloring to my scrambled eggs so I could eat green eggs and ham.) I loved reading, and my elders encouraged it: great learning comes from books, they said, you will learn a lot from them. So supportive of reading were my parents that, while they normally would only buy things for my five siblings or me at birthdays and Christmas, they would buy any book we wanted if we promised to read it.

Then, one day, someone gave me a new book: The Sneetches and Other Stories, I was thrilled it was by Dr. Seuss! This book, particularly its title story, would have a profound and lasting impact on my life.

The Sneetches, segregated according to whether or not they had stars on their bellies, bore a remarkable resemblance to my own community. The ones with stars were like white people where I lived, the ones without stars were like black people. Young though I was, I realized that "separate but equal" was far from equal the black children (and grown-ups) clearly had less than the whites with whom I interacted. But the Plain-Belly Sneetches were offered a way out of their predicament. A fellow with the Seussian name Sylvester McMonkey McBean arrived with a machine which, for three dollars, would add a star to your belly! The Plain-Belly Sneetches paid McBean the money and soon the "stars upon thars!"

Then they yelled at the ones who had stars at the start,

"We're exactly like you! You can't tell us apart.

We're all just the same, now, you snooty old smarties!

And now we can go to your frankfurter parties!

"Goodgrief!" groaned the ones who had stars at the first. "We're still the best Sneetches and

they are the worst.

But, now, how in the world will we know, they all frowned.

"If which kind is what, or the other way round?" This was fascinating. We knew we were better because we had stars. We're still better, but

how can we tell? Hmmm . . .

McBean was not in this for societal good He had another machine which would remove the stars - for ten dollars each. The original Star-Belly Sneetches,

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anxious to main

tain their superiority, paid up without hesitation.

Then, with snoots in the air, they paraded about And they opened their beaks and they let out a shout,

"We know who is who! Now there isn't a doubt. The best kind of Sneetches are Sneetches without!" Then, of course, those with stars all got frightfully mad.

To be wearing a star now was frightfully bad. Then, of course, old Sylvester McMonkey McBean Invited them into his Star-Off Machine.

Then, of course from THEN on, as you probably guess,

Things really got into a horrible mess.

Sneetches were dashing into one machine or the other as quickly as they could pile up the money next to McBean. It lasted all day long,

They kept paying money. They kept running through

Until neither the Plain nor the Star-Bellies knew

Whether this one was that one . . . or that one was this one

Or which one was which one . . . or what one was who.

I did not know the "analogy." I did not even understand that Theodor Seuss Geisel (a.k.a. Dr. Seuss) probably meant for me to identify with the Sneetches. But I did wonder what would happen if all the people in my community changed colors around and around and around. And I understood that Dr. Seuss was saying that you should not judge people by so trivial a thing as whether they had stars upon thars - or black skin or white. And it was in a book!

The Sneetches eventually gave the enterprising capitalist McBean all of their money, at which point he drove away with th comment, "They never will learn. /No. Y ou can't teach a Sneetch."

But McBean was quite wrong. I'm quite happy to say

That the Sneetches got really quite smart on that day.

The day they decided that Sneetches are Sneetches

And no kind of Sneetch is the

understand something better than they.

The Sneetches was published in 1961. In the civil rights movement , it hardly ranks on a par

best on the beaches.

That day, all the Sneetches forgot about stars

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And whether they had one, or not, upon thars.

If Sneetches are Sneetches, I thought, then people are people - and no kind of people are the best on the beaches! Maybe the grown-ups were wrong. Clearly either the grown-ups were wrong or the book

was wrong.

I realized that I would have to decide which was right, that the grown-ups might be wrong, that I might with Brown v. Board of Education or the Selma march. But in my life, that book hastened my conversion from a child of segregation to a civil rights advocate who believes that the removal of legal segregation is the best thing to happen to white people in the American South in lifetime.

As I look over some of Dr. Seuss's other books, I expect that they have the same kinds of impacts on other children: The Lorax, which calls for protection of the environment and personal responsibility for it; The Butter Battle Book, which examines the arms race between two cultures which dispute which side of your bread you should put the butter on and concludes with both sides threatening the existence of the planet while the child wonders why.

Dr. Seuss - architect of social change. Perhaps if all our politicians were required to read his collected works prior to taking office . . .

SUBJECT:

Social change, books; Race discrimination, study and teaching; Children's literature, History and criticism

NAME:

Geisel, Theodore Seuss, criticism, interpretation, etc.

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LOAD-DATE-MDC: November 15, 1988

The Doctor Beloved by All

Theodor Seuss Geisel: 1904-1991

He was one of the last doctors to make house calls—some 200 million of them in 20 languages. By the time of his death last week at 87, Dr. Seuss had journeyed on beyond Dr. Spock to a unique and hallowed place in the nurseries of the world.

Actually, the title was as imaginary as the name. The first doctorate Theodor Seuss Geisel ever earned was an honorary one, given by his alma mater, Dartmouth. Young Theodor began his education in the public schools of Springfield, Mass., where his father was a part-time zookeeper. The avid student decided to become a professor. After college he went to Oxford, where his attention was diverted by Helen Palmer, a fellow American student who would remain his wife until her death 40 years later. The couple returned to the States just in time for the Depression. Theodor fed his soul by trying to write serious novels and filled the refrigerator by concocting an ad campaign for a spray insecticide: "Quick, Henry, the Flit!"

"I was successful but frustrated," he recalled. To amuse himself he wrote a volume for the very young: *And to Think That I Saw It on Mulberry Street*. In the Dick-and-Jane atmosphere of '30s children's books, it became an instant hit. The Seuss style was born, fully developed: looping, free-style drawings; clanging, infectious rhymes; and a relentless logic. "If I start with a two-headed animal," he maintained, "I must never waver from that concept. There must be two hats in the closet, two



The Cat in the Hat with a dear and irreplaceable friend



toothbrushes in the bathroom and two sets of spectacles on the night table." Each succeeding book was a refraction of some life experience. *If I Ran the Zoo* acted out a childhood fantasy; the postwar *Horton Hears a Who!* ("A person's a person no matter how small") poignantly echoed the emotions he felt after visiting Hiroshima.

In the 1950s, Seuss began a one-Dr. battle against illiteracy. For beginning readers he created an overnight success, *The Cat in the Hat*, with a vocabulary of 220 words. Best seller followed best seller; prize followed

award. He was given an Oscar for the animated cartoon *Gerald McBoing-Boing*, Emmys for Grinch TV specials, a Pulitzer citation. Generations devoured *Green Eggs and Ham* ("Sam! If you will let me be, I will try them. You will see"), *The 500 Hats of Bartholomew Cubbins* and *Yertle the Turtle*. As Geisel remembered it, "I used the word burp, and nobody had ever burped before on the pages of a children's book. It took a decision from the president of the publishing house before my vulgar turtle was permitted to do so." The childless author eventually lost interest in writing for grownups. He believed that "adults are obsolete children, and the hell with them."

For the past several decades, the white-bearded, bow-tied figure was a fixture in La Jolla, Calif., along with his second wife Audrey. He toiled around in a car with the license plate GRINCH and continued to work despite four cataract operations and a heart attack. His later volumes revealed the teacher hidden beneath the torrent of mirth. *The Butter Battle Book* spoke of the dangers of the nuclear-arms race; his final work, *Oh, the Places You'll Go*, took on the meaning of life.

For Geisel, that meaning was never in doubt: "It's wrong to talk about what's wrong with children today," he insisted. "They are living in an environment that we made. When enough people are worrying enough—about war, the environment, illiteracy—we'll begin to get those problems solved." Reason enough to believe:

*It was T.S. Geisel who provoked all the chortles,
But it's old Dr. Seuss who has joined the immortals.*

—By Stefan Kanfer

DIED. Miles Davis, 65, jazz trumpeter whose restless ear compelled him to invent new sounds; of pneumonia and a stroke; in Santa Monica, Calif. "Don't play what you know," Davis said. "Play what you hear." His music was about taking risks and went through enormous changes as reworked bop, cool jazz or fusion. He left East St. Louis, Ill., at the age of 18, then played with Dizzy Gillespie and Charlie Parker in New York City. With his unbeatable ear for talent, he formed his own groups, performing beside musicians as varied as John Coltrane and Branford Marsalis. The son of a dentist, he overcame a heroin habit in the 1950s and a bad auto accident in 1972, but never lost his fury. His single rule—never go back—sent him in recent years into unexplored regions of electrified jazz and funk that disappointed some loyalists.

DIED. Hugh Morrow, 75, speechwriter and spokesman for New York Governor, later Vice President, Nelson Rockefeller; in Chestnut Ridge, N.Y. Morrow joined Rockefeller's staff after a career as a correspondent for the *Philadelphia Inquirer* and an editor of the *Saturday Evening Post*. Morrow was famous as a political speechwriter. Henry Kissinger once said, "No one does the words better than Hughie."

DIED. Klaus Barbie, 77, "the Butcher of Lyons," the Gestapo commander who ordered the execution and deportation of thousands of French citizens, mostly Jews and Resistance members, and who escaped to South America with the aid of U.S. intelligence agents; in Lyons. In 1943 Barbie's officers captured the head of the French Resistance, Jean Moulin, who died

after being tortured. The following year Barbie ordered the roundup of 44 Jewish children in a village near Lyons, shipping them to concentration camps. In 1947 agents of the U.S. Army's Counter Intelligence Corps, knowing that Barbie had been a Gestapo captain, hired him to monitor former SS officers and communists in Germany. After the French government demanded in 1950 that Barbie be turned over for trial for war crimes, Army intelligence denied knowing his whereabouts but in fact helped Barbie flee to Bolivia in 1951 under the pseudonym Klaus Altmann. Nazi hunters Serge and Beate Klarsfeld helped find Barbie in 1972. In 1983 the Bolivian government expelled Barbie, and he was returned to France, where he was convicted in 1987 of crimes against humanity and sentenced to life in prison.

Oh, the Places He'll Go!

The cat's hat is off to Theodor Geisel (1904-1991)

Henry James, Charles Darwin, Thomas Jefferson. Of the significant writers of English since Shakespeare, probably most could draw better than Dr. Seuss. Yet not even Darwin named as many new creatures, and few had as much influence on the worlds they lived in. Can anyone doubt that the anarchic youth culture of the 1960s was a result of the assault on bourgeois order in "The Cat in the Hat," which landed in the smug classrooms of 1957 with the unsettling splat of a fish falling into a teapot? A generation earlier, would Americans have been prepared to battle fascism had they not seen tyranny up close in "The 500 Hats of Bartholomew Cubbins" (1938)—an account of a Mussolini-esque ruler who executes boys who fail to take off their hats in his presence? Is it not probable that Winston Churchill, exhorting his countrymen to fight on after Dunkirk, was inspired by "Horton Hatches the Egg" (1940), whose elephant hero sits on a nest through 51 weeks' worth of adversity because "An elephant's faithful / One hundred percent?"

Well, no, actually, it's not very probable at all. But it is true that at the height of the Watergate affair, Dr. Seuss sent Art Buchwald a copy of



AARON RAPOPORT
No Grinch: Seuss

"Marvin K. Mooney Will You Please Go Now!" (1972), with "Richard M. Nixon" written over the name of the hero who had overstayed his welcome. Buchwald quoted from it in a column ("If you like you may go by lion's tail. Or stamp yourself and go by mail") and the next day, possibly by coincidence, Nixon resigned.

Like many great children's book writers, Theodor Seuss Geisel—the doctorate was self-bestowed—harbored vast literary ambitions. These

were constrained by a desire to eat that led him, after graduation from Dartmouth and study at Oxford, to take a job writing advertisements for an insecticide. The first intimations of greatness were found in his drawings of people under attack by giant flying objects, illustrating the slogan "Quick, Henry, the Flit!" Forbidden by his

contract to freelance in any other field of literature, he wrote his first children's book, "And to Think That I Saw It on Mulberry Street," in 1937. It was followed by 47 more, which by the time of his death last week in La Jolla, Calif., at the age of 87 had sold more than 200 million copies. This counts "Oh, the Places You'll Go!" (1990), still on the best-seller list after 79 weeks. But it doesn't count the several hundred copies sold of his 1937 adult book, "The Seven Lady Godivas," which suffered, he said, from the fact that "I can't draw naked women. I get the knees in the wrong places."

Actually, he had the same problem with elephants. Horton's legs bend sometimes forward, sometimes back, but anomalies like that never bothered Dr. Seuss's readers. Childless himself with Helen Palmer, his wife of 40 years, who died in 1967, he confined himself to that peculiar branch of literature directed at those who can't read. He took revenge on Flit with "The Lorax" (1971), which of course launched the environmental movement. ("So I quickly invented my Super-Axe-Hacker / which whacked off four Truffula Trees at one smacker.") And on business with "How the Grinch Stole Christmas!" (1957), viewed as an attack on holiday commercialism. But Geisel resisted academic criticism. Doctoral theses were written about how some of his illustrations used just one color, he told an interviewer in 1972, when in fact it was the idea of his publisher Bennett Cerf, who was seeking to save printing costs. Still, it is obvious that the field of postexistentialism would have been impossible without the opening quatrain of "Green Eggs and Ham" ("That Sam-I-Am! / That Sam-I-Am! / I do not like / that Sam-I-Am!"). Which suggests his place in literary history, alongside that other towering genius of English letters: Lewis Carroll.

JERRY ADLER



© 1938, RENEWED 1965



© 1957, RENEWED 1985 (ABOVE); © 1954, RENEWED 1982 (RIGHT)

Down with tyrants and up-up-up with a fish:
Cubbins, Cat and Horton



THE WHITE HOUSE
WASHINGTON

Date: 10/3/91

TO: John Gardner

FROM: PRESIDENT'S PERSONAL CORRESPONDENCE
Room 19, OEOB, x2708

☐ For your information

☐ Please respond directly and copy me

☐ Guidance, please

☒ Per our conversation

☐ Routine handling

☐ Other

Comments:

Believe Charlie Horvath has all
this on file, too.

It was fitting for the networks to
pre-empt their regular programming
to honor Capra the night he died.
Even Nightline devoted their entire
program to a review of his life.

FROM
THE WHITE HOUSE
WASHINGTON, D.C.

Mr. Tom Capra and Family
Room 304
NBC-TV
30 Rockefeller Plaza
New York, New York 10112



THE PRESIDENT

September 4, 1991

Dear Tom and Frank and Lucille,

Barbara and I want to add our heartfelt condolences to those of the thousands whose lives have been touched, even changed, because of your father. We're grateful for his many years, and for his abiding faith in simple, human decency. His constant portrayal of family and community values reminded us of the way life ought to be.

Warm wishes from all the Bushes to your family. You will miss your Dad a lot, but his wonderful work will be with all of us for a long time to come.

Sincerely,

A handwritten signature in dark ink, appearing to read "G. H. W. Bush", written in a cursive style.

THE WHITE HOUSE
CORRESPONDENCE TRACKING WORKSHEET

INCOMING

DATE RECEIVED: MARCH 20, 1990

NAME OF CORRESPONDENT: MR. JIMMY STEWART

SUBJECT: RECOMMENDS FRANK CAPRA FOR THE NATIONAL
MEDAL OF FREEDOM

ROUTE TO:		ACTION		DISPOSITION	
OFFICE/AGENCY	(STAFF NAME)	ACT CODE	DATE YY/MM/DD	TYPE RESP	C COMPLETED D YY/MM/DD
CHARLIE HORVATH		ORG	90/03/20		
REFERRAL NOTE:					
JAN BURMEISTER		RSI	90/03/20		C 90/03/20
REFERRAL NOTE:					
REFERRAL NOTE:					
REFERRAL NOTE:					
REFERRAL NOTE:					

COMMENTS:

ADDITIONAL CORRESPONDENTS: MEDIA:L INDIVIDUAL CODES: 4710 4620

MI MAIL USER CODES: (A) (B) (C)

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*ACTION CODES:          *DISPOSITION          *OUTGOING          *
*                      *                      *CORRESPONDENCE:   *
*A-APPROPRIATE ACTION  *A-ANSWERED          *TYPE RESP=INITIALS *
*C-COMMENT/RECOM       *B-NON-SPEC-REFERRAL  *          OF SIGNER *
*D-DRAFT RESPONSE      *C-COMPLETED          *          CODE = A   *
*F-FURNISH FACT SHEET  *S-SUSPENDED          *COMPLETED = DATE OF *
*I-INFO COPY/NO ACT NEC*                      *          OUTGOING  *
*R-DIRECT REPLY W/COPY *                      *                      *
*S-FOR-SIGNATURE       *                      *                      *
*X-INTERIM REPLY       *                      *                      *
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KEEP THIS WORKSHEET ATTACHED TO THE ORIGINAL INCOMING
LETTER AT ALL TIMES AND SEND COMPLETED RECORD TO RECORDS
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2453

JAMES STEWART

March 20, 1990

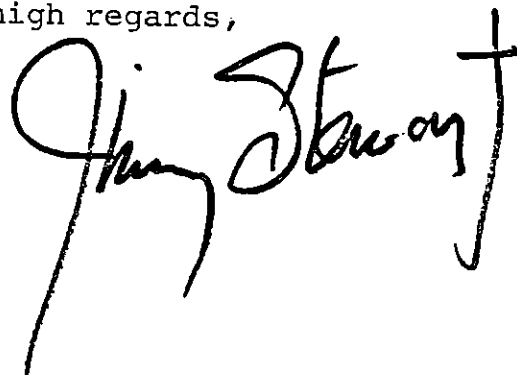
President George W. Bush
The White House
Washington, D.C. 20500

Dear Mr. President:

Frank Capra, has, for many years, created some of the finest motion pictures the film industry has ever known. In the three pictures I did for Mr. Capra, I got to know the man and came to realize that through the values that he has built up during his life, his film brought out these values, such as love of country, love of family, love of community and love of God. He managed to present these values with outstanding honor and dedication.

Mr. Capra's life is coming to an end and I feel very strongly that he qualifies in so many ways for the National Medal of Freedom. It would be a wonderful gesture to honor him for his outstanding work by giving him the National Medal of Freedom Award.

I send you my sincere high regards,

A large, stylized handwritten signature of James Stewart, written in dark ink. The signature is fluid and cursive, with the first name 'James' and last name 'Stewart' clearly legible despite the stylization.

JS:vl

The History of the Life. Achievement Award

The first published report of The American Film Institute in 1968 stated the basic purposes of the institution, including:

"Great accomplishments of the past must be recognized, to the end that the masters of film may take their deserved place in history beside leaders in other arts."

On February 26, 1973, the Board of Trustees at a meeting in Los Angeles, California, unanimously passed a resolution establishing the Life Achievement Award.

The Trustees resolved that the award would honor a single individual each year, who, regardless of place of birth, had contributed to the enrichment of American culture by his or her accomplishments in motion pictures and television, and that the recipient should be honored at a suitable public ceremony. The stated criteria were:

"The recipient should be one whose talent has in a fundamental way advanced the film art; whose accomplishment has been acknowledged by scholars, critics, professional peers and the general public; and whose work has stood the test of time."

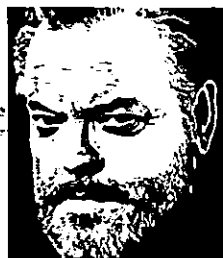
Those honored with the Life Achievement Award:



1973
John Ford



1974
James Cagney



1975
Orson Welles



1976
William Wyler



1977
Bette Davis



1978
Henry Fonda



1979
Alfred Hitchcock



1980
James Stewart



1981
Fred Astaire



1982
Frank Capra

The Achievement of Frank Capra

The Trustees of The American Film Institute have voted the tenth Life Achievement Award to Frank Capra.

An Italian immigrant who never lost the common touch while rising from poverty to become one of this country's most beloved filmmakers, Frank Capra is the screen's foremost champion of the ordinary American.

Arriving in the United States as a child in 1903, the year of the first airplane flight and the birth of the American film industry, Capra was part of the generation of immigrants which embraced the infant film medium as its popular art form. The energy and sense of purpose in his work derive from this communal source; in the words of Graham Greene, Capra brought to his films "a kinship with his audience, a sense of common life, a morality."

With his classics of the 1930s—*It Happened One Night*, *Mr. Deeds Goes to Town*, *Lost Horizon*, *You Can't Take It With You*, *Mr. Smith Goes to Washington*—Capra brought laughter and hope to his audience as he expressed the deepest fears and aspirations of the country during the Great Depression. Vigorously depicting America's flaws, he nevertheless renewed his audience's optimism by affirming the basic decency and strength of the national character.

Responsible in the Thirties for elevating Harry Cohn's Columbia Pictures from a poverty-row company into a major studio, Capra was a fighter for the artistic control of the director.

When World War II threatened the existence of the American democratic ideal, Capra interrupted his Hollywood career to make a series of government films educating the public about the nature of the conflict. Of the *Why We Fight* series, Winston Churchill said, "I have never seen or read any more powerful statement of our cause or of our rightful case against the Nazi tyranny."

Capra returned from service to make one of his most memorable films, *It's a Wonderful Life*, a moving affirmation of his belief in the common man. After his retirement from filmmaking in the 1960s, he embarked on a new career as a teacher, speaking at more than 250 schools and film festivals to give inspiration to the new generation of filmmakers.

Frank Capra has ennobled his audience as he has entertained them. His work has brought the meaning of the American dream alive for generations of moviegoers past and present, and it is for this that The American Film Institute honors him with the Life Achievement Award.



One Man, One Film

by Frank Capra

I hated being poor. Hated being a peasant. Hated being a scrounging newskid trapped in the sleazy Sicilian ghetto of Los Angeles. My family couldn't read or write. I wanted out. A quick out. I looked for a device, a handle, a pole to catapult myself across the tracks from my scurvy habitat of nobodies to the affluent world of somebodies.

I tried schooling, a technical education. That pole broke in the middle of my vault. I pondered other quick leaps: bootlegging, prize fighting, the ball and bat, con games. When I finally found my vaulting pole, it was not made of bamboo, glass, or metal. In fact, it was not a pole at all. It was a magic carpet—woven with the coils and ringlets of a wondrous peel of limber plastic, whose filaments carried the genetic code of all the arts of man, and from which the abracadabra of science conjured up the hopes, the fears, the dreams of man—the magic carpet of FILM! I vaulted to fame on its witchery.

And so I was initiated into that select circle of “creative minds”—the elite group that has, down through the ages, affected the history of man more than all the kings and generals combined. I sneaked in as the lowest man on the totem pole, a film cutter of slapstick comedies.

Sitting in that cubbyhole of a cutting room in Ball's lab, running film scenes back and forth in the enlarging Movieola, sweating out their right sequential order, I realized I was composing. It was not music, nor was it literature. I was expressing myself in a powerful, new language—FILM—an Esperanto understood throughout the world, one that spoke directly to the heart and mind of man, from Siberia to Patagonia, without words.

I had not yet been to Hollywood where most films would be made by committees of producers, writers, directors, actors, and film cutters. I still thought of the medium as a whole. My own zany, single experience with films having been *Fulton Fisher's Boarding House*, in which I had done “everything,” I naively concluded that one man made a picture, as one man wrote a symphony or a novel.

Because billions were invested in producing and exhibiting this new “art,” it became the daffiest of all “Big Businesses.” Bankers and industrialists tore their hair trying to standardize; mass-produce winning models; bring order out of chaos. They have never succeeded—and never will. The motion picture is an unresolvable dichotomy of business and art, with art being the safest bet in the long run. Year in, year out, it is the creators who strive for quality, the “one man, one film” artists, who out-succeed the industrially oriented mass producers.

That simple notion of “one man, one film” (a credo for important filmmakers since D. W. Griffith), conceived independently in a tiny cutting room far from Hollywood,



Below, Capra poses with sister Ann in Italian ghetto of Los Angeles, thinking, “Some day, Annie, some day—”. By the 1920s (above), Capra’s “someday” had arrived. At right, this title card marks the start of Capra’s vault to fame. Below right, Jean Arthur drums the rhythm of “Swanee River” for Gary Cooper in *MR. DEEDS GOES TO TOWN*.

I know of no other director who in the relatively short period of ten or twelve years has given us such brilliant films, one after another, which were not only superbly entertaining, but richly thought provoking and making profound, astute, and courageous comments on the social and political life of the times. They are a lasting credit to Frank Capra and the whole American film industry.
—William Wyler, 1974



Working with Mr. Capra has given me some of the happiest moments of my life. There was a feeling of great warmth and protection and a feeling that everyone, cast and crew, was working together toward the goal. Mr. Capra brought out the best in people. I think he should be drafted as "director" of the United Nations.

—Jean Arthur



became for me a fixation, an article of faith. In my subsequent forty years of film directing, I never forgot it, nor compromised with it—except once. I walked away from the shows I could not control completely from conception to delivery. I approached films with the wonder of a child, but also with the ratiocination of a scientific mind. I knew of no great book or play, no classic painting or sculpture, no lasting monument to art in any form, that was ever created by a committee—with the possible exception of the Gothic cathedrals. In art it is "one man, one painting—one statue—one book—one film."

To others that belong, or aspire to belong, to that privileged group of "one man, one film" makers, I dare to say: "Don't compromise. For only the valiant can create. Only the daring should make films. Only the morally courageous are worthy of speaking to their fellow men for two hours in the dark. And only the artistically incorrupt will earn and keep the people's trust."

From Capra's 1971 autobiography, *The Name Above the Title*.

Mr. Deeds and Mr. Capra

by Graham Greene

Mr. Deeds is Capra's finest film (it is on quite a different intellectual level from the spirited and delightful *It Happened One Night*), and that means it is a comedy quite unmatched on the screen. For Capra has what Lubitsch, the witty playboy, has not: a sense of responsibility, and what Clair, whimsical, poetic, a little precious and *à la mode*, has not, a kinship with his audience, a sense of common life, a morality: he has what even Chaplin has not, complete mastery of his medium, and that medium the sound-film, not the film with sound attached to it. Like Lang, he hears all the time just as clearly as he sees and just as selectively. I do not think anyone can watch *Mr. Deeds* for long without being aware of a technician as great as Lang employed on a theme which profoundly moves him: the theme of goodness and simplicity manhandled in a deeply selfish and brutal world. . . .

From *Graham Greene on Film*. When he wrote this review in 1936, the novelist Graham Greene was film critic for *The Spectator*.

Frank Capra: The Carl Sandburg of Hollywood

by William O. Douglas

Franks Capra, who worked at all levels of the movie industry from scriptwriter on up, is remembered as a director of genius, character and deep insight into people and events.

I remember his first film, *Fulton Fisher's Boarding House*, built around Kipling's poem of the same name.

That was a silent film; but it ran the entire gamut of human emotions. Frank Capra had a great capacity for growth. He exploited camerawise the advancing technology, best illustrated by the *Why We Fight* series, for which he received the Distinguished Service Medal in World War II. But his real contribution to the screen was revealed in his search for the heart and mind of mid-America and in the manner in which he related them to the ideals represented by our institutions and men from Washington and Jefferson down to Lincoln and modern times.

Frank Capra was the Carl Sandburg of Hollywood who reminded all America of the faces of Americana we love and cherish. In a sense his productions portrayed Good v. Evil. Yet more accurately he set the homely virtues of small-town America against the greed of the marketplace, the corruption of politicians, and the dangers of fascism. He made a hero out of the most obscure person. Frank Capra entertained us; but he also brought tears to our eyes when we revisited with him the shrines of Jefferson and Lincoln and when he made us realize that in spite of all the overreaching and crime and immorality the heart of America was warm and her conscience bright.

From *The Films of Frank Capra* by Victor Scherle and William Turner Levy, © 1977, published by Citadel Press, a division of Lyle Stewart, Inc. The Hon. William O. Douglas was an associate justice of the United States Supreme Court.

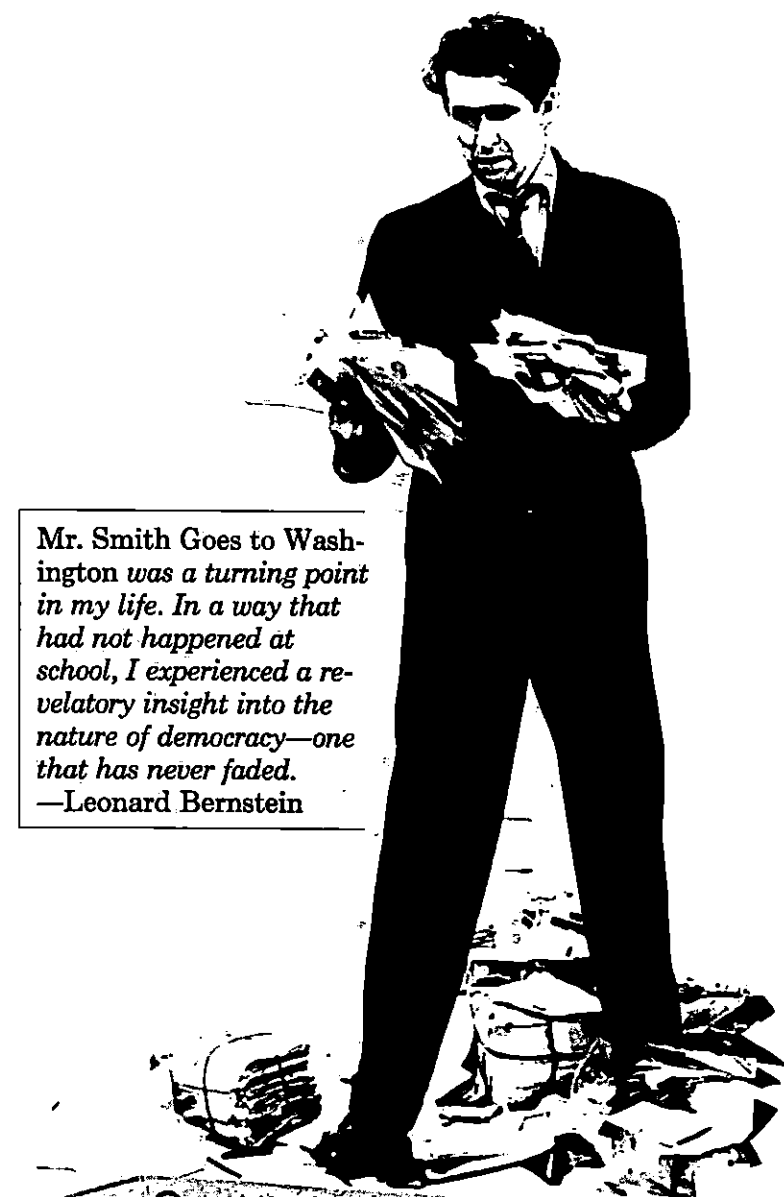
Frank Capra, The Healer

by François Truffaut

After he'd directed the marvelous silent films of Harry Langdon, Frank Capra found fame with *It Happened One Night*, a movie that has been imitated a hundred times since. Capra's work is, unfortunately, not well known in France because of poor distribution, but I need only recall *Mr. Deeds Goes to Town*, *You Can't Take It With You*, *Mr. Smith Goes to Washington* (Watergate thirty-five years ahead of its time), *Meet John Doe*, and *It's a Wonderful Life* to realize how great an influence this marvelous filmmaker has had throughout the world. His influence can be found in the youthful work of the English "boy" director, Alfred Hitchcock (before 1940), and in the young Swede, Ingmar Bergman, in his period of conjugal comedies before 1955.

Capra is the last survivor of that great quartet of American comedy: Leo McCarey, Ernst Lubitsch, and Preston Sturges. An Italian, born in Palermo, he brought to Hollywood the secrets of the *commedia dell'arte*. He was a navigator who knew how to steer his characters into the deepest dimensions of desperate human situations (I have often wept during the tragic moments of Capra's comedies) before he reestablished a balance and brought off the miracle that let us leave the theater with a renewed

Mr. Smith Goes to Washington was a turning point in my life. In a way that had not happened at school, I experienced a revelatory insight into the nature of democracy—one that has never faded.
—Leonard Bernstein





confidence in life.

The growing harshness of social life after the war, the spread of egoism, the obstinate conviction of the rich that they could "take it with them" made his miracles even more improbable. But, in the face of human anguish, doubt, unrest, and the struggle just to manage daily life, Capra was a kind of healer, that is, the enemy of "official" medicine. This good doctor was also a great director.

From *The Films in My Life*. François Truffaut is a French director and film critic.

Citation for the Distinguished Service Medal

From February 1942 to June 1945 Colonel Frank Capra, Army of the United States, rendered service of exceptional distinction, making a valuable contribution to the war effort. He was responsible for the production of a remarkable series of motion pictures at the personal direction of the Chief of Staff which graphically presented the causes leading up to the present war and the responsibility of the Axis powers for the tragic consequences. He portrayed in a classic manner the true character of the German and Japanese enemy. He prepared a series of films interpreting the character and customs of various of our Allies for the better understanding of the soldiers of our Army who were to serve in intimate contact with those Allies. At the further personal direction of the Chief of Staff he made a most important contribution through his production of the films *Two Down and One to Go* and *On to Tokyo* which provided for the soldier a clearer understanding of the reasons and methods for the redeployment and demobilization plans which became effective on the defeat of Germany. The films produced by Colonel Capra under the direction of the Chief of Staff had an important influence on the morale of the Army. Colonel Capra also rendered an important service as Chief of the Army Motion Picture Unit and as Assistant Chief of the Army Pictorial Service.

—Henry L. Stimson, Secretary of War



At left: MR. SMITH GOES TO WASHINGTON, with Jimmy Stewart as the honest senator, sparks violent political controversy. Top right: Capra coaches Churchill during filming of *THE BATTLE OF BRITAIN*, while screenwriter Anthony Veiller takes notes. Above, Capra receives Distinguished Service Medal from Chief of Staff Gen. George C. Marshall (1945).

A great man and a great American, Frank Capra is an inspiration to those who believe in the American Dream.

—John Ford, 1971

Capracorn by Jeanine Basinger

Frank Capra. The name stands among the most famous, most honored, most loved, most critically and commercially successful in American film history. Although he made his last Hollywood film in 1961—twenty years ago—the titles of his movies are being talked about as much as ever, as if they just happened, often by people who were born after they were released.

The *New York Times* reports *It's a Wonderful Life* is

being turned into a Broadway musical. The *Washington Post* quotes the President, who explains part of his economic program with a lengthy speech from *Mr. Deeds Goes to Town*. A midwestern newspaper carries a story about a man who has been suing the Pentagon unsuccessfully for several years, because "I grew up on those films like *Mr. Smith Goes to Washington*, where the little guy never gives up."

People remember Frank Capra films. Furthermore, new generations discover them each year, as they are consistently revived and appreciated, discovered and re-discovered, treasured and re-treasured. They have become the yardsticks by which a certain kind of film comedy is measured. New films are reviewed as "an attempt to make them like Capra used to"—reviewed, and, alas, found wanting. But there is hope, because many young directors say their goal is to find the way to do it. Whether it's a TV rerun, a videotape, a PBS special, a fancy retrospective, or a campus basement screening, everywhere there is film, there is Frank Capra film, and the people to enjoy it.

Capra's name has actually passed into the language. "Capraesque" has become an adjective which not only defines a certain type of film, but also a play, a person, a situation or event. Everyone knows what "Capraesque" means—a blend of optimism and commitment, humor, patriotism, and, to those who really understand his work, darkness and despair and the need to fight for the things you care about.

Capra, like all artists, *does* have his detractors. His critics tend to be of an age, from the era that attended college in the 1950s, the time when the intellectual elite rejected what were thought then to be his "sentimental" and "mindless" values. Instead of praise for the "Capraesque," this group speaks scornfully of "Capracorn." "Capracorn" is too pro-America, too old-fashioned, too anti-intellectual, too simple, just plain too corny. "Capraesque" or "Capracorn"—the man himself is cheerful about it either way. With two fancy words all his own, why shouldn't he be? Capra's work, like that of other artists, has gone in and out of fashion, and he has lived through it. Finally, as The American Film Institute's Life Achievement Award endorses, he has reached that status where what he has done is labeled art. Like it or not, and most people do like it, his reputation is made.

When the question is no longer "Is it?" or "Isn't it?," the work has stood the test of time. The issue becomes one of "Why?" Why Frank Capra? Why *Mr. Smith* and *Mr. Deeds* and *It's a Wonderful Life*? The obvious answer is Capra's sheer competence as a filmmaker. He is a superb storyteller, and on the bottom line, he makes comedies that are very, very funny. His films make us laugh.

But if this were all, it would not be enough to inspire the devotion Capra receives from his legions of fans. It's because his comedy is deeply woven into the fabric of the



To be associated with a director who possesses a keen understanding and a profound sympathy for your "outpouring" and who, at the same time, is the master of his own craft, is the acme of every screen writer's ambition. A singular experience for a writer is to see his characters come to life on the screen in their true and unmarred form. This, Frank Capra accomplishes for you in his masterful and individual way—and generally, just for good measure, throws in some little tidbit of his own, to heighten and clarify your original conception.

—Robert Riskin, 1941

Maybe there really wasn't
an America, maybe it was
only Frank Capra.
—John Cassavetes



Capra in the news: At left, NEWSWEEK's 1946 cover gives play to *IT'S A WONDERFUL LIFE*, and above, Capra himself graces the cover of *TIME* (1938). Below, Capra relaxes on the set of *MR. DEEDS* with writer Robert Riskin.



story, and to the character the story develops. The situation is not necessarily a funny one in and of itself. Capra's heroes often undergo real suffering, but humor surrounds them in spite of it, always available in the frame to lighten the load.

Capra's films never made a laugh the excuse for the event. They told a story and offered a laugh as an option in a potentially dismal world of poverty, oppression, disappointment, and chaos. The audience, like his hero, earns its laughs, and they don't come cheap. For those with the courage to see things with humor, there is a victory possible over the dark forces. In a Frank Capra film, the victory life offers is laughter, the pure gold that can't be devalued on Wall Street or threatened by political takeover.

Capra came along at the right time with the right values, and Americans fell in love with his heroes. In fact, our idea of a typical American was formed by Capra. He is a man incurably optimistic. When the family tenement burns to the ground in *The Younger Generation*, the young hero cries out with real enthusiasm, "Now we can have a fire sale!" He is, however, as Senator Paine says in *Mr. Smith Goes to Washington*, "honest, not stupid." The first thing Mr. Deeds does when he goes to town is ask to look over the financial books. (Many people forget that, as they have forgotten Deeds' killing depression at the trial, the despair and pain of Mr. Smith, and the near-suicide of George Bailey.) This honest, optimistic, committed man of little sophistication but much intuition became our self-image. Americans made Capra's heroes their heroes, and in the long run of 84 years, made Capra himself a hero.

From *American Film*. Jeanine Basinger, teacher, film critic, and member of the AFI Board of Trustees, is keeper of the Frank Capra Archives at Wesleyan University.

The Patriotism of Frank Capra by Walter Karp

Capra's movies were fables of the American republic: democratic idealism triumphs, corrupters repent, cynics regain hope, endings are happy. All turns out well in the great good place, and that place was America. Even in his heyday, during the Depression, critics chided Capra for what they called his Capracorn and for his sentimental love of his country and his countrymen.

Yet Capra's cornball patriotism had once packed political dynamite. Then, for some mysterious reason, it had lost its power to inspire his work. I wondered why.

We talked first about his ethnic background. "You know," Capra said, "my mother had fourteen children. Seven of them died before the age of one. Their deaths meant nothing." If you were weak, his people thought,

you were supposed to die. "For centuries they believed that if you couldn't pull your end of the plow you were better dead than alive." And so? "Well, I had my own ideas about things and people, and that's why I fell in love with Americans, just fell in love with them."

Americans, mind—not America the Beautiful or the Star-Spangled Banner. Capra continued: "These god-dam Americans, I thought; they were so free, on their own, individuals, not taking their hats off to anyone. If somebody got sick, they'd do something about it." There was wonder still in Capra's voice. "I thought Americans were the gods of the world."

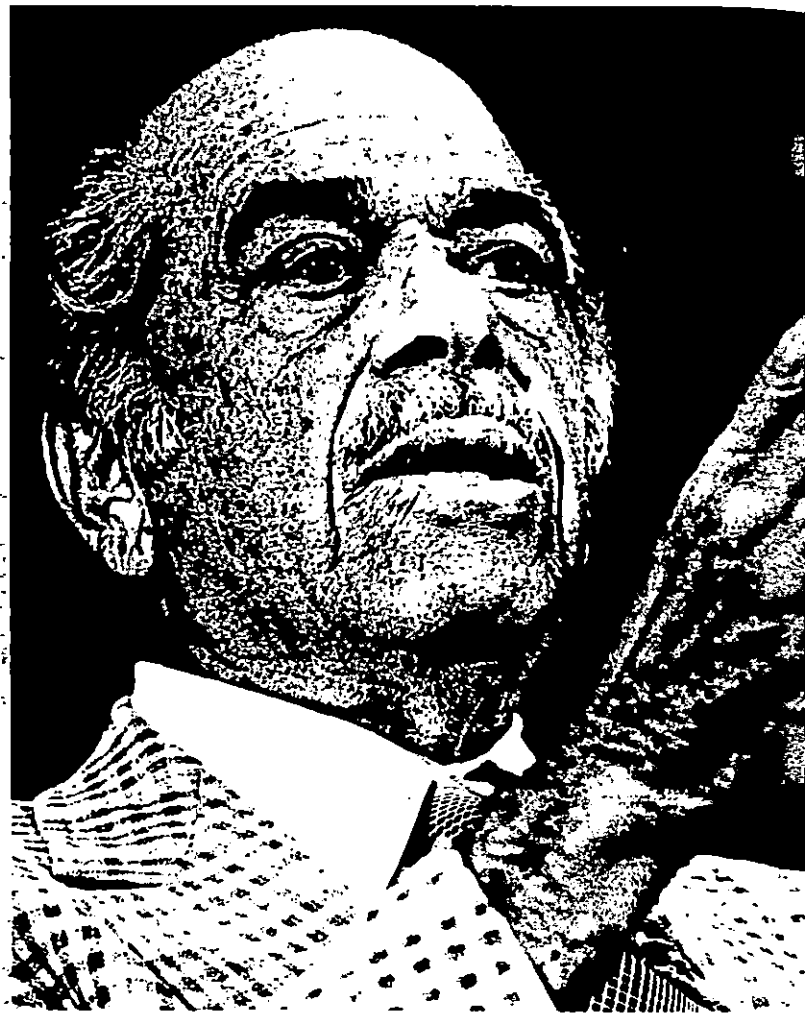
It was late at night on the last day of my visit when I posed my cruel question I had saved for the end: "What went wrong, Frank, after the war?" The little old man did not answer the question readily, but when the answer came, slowly and hesitantly, it proved to be a stunning and deeply moving surprise. The war had "burnt me out," Capra kept saying. That in itself was surprising, since he was proud of his Signal Corps films and had even shown me one, about Japan. "The war was a terrible shock to me," he said. I was still puzzled.

The conversation wandered; then the answer came out in a burst. "I hated the unnecessary brutality," said Capra, who had spent some of the war in London. "Women and children being killed, terrified, huddling in fear. Going around dropping bombs on women and children. *What the hell is wrong with us?* I used to think. And the same thing was going on in Germany."

It suddenly dawned on me what the old man was saying. Capra, the sentimental patriot, could not bear the thought that America, his beloved adopted land, was engaged in the mass bombing of civilians. And so? "I thought," replied Capra sadly, "that perhaps I had put too much faith in the human race—you know, in the pictures I made. Maybe they were too much as things should be. I began to think that maybe I really was a Pollyanna."

Not a Pollyanna, Frank. Just an old-fashioned patriot, so fine and so exacting that the sight of Flying Fortresses darkening the London skies had broken his heart. Capra had one more fine movie to make—the one about the man who thinks his whole life has been worthless, the one they show at Christmastime. A few minutes after the sad Pollyanna remark, I packed up my gear and departed. There was really nothing more to be said. We exchanged the usual hopes of meeting again, although I don't suppose I ever will meet again the extraordinary little old man who grew up thinking Americans were the gods of the world and who tried so hard to persuade us that we were.

From *Esquire*, 1981. Walter Karp is an historian whose latest book is *Politics of War*.



Above, Capra in the 1970s. Below, Sterling Holloway recognizes Gary Cooper in a greasy spoon in *MEET JOHN DOE*. At right, Capra presents D.W. Griffith and Mabel Walker Willebrandt with life memberships in the Directors Guild of America. Directors (from left) John Ford, Frank Strayer, Rouben Mamoulian, J.P. McGowan, W.S. Van Dyke, William Wyler, Leo McCarey and George Marshall look on. At lower right, young Mr. Capra strolls with friends.





I'd rather be Capra than God—if there is a Capra.
—Garson Kanin

Frank Capra's films are an intimate part of the America in which I grew up. They were films that, in the main, encouraged one to believe the best of other people and, by so believing, to offer the earnest hope and fellowship many needed in those hard times. Capra's inclination was to take a generous view of people's natures, but at the same time not concealing society's ills. I have seen most of his films many times, and I consider him one of the world's most accomplished directors.
—Stanley Kubrick



In the late 1930s there were four directors whose names were magic for the generation of young directors who were getting ready to start their careers: Frank Capra, John Ford, King Vidor, and George Stevens. This was so, not only because of the excellence and individuality of their work, but because they were practically the only men who had the courage to defy the "front office." In his own way each of them managed to prevail against the system and to make his pictures exactly the way he saw them. In addition, Frank Capra, together with the others, was one of the founding fathers of the Directors Guild of America, established against the most strenuous objections of the studios. He was in the spearhead of the movement that finally brought the director back into focus and set us an example. And for that, my generation of directors will be forever grateful.
—Fred Zinnemann



Frank Capra Filmography

1921

FULTA FISHER'S BOARDING HOUSE (Fireside Productions/Pathe). Producers: G. F. Harris, David Supple. Screenplay: Walter Montague, from the poem "The Ballad of Fisher's Boarding-House" by Rudyard Kipling. Camera: Roy Wiggins. With: Mildred Owens, Ethan Allen, Olaf Skavian, Gerald Griffin.

1926

THE STRONG MAN (First National). Producer: Harry Langdon. Screenplay: Arthur Ripley, Capra, Hal Conklin, Robert Eddy. Camera: Elgin Lessley, Glenn Kershner. With: Harry Langdon, Priscilla Bonner, Gertrude Astor, William V. Mong.

1927

LONG PANTS (First National). Producer: Harry Langdon. Screenplay: Arthur Ripley, Robert Eddy. Camera: Elgin Lessley, Glenn Kershner. With: Harry Langdon, Priscilla Bonner, Alma Bennett, Betty Francisco.

FOR THE LOVE OF MIKE (First National). Producer: Robert Kane. Screenplay: Leland Hayward, J. Clarkson Miller, from the story "Hell's Kitchen" by John Moroso. Camera: Ernest Haller. With: Ben Lyon, George Sidney, Ford Sterling, Claudette Colbert.

1928

THAT CERTAIN THING (Columbia). Producer: Harry Cohn. Screenplay: Elmer Harris. Camera: Joseph Walker. With: Viola Dana, Ralph Graves, Burr McIntosh, Aggie Herring.

SO THIS IS LOVE (Columbia). Producer: Harry Cohn. Screenplay: Norman Springer, Elmer Harris, Rex Taylor. Camera: Ray June. With: Shirley Mason, Buster Collier, Johnnie Walker, Ernie Adams.

THE MATINEE IDOL (Columbia). Producer: Harry Cohn. Screenplay: Elmer Harris, Peter Milne, from the story "Come Back to Aaron" by Robert Lord and Ernest S. Pagano. With: Bessie Love, Johnnie Walker, Lionel Belmore, Ernest Hilliard.

THE WAY OF THE STRONG (Columbia). Producer: Harry Cohn. Screenplay: William Counselman, Peter Milne. Camera: Ben Reynolds. With: Mitchell Lewis, Alice Day, Margaret Livingston, Theodore von Eltz.

SAY IT WITH SABLES (Columbia). Producers: Capra, Harry Cohn. Screenplay: Capra, Peter Milne, Dorothy Howell. Camera: Joseph Walker. With: Helene Chadwick, Francis X. Bushman, Margaret Livingston, Arthur Rankin.

THE POWER OF THE PRESS (Columbia). Producers: Capra, Jack Cohn. Screenplay: Frederick A. Thompson, Sonya Levien. Camera: Chet Lyons. With: Douglas Fairbanks, Jr., Jobyna Ralston, Mildred Harris, Philo McCullough.

SUBMARINE (Columbia). Producers: Irvin Willat, Harry Cohn. Screenplay: Winifred Dunn. Camera: Joseph Walker. With: Jack Holt, Dorothy Revier, Ralph Graves, Clarence Burton.

1929

THE YOUNGER GENERATION (Columbia). Producers: Capra, Jack Cohn. Screenplay: Sonya Levien, Howard J. Green, from the play *It Is To Laugh* by Fannie Hurst. Camera: Ted Tetzlaff, Ben Reynolds. With: Jean Hersholt, Lina Basquette, Ricardo Cortez, Rex Lease.

THE DONOVAN AFFAIR (Columbia). Producers: Capra, Harry Cohn. Screenplay: Howard J. Green, Dorothy Howell, from the play by

Owen Davis. Camera: Ted Tetzlaff. With: Jack Holt, Dorothy Revier, William Collier, Jr., Agnes Ayres.

FLIGHT (Columbia). Producers: Capra, Harry Cohn. Screenplay: Capra, Ralph Graves. Camera: Joseph Walker. With: Jack Holt, Lila Lee, Ralph Graves, Alan Roscoe.

1930

LADIES OF LEISURE (Columbia). Producers: Capra, Harry Cohn. Screenplay: Jo Swerling, from the play *Ladies of the Evening* by Milton Herbert Gropper. Camera: Joseph Walker. With: Barbara Stanwyck, Lowell Sherman, Ralph Graves, Marie Prevost.

RAIN OR SHINE (Columbia). Producers: Capra, Harry Cohn. Screenplay: Dorothy Howell, Jo Swerling, James Gleason, Maurice Marks, from the play by Gleason. Camera: Joseph Walker. With: Joe Cook, Louise Fazenda, Joan Peers, Dave Chasen.

1931

DIRIGIBLE (Columbia). Producers: Capra, Harry Cohn. Screenplay: Jo Swerling, Dorothy Howell, from a story by Frank Wead. Camera: Joseph Walker, Elmer Dyer. With: Jack Holt, Ralph Graves, Fay Wray, Hobart Bosworth.

THE MIRACLE WOMAN (Columbia). Producers: Capra, Harry Cohn. Screenplay: Jo Swerling, Dorothy Howell, from the play *Bless You, Sister* by John Meehan and Robert Riskin. Camera: Joseph Walker. With: Barbara Stanwyck, David Manners, Sam Hardy, Beryl Mercer.

PLATINUM BLONDE (Columbia). Producers: Capra, Harry Cohn. Screenplay: Robert Riskin, Jo Swerling, Dorothy Howell, from a story by Harry E. Chandler and Douglas W.

Churchill. Camera: Joseph Walker. With: Loretta Young, Robert Williams, Jean Harlow, Halliwell Hobbes.

1932

FORBIDDEN (Columbia). Producers: Capra, Harry Cohn. Screenplay: Jo Swerling, from a story by Capra. Camera: Joseph Walker. With: Barbara Stanwyck, Adolphe Menjou, Ralph Bellamy, Dorothy Peterson.

AMERICAN MADNESS (Columbia). Producers: Capra, Harry Cohn. Screenplay: Robert Riskin. Camera: Joseph Walker. With: Walter Huston, Pat O'Brien, Kay Johnson, Constance Cummings.

1933

THE BITTER TEA OF GENERAL YEN (Columbia). Producers: Capra, Walter Wanger. Screenplay: Edward Paramore, from the novel by Grace Zaring Stone. Camera: Joseph Walker. With: Barbara Stanwyck, Nils Asther, Toshia Mori, Walter Connolly.

LADY FOR A DAY (Columbia). Producer: Capra. Screenplay: Robert Riskin, from the short story "Madame La Gimp" by Damon Runyon. Camera: Joseph Walker. With: Warren William, May Robson, Guy Kibbee, Glenda Farrell, Ned Sparks.

1934

IT HAPPENED ONE NIGHT (Columbia). Producers: Capra, Harry Cohn. Screenplay: Robert Riskin, from the short story "Night Bus" by Samuel Hopkins Adams. Camera: Joseph Walker. With: Clark Gable, Claudette Colbert, Walter Connolly, Jameson Thomas.

BROADWAY BILL (Columbia). Producers: Capra, Harry Cohn. Screenplay: Robert Riskin, from a story by Mark Hellinger. Camera: Joseph

Walker. With: Warner Baxter, Myrna Loy, Walter Connolly, Helen Vinson.

1936

MR. DEEDS GOES TO TOWN (Columbia). Producer: Capra. Screenplay: Robert Riskin, from the story "Opera Hat" by Clarence Buddington Kelland. Camera: Joseph Walker. With: Gary Cooper, Jean Arthur, George Bancroft, Lionel Stander, Douglass Dumbrille.

1937

LOST HORIZON (Columbia). Producer: Capra. Screenplay: Robert Riskin, from the novel by James Hilton. Camera: Joseph Walker. With: Ronald Colman, Jane Wyatt, John Howard, Thomas Mitchell, Sam Jaffe.

1938

YOU CAN'T TAKE IT WITH YOU (Columbia). Producer: Capra. Screenplay: Robert Riskin, from the play by George S. Kaufman and Moss Hart. Camera: Joseph Walker. With: Jean Arthur, Lionel Barrymore, James Stewart, Edward Arnold, Ann Miller.

1939

MR. SMITH GOES TO WASHINGTON (Columbia). Producer: Capra. Screenplay: Sidney Buchman, from the story "The Gentleman From Montana" by Lewis R. Foster. Camera: Joseph Walker. With: James Stewart, Jean Arthur, Claude Rains, Edward Arnold, Thomas Mitchell.

1941

MEET JOHN DOE (Warner Bros.). Producer: Capra. Screenplay: Robert Riskin, from a story by Richard Connell and Robert Presnell. Camera: George Barnes. With: Gary Cooper, Barbara Stanwyck, Edward Arnold, Walter Brennan, James Gleason.

ARSENIC AND OLD LACE (Warner Bros.). Producer: Capra. Screenplay: Julius J. Epstein, Philip G. Epstein, from the play by Joseph Kesselring. Camera: Sol Polito. With: Cary Grant, Priscilla Lane, Raymond Massey, Josephine Hull, Jean Adair. (Released in 1944)

1942

WHY WE FIGHT: PRELUDE TO WAR (U.S. War Department). Producer: Capra. Screenplay: Anthony Veiller, Eric Knight. Narrator: Walter Huston.

1943

WHY WE FIGHT: THE NAZIS STRIKE (U.S. War Department). Producer: Capra. Co-Director: Anatole Litvak. Screenplay: Eric Knight, Anthony Veiller, Robert Heller. Narrators: Walter Huston, Veiller.

WHY WE FIGHT: DIVIDE AND CONQUER (U.S. War Department). Producer: Capra. Co-Director: Anatole Litvak. Screenplay: Anthony Veiller, Robert Heller.

KNOW YOUR ALLY: BRITAIN (U.S. War Department). Producer: Capra. Director: Anthony Veiller. Screenplay: Eric Knight, Veiller, Jo Swerling. Narrators: Walter Huston, Veiller.

WHY WE FIGHT: THE BATTLE OF BRITAIN (U.S. War Department). Producer: Capra. Director: Anthony Veiller. Screenplay: Veiller. Narrators: Walter Huston, Veiller.

1944

WHY WE FIGHT: THE BATTLE OF RUSSIA (U.S. War Department). Producer: Capra. Director: Anatole Litvak. Screenplay: Litvak, Anthony Veiller, Robert Heller. Narrators: Walter Huston, Veiller.

WHY WE FIGHT: THE BATTLE OF CHINA (U.S. War Department). Producer: Capra. Co-Director: Anatole Litvak. Screenplay: Anthony Veiller, Robert Heller. Narrators: Walter Huston, Veiller.

THE NEGRO SOLDIER (U.S. War Department). Producer: Capra. Co-Director: Stuart Heisler. Screenplay: Carlton Moss, Jo Swerling, Ben Hecht. With: W. C. Handy.

TUNISIAN VICTORY (U.S. War Department). Producers: Capra, Hugh Stewart. Co-Director: Stewart. Screenplay: J. L. Hodson, Anthony Veiller. Narrators: Leon Genn, Veiller, Bernard Miles, Burgess Meredith.

1945

WHY WE FIGHT: WAR COMES TO AMERICA (U.S. War Department). Producer: Capra. Director: Anatole Litvak. Screenplay: Litvak, Anthony Veiller. Narrators: Walter Huston, Veiller.

KNOW YOUR ENEMY: GERMANY (U.S. War Department). Producer: Capra. Director: Gottfried Reinhardt. Screenplay: Reinhardt, Anthony Veiller, Ernst Lubitsch, William L. Shirer. Narrators: Walter Huston, Veiller.

KNOW YOUR ENEMY: JAPAN (U.S. War Department). Producer: Capra. Co-Director: Joris Ivens. Screenplay: Ivens, Irving Wallace, Edgar Peterson, Carl Foreman, Theodore Geisel. Narrators: Walter Huston, Dana Andrews.

YOUR JOB IN GERMANY (U.S. War Department). Producer: Capra. Narrator: Dana Andrews.

TWO DOWN AND ONE TO GO (U.S. War Department). Producer: Capra. Screenplay: Anthony Veiller. Narrators: Veiller, U.S. Chief of Staff Gen. George C. Marshall.

1946

IT'S A WONDERFUL LIFE (Liberty Films/RKO). Producer: Capra. Screenplay: Frances Goodrich, Albert Hackett, Capra, Jo Swerling, from the short story "The Greatest Gift" by Philip Van Doren Stern. Camera: Joseph Walker, Joseph Biroc. With: James Stewart, Donna Reed, Lionel Barrymore, Thomas Mitchell, Henry Travers.

1948

STATE OF THE UNION (Liberty Films/MGM). Producer: Capra. Screenplay: Anthony Veiller, Myles Connolly, from the play by Howard Lindsay and Russel Crouse. Camera: George J. Folsey. With: Spencer Tracy, Katharine Hepburn, Van Johnson, Angela Lansbury, Adolphe Menjou.

1950

RIDING HIGH (Paramount). Producer: Capra. Screenplay: Robert Riskin, Melville Shavelson, Jack Rose, from the screenplay *Broadway Bill* by Riskin and a story by Mark Hellinger. Camera: George Barnes, Ernest Laszlo. With: Bing Crosby, Coleen Gray, Charles Bickford, Frances Gifford, William Demarest.

1951

HERE COMES THE GROOM (Paramount). Producer: Capra. Screenplay: Virginia Van Upp. Liam O'Brien, Myles Connolly, from a story by Robert Riskin and O'Brien. Camera: George Barnes. With: Bing Crosby, Jane Wyman, Alexis Smith, Franchot Tone, James Barton.

1956

OUR MR. SUN (Bell Telephone). Producer: Capra. Screenplay: Capra. Camera: Harold Wellman. With: Dr. Frank Baxter, Eddie Albert, Sterling Holloway.

1957

HEMO THE MAGNIFICENT
(Bell Telephone). Producer:
Capra. Screenplay: Capra.
Camera: Harold Wellman.
With: Dr. Frank Baxter, Rich-
ard Carlson, Sterling
Holloway.

THE STRANGE CASE OF THE
COSMIC RAYS (Bell Tele-
phone). Producer: Capra.
Screenplay: Capra, Jonathon
Latimer. Camera: Harold
Wellman, Ellis Carter. With:
Dr. Frank Baxter, Richard
Carlson, Bil and Cora Baird's
Marionettes.

1958

THE UNCHAINED GODDESS
(Bell Telephone). Producer:
Capra. Director: Richard
Carlson. Screenplay: Capra,
Jonathon Latimer. Camera:
Harold Wellman. With: Dr.
Frank Baxter, Richard
Carlson.

1959

A HOLE IN THE HEAD
(Sincap/United Artists). Pro-
ducer: Capra. Screenplay: Ar-
nold Schulman, from his
play. Camera: William H.
Daniels. With: Frank Sinatra,
Edward G. Robinson, Eddie
Hodges, Eleanor Parker,
Thelma Ritter.

1961

POCKETFUL OF MIRACLES
(Franton/United Artists).
Producer: Capra. Screenplay:
Hal Kanter, Harry Tugend,
from the screenplay *Lady for
a Day* by Robert Riskin and
the story "Madam La Gimp"
by Damon Runyon. Camera:
Robert Bronner. With: Glenn
Ford, Bette Davis, Hope
Lange, Peter Falk, Ann-
Margret.

1964

RENDEZVOUS IN SPACE (Mar-
tin-Marietta Corp.). Pro-
ducer: Capra. Screenplay:
Capra. With: Danny Thomas,
Tom Fadden, Benny Rubin.

FILM CLASSICS OF THE GOLDEN ERA

The GARY II Theatre

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under the personal direction of
RAY SANDLOW

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WED-TUES

FEB 25 - MAR 2

It's A Wonderful Life (1946)

Production Company Liberty Films
Producer Frank Capra
Director Frank Capra
Script Frances Goodrich, Albert

Hackett, Frank Capra, and Jo Swerling, from the story "The Greatest Gift" by Phillip Van Doren Stern

Directors of Photography Joseph Walker, Joseph Biroc

Editor William Hornbeck

Art Director Jack Okey

Music Director Dimitri Tiomkin

with James Stewart (George Bailey), Donna Reed (Mary Hatch Bailey), Lionel Barrymore (Mr. Potter), Thomas Mitchell (Uncle Billy), Henry Travers (Clarence), Beulah Bondi (Mrs. Bailey), Frank Faylen (Ernie), Ward Bond (Bert), Gloria Grahame (Violet Bick), H. B. Warner (Mr. Gower)



State of the Union (1948)

Production Company Liberty Films
Producer Frank Capra
Associate Producer Anthony Veiller
Director Frank Capra
Script Anthony Veiller, Myles

Connolly, from the play by Howard Lindsay and Russell Crouse

Director of Photography George J. Folsey

Editor William Hornbeck

Art Directors Cedric Gibbons, Urie

McClearly

Music Victor Young

with Spencer Tracy (Grant Matthews), Katharine Hepburn (Mary Matthews), Van Johnson



LOST HORIZON 1937

Ronald Colman, Jane Wyatt
Columbia: Directed by Frank Capra
Black and White, Probably Rated G, A-1; 120 minutes

The classic Frank Capra production taken from James Hilton's novel. Produced in 1937, this is the story of Shangri-La, an isolated paradise of peace and joy. The opening sequence has been regarded as one of the most beautifully photographed in cinema history.

WED-TUES MAR 3-9

IT HAPPENED ONE NIGHT 105 minutes 1934

Clark Gable, Claudette Colbert, Walter Connolly, Roscoe Karnes, Alan Hale. Directed by Frank Capra. This classic, screwball comedy remains as hilarious today as it was in its original release. Heiress, Colbert, forbidden by her millionaire father to marry a man she things she loves, manages to flee her father's yacht. While her father and a squad of detectives are searching the nation for her, she has joined forces in a journey across the country with none other than Clark Gable.



TURBULENT 20th CENTURY HEADLINES

WHY WE FIGHT

This classic film series was made by Frank Capra, at that time a Major in the Signal Corps, in answer to an order from the Army Chief of Staff, General George C. Marshall, commissioning a series of films to explain the government's policy to America's hastily assembled armed troops.

Put in complete control, Capra utilized the services of four top writers (Robert Heller, Anatole Litvak, Leonard Spiegelglass and Tony Veiller) to come up with seven motion pictures that not only fulfilled their original purpose, but were declared by many to have revolutionized the art of documentary filmmaking.

Besides getting the assistance of such industry names as John Huston, George Stevens, William Wyler, Carl Foreman, Lloyd Nolan, Walter Huston, Robert Flaherty, James Hilton; composers Dmitri Tiomkin, Alfred Newman; and newsmen William Shirer and Bill Henry; Capra also had the use and assistance of Twentieth Century Fox, Paramount and MGM facilities. Of special note are the animated map sequences created by Walt Disney and his staff of animators.

In 1944, the "Why We Fight" series was presented with the New York Film Critics Award as the Best Documentary Series. The series was soon being shown to the public in theatres, requested by our various allies; prints were even requested by Winston Churchill and the Russian government!

THE "WHY WE FIGHT" SERIES: SUPERVISED BY FRANK CAPRA

WED-TUES
MAR 10-16

THE NAZIS STRIKE 41 minutes

The Nazis come to power; Hitler imposes full dictatorship on Germany. The Nazis march on Austria and Czechoslovakia, and invade Poland. Appeasement attempts are made, but it is soon evident that the curtain is about to rise on World War II.

DIVIDE AND CONQUER 60 minutes

The German war machine continues its march through Europe. Denmark and Norway fall; France's Maginot Line crumbles, and the country is conquered. The British Army is defeated at Dunkirk, and the Low Countries are added to the list of Nazi possessions.

SEE AND HEAR WORLD FAMOUS PERSONALITIES

WAR COMES TO AMERICA 67 minutes

America takes her turn as the subject of this entry. Capra views our country's history, our reaction to the terrifying events 'across the ocean' and the change in our feelings from 'America First' isolationism, to involvement in the fight against the Axis. Frank Capra himself has stated in his book, "The Name Above the Title", "This last film of the series was, and still is, one of the most graphic visual histories ever made."

NEWS EVENTS AND PEOPLE WHO CHANGED THE COURSE OF HISTORY IN OUR OWN LIFETIME.



WED-TUES
MAR 17-23

THE BATTLE OF BRITAIN 60 minutes

This segment deals with Britain's gallant stand against the encroaching Nazi horde. As the RAF and the British people fight bravely, Hitler orders his Luftwaffe to begin the London Blitz in the hope of bringing England to her knees.

THE BATTLE OF RUSSIA 80 minutes

Russia is the subject of this entry in the series. A brief history of the country is presented, examining her people, resources and her wars. Hitler's forces are victorious in Moscow and Leningrad, but, like Napoleon's troops, are thoroughly defeated at the Battle of Stalingrad.

THE BATTLE OF CHINA 67 minutes

This is a look at China, her people, culture and industry. The total commitment of Japan to the conquest of China in order to use her manpower to take over Asia is also covered in this segment.



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FILMS OF FRANK CAPRA

Jan 14-20

IT HAPPENED ONE NIGHT 105 minutes 1934
Clark Gable, Claudette Colbert, Walter Connolly, Roscoe Karnes, Alan Hale. Directed by Frank Capra. This classic, screwball comedy remains as hilarious today as it was in its original release. Heiress, Colbert, forbidden by her millionaire father to marry a man she things she loves, manages to flee her father's yacht. While her father and a squad of detectives are searching the nation for her, she has joined forces in a journey across the country with none other than Clark Gable.

LOST HORIZON 1937

Ronald Colman, Jane Wyatt
Columbia; Directed by Frank Capra
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The classic Frank Capra production taken from James Hilton's novel. Produced in 1937, this is the story of Shangri-La, an isolated paradise of peace and joy. The opening sequence has been regarded as one of the most beautifully photographed in cinema history.

ANOTHER AWARD-WINNING ACHIEVEMENT!

1941 GARY
COOPER
BARBARA
STANWYCK
FRANK CAPRA'S
Meet
JOHN DOE EDWARD ARNOLD
135 minutes WALTER BRENNAN

WED-TUES JAN 21-27

PLATINUM BLONDE A Columbia Picture (October 31, 1931)
Loretta Young, Robert Williams, Jean Harlow, Louise Closser Hale, Donald Dillaway, Reginald Owen, Walter Catlett, Edmund Breese, Halliwell Hobbs.

Bland Johanson New York Daily Mirror
Can Frank Capra make pictures! From the thriller *Dirigible* to the moving *Ladies of Leisure*, now the versatile Capra has turned out one of the gayest, sauciest comedies you've ever seen.

WED-TUES JAN 8-FEB 3

MR. DEEDS GOES TO TOWN 115 minutes 1936
Gary Cooper, Jean Arthur, George Bancroft, Lionel Stander. Directed by Frank Capra. Longfellow Deeds, small-town poet, suddenly finds himself inheriting a fortune and heads for New York. Seeing the misery of the Depression, Deeds decides to try and help people, but his ideals get him branded as eccentric by a newspaper woman

MR. SMITH GOES TO WASHINGTON 103 min 1939
James Stewart, Jean Arthur, Claude Rains, Edward Arnold, Thomas Mitchell, Guy Kibbee, Harry Cary. Directed by Frank Capra. Master director Frank Capra came up with one of the greatest political comedy-dramas in motion pictures. Arousing a storm of controversy when it was first released, 'Mr. Smith' has proven to be one of the great film classics.

FEB 4-10

MIRACLE WOMAN
(Released: July 21, 1931)

Cast:
Barbara Stanwyck
David Manners
Sam Hardy
Beryl Mercer
Russell Hopton
Charles Middleton
Eddie Boland
Thelma Hill
Director: Frank Capra
Producer: Harry Cohn
Editor: Maurice Wright
Based on the Play:
Bless You Sister, by:
John Meehan and Robert Riskin
Dialogue: Jo Swerling
Continuity: Dorothy Howell



FORBIDDEN

(Released: January 15, 1932)

Cast:
Barbara Stanwyck
Adolph Menjou
Ralph Bellamy
Dorothy Peterson
Thomas Jefferson
Myrna Fresholt
Charlotte V. Henry
Oliver Eckhardt
Director: Frank Capra
Producer: Harry Cohn
Editor: Maurice Wright
Story: Frank Capra
Adaptation and Dialogue:
Jo Swerling
Cameraman: Joe Walker, A.S.C.
Footage: 7938 ft.

FEB 11-17

AMERICAN MADNESS
(Released: August 15, 1932)

Cast:
Walter Huston
Pat O'Brien
Kay Johnson
Constance Cummings
Gavin Gordon
Arthur Hoyt
Robert E. O'Connor

Director: Frank Capra
Producer: Harry Cohn
Editor: Maurice Wright
Story and Dialogue: Robert Riskin
Cameraman: Joe Walker, A.S.C.
Footage: 7093 ft.

BITTER TEA OF GENERAL YEN
(Released: January 6, 1933)

Cast:
Barbara Stanwyck
Nils Asther
Toshia Mori
Walter Connolly
Lucien Littlefield
Richard Lee
Helen Jerome Eddy
Emmett Corrigan

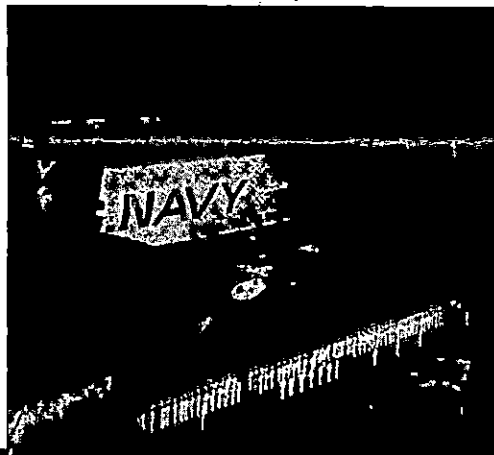
Director: Frank Capra
Editor: Edward Curtis
Based on the Story by:
Grace Zaring Stone
Screen Play: Edward Paramore
Musical Score: W. Frank Harling
Cameraman: Joe Walker, A.S.C.
Footage: 8105 ft.



FEB 18-24

Flight (1929)

Production Company: Columbia Pictures
Director: Frank Capra
Script: Howard J. Green, from a story by Ralph Graves
Dialogue: Frank Capra
Directors of Photography: Elmer Dyer, Joe Novak, Joseph Walker
Editors: Maurice Wright, Gene Milford
with Jack Holt (Panama Williams), Ralph Graves (Lefty Phelps), Lila Lee, Alan Roscoe, Harold Goodwin



DIRIGIBLE

(Released: April 18, 1931)

Cast:
Jack Holt
Ralph Graves
Fay Wray
Hobart Bosworth
Roscoe Karns
Harold Goodwin
Clarence Muse
Emmet Corrigan
Al Roscoe
Selmer Jackson

Director: Frank Capra
Editor: Maurice Wright
Based on a story by:
Lt. Comm. Frank Wilber Wead
Adaptation and dialogue:
Jo Swerling
Continuity: Dorothy Howell
Footage: 10 reels

AFI bestows a pocketful of

By Betty Goodwin
Herald Examiner society editor

Hollywood came to honor Frank Capra, and in return he gave them a lesson in movie-making.

"May I say a word to this new generation," an emotional Capra, 84, said when he took the stage at the end of a two-hour tribute to accept the American Film Institute's 10th annual Life Achievement Award Thursday night. "Don't follow trends. Start trends. Don't compromise. Believe in yourself. Only the daring should make films and only the morally courageous are worthy of speaking to their fellow man for two hours in the dark."

The "secret of the whole thing," said the director of such film classics as "It Happened One Night," "Mr. Smith Goes to Washington" and "Pocketful of Miracles," "is very, very simple. It's about the love of people... Add to that the freedom of each individual and the equal importance of each individual and you have the principles on which I based all of my films."

As the illustrious director spoke, his listeners — studio executives, actors, agents and technicians — turned to mush. It was if they were back in class listening to the wise old teacher. Some even became teary-eyed.

"He's saying stop paying attention to budgets and cameras and start paying attention to people," said director Peter Bogdanovich. "It's a good lesson we could all learn from."

"All of a sudden people are hugging each other instead of shaking hands," noted a red-eyed Larry Wilcox, star of "CHiPS," at the end of the evening. "What I think is sad is we're trying so hard to make films commercial — his films became commercial because he loved them first."

The tribute inside the Beverly Hilton Hotel's Grand Ballroom began once 1,500 people — including everyone from Marvin Davis to Mikhail Baryshnikov (who passed on his seeing his



Capra/B-5, Col. 1

Capra

Continued from page B-1

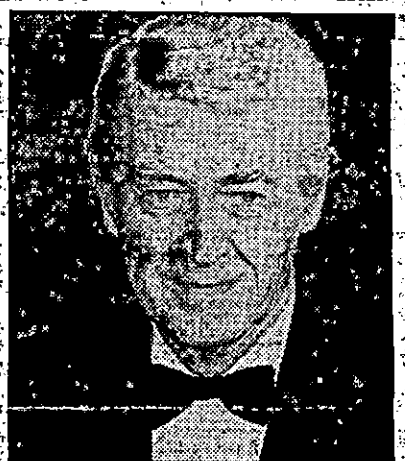
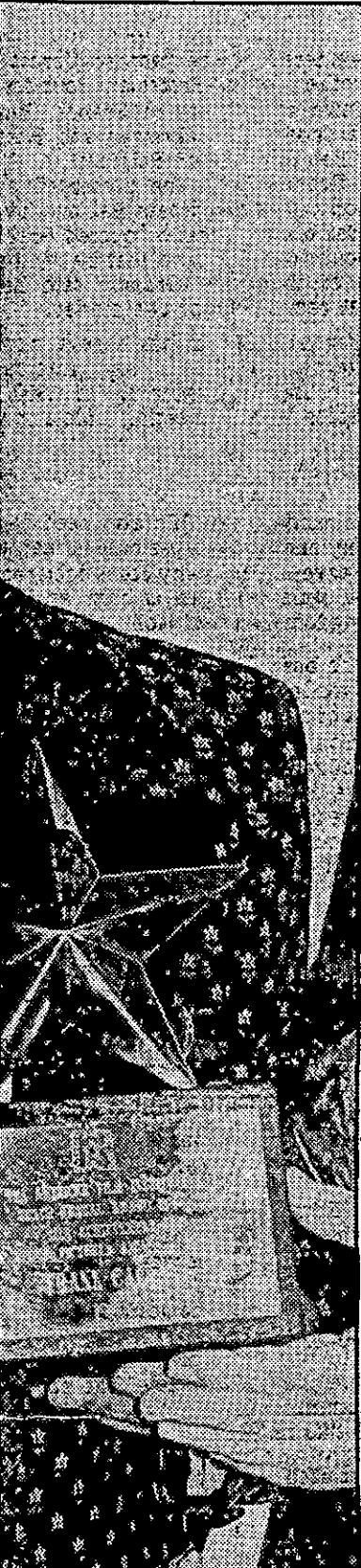
own dance company perform across town to attend) — were served a dinner of roast duck, vegetable soup and enormous fresh strawberries. The two-hour affair (which will air April 4 on CBS) was full of clips from

Colbert and Donna Reed.

To the tune of "High Hopes," the director made his entrance, via the hotel kitchen, into the ballroom. The audience rose to its feet for what would be the first of dozens of standing ovations. Capra threaded his way through the dinner tables and took his seat between his wife of 50 years, Lucille, and a radiant Claudette Colbert.

"That walk is the most wonderful I've ever taken

tributes on Frank Capra



Anne Kirdess/Herald Examiner

Director Frank Capra was presented with the American Film Institute's Life Achievement Award at a celebration attended by many of Hollywood's most famous names, including (from top) Claudette Colbert, Bette Davis, Charlton Heston and Jimmy Stewart.

Saturday, March 6, 1982, Los Angeles Herald Examiner B5

what it's like," she said on second thought. One Night" co-star Clark Gable. "Perhaps he is here, As a sober reminder of Hollywood's money woes, AFI director Jean Firstenberg took to the podium. The room was filled to the brim with stars, many before the show with a lengthy bad news alert: AFI is in need of \$7 million to pay for its new permanent home on the former Immaculate Heart College campus. To borrow a Capra phrase, she said pointedly, "We really do need a pocketful of miracles." of whom appeared in Capra films, including Keenan Wynn, Jane Wyman, Fay Wray, Peter Falk and Lionel Stander. Bob Hope read a congratulatory telegram from another Hollywood veteran, President Ronald Reagan, and then added, "By the way on account of the

Mr. Capra: It Was a Wonderful Life

In a quiet fade-out, Frank Capra, the quintessential American film director, died in his sleep last week at 94. His life was like a century-long Capra movie. The son of illiterate Sicilian immigrants, he studied engineering at Caltech but lived a picaresque youth as a brilliant bum, hopping freights, hustling poker and wildcat stocks until he conned his way into the movie business, rising from propman to gagman to director. Hired by the ruthless



Harry Cohn (who called him "Dago"), Capra saved Cohn's Columbia studio with a series of films that were irreverent ("Miracle Woman"), sexy ("Platinum Blonde," with Jean Harlow) and daring ("The Bit-

ter Tea of General Yen," about a love affair between a white woman and a Chinese warlord). The 1934 "It Happened One Night" created a new kind of brash romantic comedy, won five Oscars and made big stars of Clark Gable, Claudette Colbert—and Capra. The Depres-

PHOTO FET



By the people, for the people:
Capra, 'It's a Wonderful Life'

sion jolted his social consciousness, resulting in his signature films—"Mr. Deeds Goes to Town," "Mr. Smith Goes to Washington," "Meet John Doe," "It's a Wonderful Life"—in which a small-town idealist hero, played by Gary Cooper or James Stewart, battled big shots and the system. These populist fables delighted the public but upset some establishment types. Joseph P. Kennedy, ambassador to Great Britain, fumed that "Mr. Smith," with its assault on corrupt politics, would do "inestimable harm to American prestige." Capra's detractors have called his films sentimental ("Capra-corn"), even fascistic. But they're Misterpieces. Capra expressed the gloriously imprecise dynamics of democracy. The Soviet populist revolution as seen on TV is pure Capra—"Mr. (and Ms.) Ivanov Go to Moscow."

Wonderful Lives

The genius of Frank Capra, the Oscar-winning film director who died last week at the age of 94, was in spotlighting the deeds of ordinary people and showing how they can affect the lives around them, often against overwhelming odds. That theme was most obvious in "It's a Wonderful Life," the Jimmy Stewart vehicle that has become a Christmas perennial, but it winds through most of Mr. Capra's best work. Whether the hero was Longfellow Deeds, trying to use his unexpected inheritance to help those beaten down by the Depression, or Jefferson Smith, the upright senator taking on corruption in Washington, the lesson is the same: Stand up for what you believe, and never stop trying to make the world a better place. Some derided that view as Capra-corn, but it has delighted moviegoers for decades. Everyone needs a dose of idealism once in a while.

Post - 9-12-91

TIME 9/16/91

Milestones

More Than a Heart Warmer

Frank Capra: 1897-1991

By RICHARD SCHICKEL

Their basic business being the creation of images, not many movie directors contribute a word to the language, much less one that becomes one of the medium's reigning critical clichés. But Frank Capra did. The word, of course, is Capraesque.

To most people the term signifies almost any improbable but distinctly inspirational story in which an idealistic little guy, though his principles may briefly waver, ultimately triumphs first over self-doubt, then over the big, expedient guys determined to exploit him and his class. And to most people the movie that epitomizes all this is *It's a Wonderful Life*, Capra's 1946 fantasy about a man who falls into suicidal despair because he thinks he has accomplished nothing of value, but is rescued by a guardian angel who shows him, in a gloriously realized dream sequence, how miserable the lives of his town, his friends, his family would have been had he never existed to touch them with his goodness.

The history of the picture itself is Capraesque. A flop on its release, it later fell out of copyright, and TV stations, looking for what to them was literally cheap Christmas sentiment, played it and played it until it became a Yuletide tradition and the one Capra movie everyone knows and loves.

Which is too bad. For Capra was a moviemaker whose range and gifts far exceeded any one-word or one-picture definition of them. The emphasis on the heart-warming content of his films has obscured the sometimes heart-stopping skill with which he orchestrated his themes. In fact, it is because his technique was so sophisticated

apprenticed as a gag writer in the silent comedy studios, and became a director working out of Columbia Pictures, then a poverty-row outfit desperate enough for hits to tolerate Capra's iron will, powerful ego and bustling ambition.

Honing his craft on tough-minded urban romances, comedies and social commentaries that are now (regrettably) almost forgotten, Capra crammed his frame with people who talked and moved just a little faster, a little more eccentrically than they did in real life. He achieved his breakthrough (and the first of his three Oscars) with his 24th film, *It Happened One Night*, which incidentally established romantic comedy as the 1930s' most characteristic genre.

The film's success gave him the clout, and the budgets, to make his great trilogy of *Mr. Deeds Goes to Town* (1936), *Mr. Smith Goes to Washington* (1939) and *Meet John Doe* (1941). These were little-guy pictures par excellence. But they were also movies tense with the awareness that the good nature and naiveté of ordinary people leave them vulnerable to political and media manipulation, a theme Capra was among the first directors to explore. The movies were also magnificently made, each marked by wonderfully staged and

edited sequences of volatile crowds—the great fascist rally in the rain in *Meet John Doe* being one of the truly privileged, truly alarming moments in movie history.

It's an irony that in Capra's last years, official, award-giving America insisted on honoring him as a man of simple sentiment and that he cheerfully went along with this reduced version of himself. His nature and achievements were much richer and more complex than that, and they cry out for history's healing revisionism.



In 1938: Iron will, ego and bustling ambition

that he achieved the whopping suspensions of disbelief many of his stories required.

Not that there was anything cynical about Capra's belief in the Capraesque. A Sicilian immigrant who revered America for the opportunities it offered him and, during his youthful days as a door-to-door salesman, learned to love the common sense and common decency of its common people, Capra knew in his bones the kind of life he would later celebrate. He stumbled into the movies completely untutored,

Frank Capra, Whose Films Helped America Keep Faith in Itself, Is Dead at 94

By PETER B. FLINT

Frank Capra, the Academy Award-winning director whose movies were suffused with affectionate portrayals of the common man and the strengths and foibles of American democracy, died yesterday at his home. He was 94 years old and lived in La Quinta, Calif., a suburb of Palm Springs.

He died in his sleep, said his son Tom, executive producer of NBC's "Today" show in New York.

Mr. Capra, the son of illiterate Sicilian peasants who came to this country by steerage when he was 6, was one of Hollywood's pre-eminent directors in the 1930's and 40's, one of the first whose name appeared on marquees and above the title in film credits.

Won 3 Oscars

He was the first to win three directorial Oscars — for "It Happened One Night" (1934), "Mr. Deeds Goes to Town" (1936) and "You Can't Take It With You" (1938). The motion picture academy also voted the first and third movies the best of the year.

Capra movies were idealistic, sentimental and patriotic. His major films embodied his flair for improvisation and spontaneity, buoyant humor and sympathy for the populist beliefs of the 1930's.

Generations of moviegoers and television viewers have reveled in the hitch-hiking antics of Clark Gable and Claudette Colbert in "It Happened One Night," in Gary Cooper's whimsical self-defense of Longfellow Deeds at a hilarious sanity hearing in "Mr. Deeds Goes to Town," in the impassioned filibuster by James Stewart as an incorruptible Senator in "Mr. Smith Goes to Washington," and in Mr. Cooper's battle to prevent a power-crazed industrialist from taking dictatorial control of the country in "Meet John Doe."

The typical hero in almost all later Capra movies was a homespun American crusader, an honest and naïve idealist threatened by evil forces. He eventually wins out because of his innate goodness, wit and courage — and he critical aid of a shrewd, knowledgeable girlfriend.

Mr. Capra bluffed his way into silent movies in 1922 and, despite total ignorance of movie making, directed and produced a profitable one-reeler. He

then diligently learned his craft, advancing from prop man to gag writer to director-producer.

He rose to fame at Columbia Pictures, which, when he began, was a minor production company headed by the tyrannical Harry Cohn. Impressed by Mr. Capra's brashness, Mr. Cohn let him direct a series of adventure films and he became the key director in making Columbia a major studio.

His first major success was "Lady for a Day," a rambunctious 1933 comedy based on a Damon Runyon tale. A year later, "It Happened One Night," a comedy sleeper, became the first movie to win all five major Academy Awards: best film, director, screenplay, actor and actress.

"Mr. Deeds Goes to Town" centered on a hayseed hero who, inheriting \$20

The son of Sicilian peasants, he made homespun idealists into movie heroes.

million, seeks to subsidize farms for the Depression's jobless.

Mr. Capra then gambled successfully on a costly and opulent filming of a mystical novel, "Lost Horizon," by James Hilton, about a remote Tibetan paradise called Shangri-la, starring Ronald Colman.

"You Can't Take It With You" was based on a Pulitzer-Prize play by George S. Kaufman and Moss Hart about an unconventional family.

"Mr. Smith Goes to Washington" evoked the wrath of both the Senate and the Washington press corps for depicting a corrupt Senator and a tippling journalist. But the 1939 film was regarded by critics as one of Mr. Capra's most brilliant.

"Meet John Doe" drew criticism for what was seen as a "cop-out" happy ending. But Bosley Crowther of The Times called the 1941 movie "superlative" and said it was "by far the hardest-hitting and most trenchant picture

on the theme of democracy" Mr. Capra had yet made.

By the late 1940's, however, the director's optimism no longer coincided with the mood of Americans and his movies were described by some reviewers as naïve, sentimental and sanctimonious "Capra-corn." In his autobiography, unabashedly called "The Name Above the Title," he acknowledged his "gee whizz" philosophy, but defended it. "I always felt the world cannot fall apart as long as free men see the rainbow, feel the rain and hear the laugh of a child," he wrote.

Proud and independent, Mr. Capra was a pioneer in gaining autonomy over the films he made, from the first concept to final cuts. He collaborated with his scriptwriters, usually Robert Riskin, and, under his "one-man, one-film" credo, he produced as well as directed all his later movies.

Many Innovations

Capra innovations included accelerated, faster-than-life pacing with overlapping dialogue; unaffected, conversational speech; removal of men's makeup, and the tape recording of previews to gauge audience reactions that might necessitate revisions.

Soft-spoken in private life, he could be a tough professional, matching wits and barbs with Harry Cohn and, as president of the Directors Guild, forcing major producers, after a bitter dispute in 1939, to recognize and grant concessions to the guild. He was also a former president of the motion picture academy.

Born in Sicily in 1897

Frank Capra was born on May 18, 1897, in Palermo, Sicily. In 1903 his family crossed the Atlantic in steerage and settled in Los Angeles.

Vowing to rise from poverty, the boy read voraciously. He worked from elementary school on, first selling newspapers while battling other newsboys for choice selling sites. Unlike his six siblings, he went to college, the California Institute of Technology, where he won a scholarship while holding several jobs, and was graduated in 1918. He then enlisted in the Army, where he taught mathematics.

After World War I, unable to get engineering work, he became a vaga-

bond for several years, roaming around the West, doing menial jobs and variously selling books and wildcat mining stocks.

He tricked his way into movies by giving an aspiring producer the impression he was a director. For \$75 he adapted and directed a Rudyard Kipling barroom poem, spending \$1,700 to make the one-reeler, which was sold to Pathé for \$3,500.

Mr. Capra became, successively, a prop man, film cutter, assistant director, title-frame writer and gag writer for Hal Roach's "Our Gang" comedies and Mack Sennett's Keystone Comedies.

Took Up Contemporary Issues

At Columbia Pictures he made a quickie comedy, "That Certain Thing," won a long-term contract and directed successes like "Submarine," "Flight," "Dirigible," "Platinum Blonde," with Jean Harlow, and "The Miracle Woman," with Barbara Stanwyck.

Hitting his stride, he turned to contemporary issues. In "American Madness" (1932), a banker (Walter Hus-

ton) lends money on the basis of character rather than collateral. The bank suffers a run, but the people he had trusted save the day.

In "The Bitter Tea of General Yen," Mr. Capra dealt daringly with racism and miscegenation. The movie, starring Miss Stanwyck and Nils Asther, opened Radio City Music Hall in 1933. In the next eight years, Mr. Capra made an unbroken succession of hits.

When the Japanese attacked Pearl Harbor on Dec. 7, 1941, he joined the Army again. Before going on active duty he filmed Broadway farce, "Arsenic and Old Lace," starring Cary Grant.

During the war, Colonel Capra produced a series of acclaimed propaganda movies showing the contrast between freedom and totalitarianism. The first of the series, "Prelude to War," won the best-documentary Oscar in 1942. He also won the Distinguished Service Medal, France's Legion of Merit and the Order of the British Empire.

After the war, Mr. Capra and several colleagues formed an independent pro-

duction company, Liberty Films. But financing and taxes became obstacles and they eventually sold the company to Paramount. Though Mr. Capra got \$1 million in the sale, he lost full control of the film-making process.

In 1946, while still enjoying full control at Liberty, he co-wrote and directed "It's a Wonderful Life," a quintessential Capra fantasy reflecting his conviction that no man who has friends is a failure. The film, starring James Stewart as a small-town battler who is saved from suicide by an angel, was faulted by some reviewers for sentimentality. Nonetheless, the movie won many admirers over the decades and is invariably telecast at Christmastime. It was Mr. Capra's favorite among his films.

He went on to direct a series of acclaimed films until, in 1961, he remade "Lady for a Day," retitled "Pocketful of Miracles," starring Bette Davis, a Prohibition-era lampoon that was widely regarded as dated and rambling. It was his last movie.

Self-Taught Musician

In 1967 he and his wife left Hollywood for La Quinta, where he gardened, golfed, fished, hunted and, as a self-taught musician, played many stringed instruments. He was a juror at international film festivals and a popular lecturer on films.

From the 1960's on, Mr. Capra deplored most new movies, saying they mirrored an "ashcan" view of life and flaunted a "blame-somebody-else" permissiveness, vicious anti-heroes, excessive violence and lewdness.

In 1982, he remarked to an interviewer, "Right now there's so much machinery going on in movies that we hardly see the people." That same year the American Film Institute presented him with its 10th Life Achievement Award.

Mr. Capra's wife Lucille, who was known as Lu, died in 1984, 52 years after their wedding. In addition to his son Tom, he is survived by another son, Frank Jr., of Malibu, Calif.; a daughter, Lucille, of Findlay, Ohio, and 10 grandchildren.

Mr. Deeds, John Doe, Mr. Smith et al

Frank Capra's career spanned nearly four decades. These are the films he directed.

Long Pants, 1927

For the Love of Mike, 1927

Submarine, 1928

The Younger Generation, 1929

The Donovan Affair, 1929

Flight, 1929

Ladies of Leisure, 1930

Rain or Shine, 1930

Dirigible, 1931

The Miracle Woman, 1931

Platinum Blonde, 1931

Forbidden, 1932

American Madness, 1932

The Bitter Tea of General Yen, 1933

Lady for a Day, 1933

It Happened One Night, 1934

Broadway Bill, 1934

Mr. Deeds Goes to Town, 1936

Lost Horizon, 1937

You Can't Take It With You, 1938

Mr. Smith Goes to Washington, 1939

Meet John Doe, 1941

Tunisian Victory, 1944

Arsenic and Old Lace, 1944

It's a Wonderful Life, 1946

State of the Union, 1948

Riding High, 1950

Here Comes the Groom, 1951

A Hole in the Head, 1959

Pocketful of Miracles, 1961

More obituaries appear on preceding page.

P.O. Box 98
La Quinta, Calif. 92253

October 10, 1976

Jan Burmeister
11840 Riverside Drive
No. Hollywood, California 91607

Dear Jan Burmeister:

Forgive me for being so late in answering your letter. We move twice a year from the desert to the mountains and back and I move all my work with me. A batch of unanswered mail got mislaid and didn't show up until recently. Your letter was one of them.

Your letter and your poem were most moving and perceptive. I admire your idealism and your one-person struggle against all that is evil.

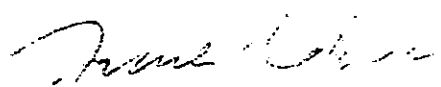
The expression "God moves in mysterious ways his wonders to perform", is in most cases a cop-out when we humans can't think of anything else to say to match the majesty of that statement. Truth is that the future is hidden from us. That it will change is certain and nothing in the universe stands still. All is motion, all is change.

In my film It's a Wonderful Life, the funny little angel says to Jimmy Stewart, "can't you see George, how each person's life touches so many other lives?" So you see we have to accept the notion that the Almighty knows what is going on and what to do about it. How much our prayers have to do with what He has in mind for us is a mystery, but if we have any yearning for God at all they must affect him to a certain extent.

I am inclined to think that we are here to fulfill an evolution to love rather than toward evil. But I am also cognizant that there could be a great deal of wishful thinking in that statement.

Many, many thanks for your very touching letter and inspirational poem.

Sincerely,


Frank Capra

ALEKSANDR SOLZHENITSYN

Former mathematics teacher in Siberia, wrote One Day in the Life of Ivan Denisovitch, an account of life in the Gulag under Stalin. Khrushchev permitted this to be published as part of the de-Stalinization campaign in 1956. Active in dissident movement in 1960s and 1970s, works banned in the Soviet Union. Exiled in 1975, now lives in Cavendish, Vermont. Other works: The Gulag Archipelago, a chronicle of the Gulag; August 1914, part of his novel-history of World War I and the Russian Revolution, The Red Wheel. Nobel laureate in literature. Favors a Slavic confederation (Russia, Ukraine, Byelorussia, part of Kazakhstan) in place of the of the current Soviet Union (this appeal was published in full in Literaturnaya Gazeta). Supports democratic forms of government but is perceived by some as too conservative.

JAMES COLEMAN

Sociologist who has spent most of his career studying education. Wrote a report in 1966 which compared black and white performance in school which formed the basis for Nixon Administration education policies. (Some black leaders continue to criticize the report as racist, but in fact the report simply compares current achievement levels.) Has also written on Catholic schools; this work reinforces arguments in favor of school choice. Main weakness of Coleman for this award is that he is still researching; his career is not yet over. Additionally, while his work is important, do we want to symbolize commitment to education by honoring an education researcher or an educator?

MORTIMER ADLER

Philosopher and educator. Has written both scholarly and popular works (such as Ten Common Philosophical Mistakes). Long associated with the University of Chicago, he has edited their "Great Books" series. Adler's most recent proposal in "The Paideia Project," in which he proposes introducing children at an early age to Socratic questioning as a means to education. There seems to be little chance that a school would choose to adopt such an approach, but the proposal at least forces debate back onto central questions of education and a central canon.



UNITED STATES DEPARTMENT OF EDUCATION
THE SECRETARY

May 24, 1991

NOTE TO PHIL BRADY

FROM LAMAR ALEXANDER

I recommend James Coleman first, Mortimer Adler second. This letter was prepared by Diane Ravitch, who knows what she is talking about.

00000000000000000000000000 TEL No.

MAY 21.91 0:11 P.03

Board decision of 1965. He was a Regent of the State of New York for many years. During the 1960s, when the black nationalist movement arose, Clark argued strongly against separatism; today, when some advocate the creation of racially segregated schools for black males, Clark has again spoken out against this trend. When proposals have been made to establish different standards for children of different races, Clark has been opposed. Clark is deserving of a Medal of Honor because of his lifelong dedication to equal opportunity and racial integration (better check whether he has already received one)).

James Coleman is perhaps the nation's most distinguished sociologist. He has been the author of several landmark studies that have changed the way Americans think about education. The study for which he became famous in the 1960s was Equality of Educational Opportunity, better known as the Coleman Report. It was a Congressionally mandated study comparing the differences between black and white schools in 1965. He did something that no one up till that time had ever done: He not only compared "inputs," he compared "outputs," that is, test scores. Some have called this study a major paradigm shift in American education, because people began to judge schools not by what their resources were, but by whether children were learning by some measurable standard in them. In 1975, he published a major study in which he observed that court-ordered busing was leading to white flight from city schools, which led to segregation, not desegregation. This was not well-received by his peers, who thought that their role was to be cheerleaders for busing. Today, however, sociologists recognized that his study was correct, which is why courts have turned to magnet schools instead of busing, which they now recognize is counterproductive. In 1981, Coleman produced a study in which he showed that children in other nonpublic schools were achieving at higher levels than those in public schools, because the nonpublic schools had higher academic standards, better discipline, less bureaucracy, and a sense of mission. Again, he was criticized for saying unpopular things, but his findings were valid and stood up to the criticism. Recently, he has written about the importance of family and community (social capital) in children's lives.

He deserves a Medal of Honor because he has been courageous in the face of criticism, and his work has led to a better understanding of American education as well as ways to improve it.

Will Fitzhugh is a former public school teacher in Concord, Massachusetts, who founded a publication called The

May 21, 91 0:11 P.04

Concord Review several years ago. A history teacher in the Concord schools, Fitzhugh decided that there should be a top-quality magazine for student essays about history, and he quit his job to publish it on his home computer. He put all of his life savings into the magazine and became a one-man crusade for history in the schools. His little magazine has won accolades from teachers, principals, and historians. It is the only place where students can publish original work. Fitzhugh, who is in his late 40s or early 50s, has relentlessly pursued donors and foundations to keep his dream alive, while exhausting his personal financial resources. He deserves a Medal of Honor because he has dedicated himself to a venture whose sole aim is to improve education by publishing (and thereby encouraging) the best work of the nation's history students.

Diane Ravitch

000000000000000000000000 TEL No.

May 21.91 0:12 P.05.

Mr. Mortimer Adler
Institute for Philosophical Research
101 East Ontario Street
Chicago, Illinois 60611
312-337-4106

Jacques Barzun
1170 Fifth Avenue
NY, NY 10029

■ Kenneth Clark
814 Broadway
Hastings-on-Hudson, NY 10706
914-478-2350
914-478-1010

James Coleman
5625 South Woodlawn
Chicago, Ill 60637
312-702-8696
312-241-7461

Mr. Will Fitzhugh
The Concord Review
PO Box 661
Concord, MA 01742
508-443-0022

today are labs testing whether a multicultural society will work. He urges patience. "We're plowing a new furrow," says Kennedy. "If we don't get it absolutely straight, no wonder."

Minority groups and women students and faculty say they hope a new curriculum will help raise the campuses' collective conscience. Women faculty members in particular say they believe they've made few gains in the last decade. At Stanford

the resignation this spring of Dr. Frances Conley, a medical-school professor, led to an intense examination of the role of women and the formation of several committees to study it. Conley claimed she was fed up after years of sexism at the medical school. She came back last month because, she says, she made her point and thought she'd be more effective working within the system.

The irony of Stanford becoming a symbol

of sexual harassment is that it was one of the few major private universities that were born coeducational. The first faculty was all male; this year women account for 13 percent. According to the American Council on Education, women made up 30 percent of the faculty at American colleges in 1989, compared with 20 percent in 1910, although they now account for more than half of all students. Will the faculty follow suit? Perhaps, but not without profound

A Rock and a Hard Place

The University of Chicago is also celebrating its centennial this year. But no one at the serious, intense campus on Chicago's South Side even considered inviting Whoopi Goldberg or Joan Baez to any of the events planned for the university's yearlong observance. Rather, Oxford University chancellor Lord Jenkins tops the list of stars who will kick off the festivities this week. Throughout the academic year, the school will hold 57 centennial conferences where scholars will ponder everything from altruism to the Bill of Rights. The university museums will offer special exhibits, and several music professors will premiere symphonic works with the Chicago Symphony Orchestra.

Like the hardworking City of the Big Shoulders, the university thinks of itself as a steady rock in the sea of fads that washes over higher education. The faculty once declined to give an honorary degree to Queen Elizabeth because they said she hadn't made significant contributions to a field of study. At registration time, students camp out overnight to land a spot in a Western civilization course that actually requires more work than the others. "People ask me where I got my Ph.D. and I say Stanford," says Rockefeller Foundation executive Ken Prewitt, a former Chicago professor. "They ask where I was educated and I say the University of Chicago."

From the beginning, Chicago

has been a very serious place. In the late 1880s, the Baptist Church wanted to build a great university. It chose the sober Midwest for its location; selected William Rainey Harper, a 32-year-old renowned Bible scholar at Yale, for its president, and turned to John D. Rockefeller to finance the new university. He would eventually give \$35 million. Harper structured Chicago on the German model: graduate schools and research professorships with the emphasis on scholarship.

After Robert Maynard Hutchins, another young Yale professor, took over the presidency in 1929, Chicago undergraduates were required to take the Great Books program. The theory is that if all students read from the same original texts such as Thucydides and Aristotle, they'll have a common language for discourse across various disciplines. "I don't think a curriculum exists in order to make people feel happy or to make people feel comfortable," says university president Hanna Gray. "It exists in order to make people think." Administrators have never veered from the school's owl identity because they believe it's correct and they're convinced it helps Chicago compete with the cachet of Harvard, Princeton and Brown. "The only thing we can really sell is excellence; if we can't offer that we don't have enough else to offset it," says law-school Dean Geoffrey Stone.



WILL CROCKETT

A curriculum doesn't exist to make people feel comfortable: Gray

The Chicago faculty has left its mark on academia and world events. The university was the first to create special committees of professors from a variety of departments to see what they might learn from one another. Economic historian John U. Nef Jr. teamed with economist Frank Knight and anthropologist Robert Redfield to create perhaps the best known of these groups: the Committee on Social Thought, which novelist Saul Bellow once chaired. Nearly 80 percent of the faculty live near campus. The university encourages all this togetherness to promote "collegiality."

The benefits of such an environment are mixed. "The intensity of Chicago has a claustrophobic quality," says Harvard professor emeritus David Riesman, who taught sociology at Chicago from

1946 until 1958. On the other hand, Chicago claims 61 Nobel laureates—far more than any other university. And the faculty's research has affected the lives of generations. William S. Gray revolutionized reading instruction with his characters Dick, Jane and Spot. Enrico Fermi helped launch the modern nuclear age. Nathaniel Kleitman identified the dream stage of sleep known as REM. And meteorologist Carl-Gustaf Rossby transformed weather forecasting by identifying the "grandest atmospheric movements," known today as the jet stream, and devising computer systems capable of predicting the weather. Too bad the university isn't looking for a slogan: Chicago, Where the Future Happens.

CONNIE LESLIE with
TODD BARRETT in Chicago

systemic change. "It's always going to be difficult for a young woman who wants to have a family to go through our tenure process," says Wisconsin's Shalala. "The current system . . . was designed for men who have wives at home." Shalala has asked her department heads to be more flexible to encourage women scholars. Some possibilities: longer maternity leaves, job sharing, a greater institutional tolerance for the demands of family life.

Reforming the career ladder is not the only change anticipated in the '90s. At Stanford and other schools, there's a renewed interest in teaching. In March Kennedy announced a \$7 million program to improve undergraduate teaching. The money will primarily be used for raises and bonuses for superior teachers. At research-oriented universities like Stanford, teaching has become a poor stepchild to the reputation-enhancing work in the lab or the library. Although he's sympathetic to better teaching, political-science professor Manley says that putting it on a par with research would mean that professors won't have time or energy to do the scholarly work that put Stanford in the top rank of universities. "We think of ourselves as the Harvard of the West," Manley says. "There is a tension between doing that well and grading blue books, which is not the world's most rewarding activity."

Higher fees: That attitude may be a luxury in the '90s as students, especially those from middle-class families with little access to scholarship funds, demand more for their money. No one wants to pay \$20,000 or more a year (the tuition, room-and-board fee at the top private colleges) for classes taught largely by teaching assistants rather than regular faculty. "In the past year, colleges and universities have been more focused on the importance of teaching than they have in any year since World War II," says Boyer of the Carnegie Foundation. "There's a new interest in finding a better balance."

Those are the realities awaiting Stanford's carefully selected freshman class as the university begins its second century. But it is not Western and it is certainly not Stanford-like to worry too much. The drought may have browned parts of the campus and the scandal may have made the school the butt of jokes, but there is a sense that this, too, shall pass. There have been trying times before. Ten months after Leland Stanford died in 1893, the federal government sued for part of his estate, tying up essential operating funds for the new school. Stanford won that battle, and it will undoubtedly survive the current troubles. The first hundred years are always the hardest.

BARBARA KANTROWITZ with PATRICIA KING in Stanford and PAT WINGERT in Washington



JEFF ROBBINS—AP

All aboard: For the next two years, the eight biospherians will live in their own world

ENVIRONMENT

Biosphere II: Science or Showmanship?

It looks more like a theme park than an R&D site

It's a good bet that when God created Biosphere I (Earth, that is), there were no sombreros full of raw vegetables or giant vats of guacamole to feed the assembled onlookers. Nor were Timothy Leary, Steve Guttenberg or "Cheers" stars John Ratzenberger and Woody Harrelson present to lend celebrity cachet. But all those and more—a fire juggler, an Indian chanter and costumed dancers on stilts—were on hand last week to fete the opening, or rather the closing, of Biosphere II, a gigantic terrarium rising Jules Verne-like from the Arizona desert. It was a fitting extravaganza for an audacious project that aims to recreate Earth itself, complete with a desert, rain forest, savanna, ocean and farm, all within 2.75 steel-and-glass enclosed acres. The next morning, as the door was sealed, locking in four men, four women and 3,800 species of plants, animals and insects for two years of isolation, Texas billionaire Ed Bass, the project's chief financier, exhorted the crew to "fly your spaceship well so that all of Planet Earth may fly its spaceship better in the future."

That pretty much sums up the mission of Biosphere II. Its creators, Space Biosphere Ventures Inc., say it will produce insights into Earth's fragile ecosystems and someday serve as a model for colonies on other

planets. With its seven separate "biomes," Biosphere II is intended to be completely self-sufficient; inhabitants will produce all their own food and recycle their own air, water and waste, receiving only sunlight, electricity and electronic communications from outside. But critics say the project is more showmanship than science. (To date, the largest enclosed ecosystems have been the size of baseballs, containing only algae and shrimp.) "I don't think it's extremely well designed," says Frank B. Salisbury, a University of Utah plant physiologist who works on NASA's enclosed-systems research. "But gee, they spent one hundred fifty million bucks on it and it was their money, not ours. Let's hope we get something out of it."

A cult? For all of the attendant hoopla, much of the project has been shrouded in secrecy during its six years of construction. Biosphere's mastermind, John Allen, a poet, playwright and metallurgist with a Harvard M.B.A., has spearheaded a number of dubious international ecological projects, including a Sante Fe commune, a concrete-hulled ocean research vessel and an "environmentally friendly" hotel in Katmandu. Some critics accuse him of running a cult, a charge Allen denies.

To help with the planning and construc-

EPITAPH

A JOB WELL DONE

For 45 years it served as America's shield and ultimate weapon, constantly poised to punish Soviet aggression with a catastrophic nuclear strike. But with the breakup of the "evil empire," the Nebraska-based Strategic Air Command has lost much of its purpose and is being relegated to history.

As a centerpiece of America's strategic arsenal—it oversees more than 1,000 intercontinental ballistic missiles, nearly 100 B1-B bombers and nearly 300 B-52 and FB-111 bombers—SAC is a cold-war cultural icon. Also, in such books and



movies as "Fail-Safe," "Dr. Strangelove" and "Wargames," it has been a setting where computers or madmen might run amok and lead the world to the brink of destruction.

Signs of its impending demise first appeared last year, when events in Eastern Europe so evaporated the threat of nuclear war that SAC quit around-the-clock flights of its airborne command post. For three decades, the flights served as a reminder of America's sober intention to wage nuclear war even if the president and other top leaders were killed in a surprise attack.

Then the gulf war shifted the Pentagon's focus to regional and Third World conflicts. Last week, in an attempt to make itself leaner and more nimble, the Air Force came up with a plan to meld SAC with its two other major commands. The creation of two decentralized components as a replacement will take several years and affect hundreds of thousands of troops. In the shuffle, SAC will fall prey both to its own success as a deterrent and to the Air Force's need to employ "modern management principles" in the face of a budget threat seemingly as large as any from Soviet weapons.

BY GREG FERGUSON

PEOPLE



ROBERT HELMICK, president of the U.S. Olympic Committee since 1985, is credited with streamlining the once loose organization into a sleek corporation. During his tenure, the committee's revenues tripled to \$75 million per year, and more athletes than ever before received financial support. Last week, the 54-year-old Des Moines attorney resigned amid claims that he may have used his office for personal gain by receiving a reported \$275,000 as a consultant to businesses that were seeking closer ties to the Olympic Games, including the Turner Broadcasting System.



ALEXANDER SOLZHENITSYN holds a special place in Russian literature for laying bare the horrors of Soviet labor camps. Leonid Brezhnev was so incensed by "The Gulag Archipelago," a haunting chronicle of the prison camps, that he expelled the bearded author from the Soviet Union in 1974. Last week, while at his home in exile in Vermont, he learned that Moscow's 17-year-old treason charge against him was being dropped. The 72-year-old Nobel Prize winner promised to return home. "But before I do, the writing I began earlier must be completed here."



WILBER MARSHALL of the Redskins drew his "excessive celebration" fine for scoring a touchdown and handing the ball to a little girl in the front row. **JOHN ELWAY** of the Broncos got his for lobbing the ball to a fan in a wheelchair. Last week, amid fan complaints, National Football League Commissioner Paul Tagliabue declared a "kinder, gentler approach." Players still will be fined \$1,000 for throwing balls to fans, he said, but teams no longer will be penalized 5 yards.



ROBERT GALLO, in a global spat over who found the AIDS virus, now allegedly merits "significant censure" for his part in the discovery that made him famous. In a preliminary report by investigators at the National Institutes of Health, Gallo was accused of allowing in his lab conditions in which others could falsify data. If it stands, the report could jeopardize U.S. rights to the patent for the AIDS blood test.

JOE PASTERNAK vowed to "keep the people nice"—a tack that boosted him from a busboy to a 1930s savior of nearly bankrupt Universal Pictures. The Hungarian-born producer drew hoots from critics but few from fans, who spent \$400 million to see such sunny musicals as "Top Hat" and "Where the Boys Are." Pasternak died last week six days before his 90th birthday.



A deal. Pasternak lands Danielle Darrieux for "Rich, Young and Pretty."

The rising tide of public anger

Alan Dershowitz's "Chutzpah" is about many things—law, the problem of antisemitism, celebrity clients and the making of a celebrity author famous for his iron-man dedication to self-promotion. What makes the book a work of its period, however, is Dershowitz's insistence that Jews should take an in-your-face stance toward antisemitism. They should get angrier.

This lawyerly call for increased pugnacity raised few eyebrows, because it is now a mainstream idea. All ethnic and sexual groups, it seems, are more combative, more interested in expressing rage than in committing politics. And the general culture has accommodated higher and higher levels of anger without many of us objecting or even noticing. Here are a few recent events in the life of the American temperament:

- Guns N' Roses released two albums, which the rock critics say are of high quality but which apparently reach world levels of rage and spite.
- Nonmoderate black leader Al Sharpton, arriving in Tel Aviv, said that being in Israel was like being in hell.
- A police official in Wichita said his officers have taken "insurmountable" levels of personal abuse from Operation Rescue demonstrators.
- This columnist, while whisking around the dial of his TV set, came across a shock-rock video of four semimusical and obviously quite angry white guys with stockings over their heads chanting tonelessly about what they would like to inflict on various vulgarly named parts of a woman's body.

Violent crime and vandalism are obvious expressions of anger. But there are less obvious ones as well: a new crop of very hostile comics, a spate of angry art, more abusive sports crowds. Though far behind the world level set by soccer crowds, American fans are far worse behaved than a decade ago. Now, players must put up with steady streams of sexual and racial insults from fans, and everything from batteries to chicken bones is thrown down on athletes. It has become common for baseball and basketball players to spit at fans or charge into the seats to slug their tormentors. One explanation is envy; the players make millions these days and the fans don't. But Gerri Husch, a sociologist at Brown University, says the culture simply allows more intrusion and obscenity to be poured into the lives of the famous these days. That probably understates the amount of anger that now swirls around big-time sports. Many women's groups have noticed that wife beating seems to rise directly after the home team loses a football game. A 27-bed battered-women's shelter

near Philadelphia was empty only one month in 12 years—the month the Phillies won the World Series.

In politics, the dramatic rise in black antisemitism is a sad victory for anger over decency and common sense. What is the point of blacks turning on their closest white allies? This comes under the heading of "the ritualization of anger," a phrase used by Daniel Lazare in a recent piece in the *Village Voice*, excoriating the *Voice* and the left in general for stupid politics. As Lazare says, instead of forming coalitions that work, the left is busy fragmenting into touchy tribes venting "nihilistic rage." Solving the

race problem, he writes, "requires a bit more than acting out and engaging in ritualized, routinized displays of rage."

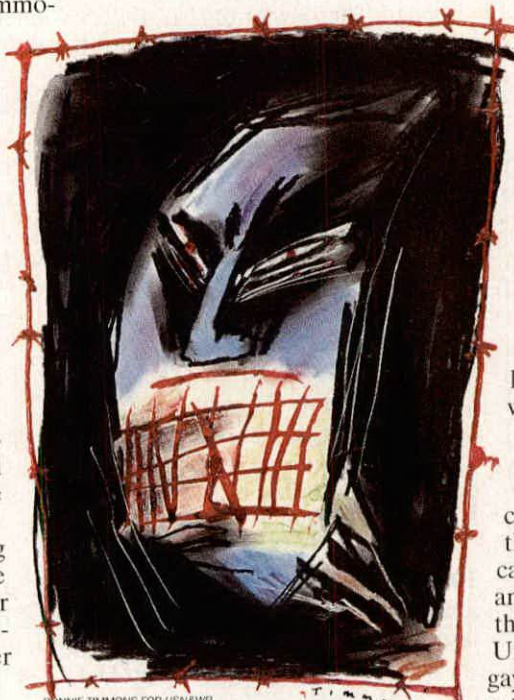
Gay activism is currently hostage to this sort of rage. Larry Kramer, founder of ACT-UP, believes in anger and dreams of a gay movement based on the Israeli guerrilla group Irgun. ("They started fires. They threw bombs. They kidnapped. They assassinated. They won.")

Even less eccentric gays quite consciously aim to keep the anger level high, high enough in my opinion to ward off most potential allies. Edmund White, the prominent gay author, says that in light of the AIDS epidemic, anger must be chosen because "it is only sane to rage against the dying of the light, because strategically anger is a political response . . . and because existentially anger lightens the solitude of frightened individuals." Under the death sentence of AIDS, gays have great reason for anger, but it is not obvious that it should be "chosen" as

a gay strategy. And as Elaine Showalter, the Princeton feminist, writes in response to White: "Anger is a cruel muse; rage must find enemies to blame; and since the virus doesn't care what we say about it, anger finds more vulnerable and accessible human beings." This is what pushes ACT-UP to constantly audition people in government, medicine and religion for the role of "AIDS murderer."

The usual comment about our angry politics or nonpolitics is that this is the expectable result of a Reagan-Bush decade of starving the public sector. There's a lot of truth to that, but the same kind of politics-as-rage is found where the lack of public spending is not a factor. The animal-rights movement, for instance, has an appalling record for personal abuse. Middle-of-the-night harassment, spitting on people for wearing leather shoes and a taste for vandalism (including antisemitic scrawls on the shops of Jewish furriers) indicate that something more than respect for animals is at work among believers.

Maybe it's time for a politics based on civility instead of the usual righteous anger.



BONNIE TIMMONS FOR US&WH

THE WHITE HOUSE

WASHINGTON

September 4, 1991

91 SEP 6 All: 57

MEMORANDUM FOR PHIL BRADY

FROM: SIG ROGICH

SUBJECT: WILLIAM ARAMONY, PRESIDENT OF THE UNITED WAY

I have attached a note from Fred Ryan suggesting Bill Aramony for the Presidential Medal of Freedom or the Citizen's Medal.

I have met Mr. Aramony personally and, although I don't have a close relationship with him, I have heard wonderful things about what he has accomplished for communities throughout America. Mr. Aramony was also chosen to be one of the Founding Directors of the Points of Light Foundation. He just might be the perfect "little guy" to receive the Medal of Freedom. Not a well known name, but someone who personifies the President's call to help others.

Thank you.

Attachment

FREDERICK J. RYAN, JR.

August 26, 1991

Dear Sig:

It was great to see you during my visit to Washington a couple of months ago. I'm glad to see that things are continuing to go well for you and that you are still enjoying yourself.

As you recall, we discussed the idea of giving Presidential recognition to someone actively involved in the area of charitable services. The symbolism of President Bush presenting the Medal of Freedom or even the Citizen's Medal to a person who has devoted their life to charitable service, and achieved great success at it, would inspire many others as to the importance of charitable service.

Since there are literally thousands of charitable organizations in this country, selecting one individual would be difficult. However, one person who would be appreciated by the entire charitable service community is William Aramony, President of United Way of America. As the umbrella organization for thousands of community-based charitable organizations, recognizing United Way would be paying tribute to all of the community-based organizations across the country.

Bill Aramony is the perfect candidate based on his lifetime of community service. Over the past 15 years that he has served as President of United Way, he has built it into a multi-billion dollar organization. He has established the national headquarters in Alexandria, Virginia as the central point for thousands of volunteer leaders to address virtually every social problem facing this country. He has built an incredible network of business leaders who serve as the financial base for the thousands of United Way funded programs across the country.

He is clearly the type of person who would be Chief Executive of a multi-national corporation if he pursued a business career. Instead, he has devoted his life to community service and reached the pinnacle of that endeavor.

Bill Aramony has been a big supporter of The President's Points of Light Program and was also helpful to President Reagan's Private Sector Initiatives.

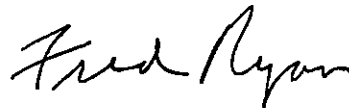
August 26, 1991
Page 2

I think he would be a great choice for the Medal of Freedom or Citizen's Medal. Please let me know if there is any additional information I can provide that might help you with this decision.

In the meantime, I hope you are planning another trip out to California soon. It would be great to see you.

With best wishes,

Sincerely,

A handwritten signature in cursive script that reads "Fred Ryan".

FREDERICK J. RYAN, JR.

The Honorable Sig Rogich
Assistant to The President
The White House
Washington, D.C. 20500

THE WHITE HOUSE

WASHINGTON

September 5, 1991

MEMORANDUM FOR THE PRESIDENT

FROM: Phillip D. Brady *PNH*
SUBJECT: Presidential Medal of Freedom

Pursuant to your request, a civilian Medal of Freedom ceremony has been tentatively scheduled for November 20. This memorandum is intended to reconfirm your intention to host this event and obtain guidance on the next steps in the process.

Based on previous discussions and your notes on earlier memoranda (attached), a potential recipient list could include:

Rev. Leon Sullivan (already advised a likely recipient)
Tip O'Neill
Don Luis Ferre
Ted Williams (already advised a likely recipient)
Martha Raye

Other individuals whom you indicated as possibilities or who have received strong support are:

William F. Buckley
John Hope Franklin (leading historian of Black history)
Gil Grosvenor
Lionel Hampton
Friedrich von Hayek (90 years old, Austrian free-market economist strongly supported by conservative leaders and Arnold Schwarzenegger)
Arnold Palmer
Lewis Powell
Alan Shepard
Aleksandr Solzhenitsyn
Paul Mellon
I. M. Pei
James Coleman (author of several landmark studies on education, recommended by Sec. Alexander)

Two other individuals not previously discussed whom you may wish to consider are:

Vernon Walters (Gen. Scowcroft advises you may wish to award the Medal at a separate event in the Residence. Amb. Walters received the Citizens Medal in 1989)
Russell Train (recommended by Administrator Reilly)

Assuming you continue to wish to award the Medal to the five individuals on the potential recipient list, additional possibilities to balance this ceremony are underscored for a total of nine potential recipients. You presented five medals in the 1989 ceremony, and there were five Medal of Freedom recipients in the Persian Gulf awards ceremony.

Finally, the November 20 Medal ceremony is scheduled from 11:30 to 12:00. Your guidance is requested on whether you and the First Lady would also wish to host a luncheon or a small reception thereafter.

Thank you, and please let me know if I can provide further background or information on these candidates.

Addendum: With respect to the Medal of Freedom generally, consideration might also be given to a surprise presentation to former President Reagan when you attend his library dedication on November 4. The Executive Order establishing the Medal states that it may be awarded to any person who has made "an especially meritorious contribution to (1) the security or national interests of the United States or (2) world peace." The Medal has never been presented to a living former President, but it was awarded to Presidents Kennedy and Johnson posthumously.

THE WHITE HOUSE
WASHINGTON

May 22, 1991

MEMORANDUM FOR THE PRESIDENT

FROM: Phillip D. Brady *PD*
SUBJECT: Presidential Medal of Freedom

*Phil
I've made
a few more
notes*

Pursuant to your request, confidential discussions have been held with the Chief of Staff, Director Darman, Secretaries Baker and Brady, and Boyden Gray to obtain the benefit of their thoughts on potential recipients of the Medal of Freedom.

In the interests of preserving your flexibility, the reviewers did not see the names of General Scowcroft, Secretary Baker, Secretary Cheney, and General Powell. Also, please note that the attached list does not include Lord Carrington, David Packard, and George Shultz because they have all previously received the Medal.

Attached is the list which was reviewed, including any pertinent comments:

POSSIBLE CANDIDATES FOR THE PRESIDENTIAL MEDAL OF FREEDOM

DAVID BRINKLEY, journalist. (WH staff recommendation) (Sec. Brady and others question the appropriateness at this time, since he is still very active at ABC) *I agree*

✓ WILLIAM F. BUCKLEY, JR., journalist, editor, and author. (WH staff recommendation) (Supported by Governor Sununu and Sec. Brady)

JOHN SHERMAN COOPER, former Senator and Ambassador. (Posthumous.) (WH staff recommendation) (Supported by Sec. Baker but otherwise not singled out by reviewers)

P/ Did he get Yale degree? W. EDWARD DEMING, business leader. Introduced the idea of quality control. (Secretary Mosbacher, public nominations) (Not singled out by reviewers)

MARJORY STONEMAN DOUGLAS, author and environmentalist. Leader in preserving the Florida Everglades. (WH staff) (Not singled out by reviewers)

Yes → LUIS FERRE, Puerto Rican civic leader. (WH staff) (Supported by Sec. Baker but otherwise not singled out by reviewers)

OK ✓ JOHN HOPE FRANKLIN, historian. One of the leading historians of Southern and Black history. (WH staff) (Supported by Dick Darman and Boyden Gray)

THEODORE GEISEL (Dr. Seuss), children's author. (Public) (Not supported or otherwise not singled out by reviewers)

OK ✓ GIL GROSVENOR, geographer. (WH staff) (Not supported or otherwise not singled out by reviewers)

OK ✓ LIONEL HAMPTON, jazz musician. (WH staff) (Supported by Sec. Baker but otherwise not singled out by reviewers)

FRIEDRICH VON HAYEK, economist. Wrote The Road to Serfdom. (Numerous conservative leaders, public) (Supported by Dick Darman and Boyden Gray)

DONALD A. HENDERSON, public health official. Directed the World Health Organization's global campaign to eradicate smallpox. (Dr. Bromley, Presidents of the National Academy of Sciences and the Institute of Medicine) (Not singled out by reviewers)

OK ✓ LADY BIRD JOHNSON, former First Lady, conservationist. (WH staff) (Not supported or otherwise not singled out by reviewers)

GENE KELLY, actor. (WH staff) (Not singled out by reviewers)

JOHN CARDINAL KROL, former Archbishop of Philadelphia (WH staff)
(Supported by Sec. Baker as an alternate but otherwise not
singled out by reviewers)

MAX LERNER, professor and columnist. (William F. Buckley, Jr.)
(Not singled out by reviewers)

BILL MAULDIN, cartoonist; Willie and Joe cartoons of World War
II. (David Bates) (Not singled out by reviewers)

BISHOP WALTER MCCOLLOUGH, minister and homebuilder, founder of
United House of Prayer. (President Ford) (Not singled out by
reviewers)

JOHN MCGOVERN, physician and educator, University of Texas at
Houston medical school. Founded the renowned McGovern Allergy
Clinic. (Secretary Mosbacher, public) (Not singled out by
reviewers)

✓ TIP O'NEILL, former Speaker of the House of Representatives (WH
staff) (Supported by all)

possible ARNOLD PALMER, professional golfer. (WH staff) (Not singled out
by reviewers)

I. M. PEI, architect. (WH staff) (Strongly supported by Dick
Darman)

possible LEWIS POWELL, former Supreme Court Justice. (WH staff)
(Supported by Boyden Gray and by Sec. Baker as an alternate)

MARTHA RAYE, actress. Entertained for US troops in World War II,
Korea, and Vietnam. Wounded twice. (Secretary Cheney, Gen.
Westmoreland, veterans' organizations) (General support by all)

RABBI ARTHUR SCHNEIR, religious leader. President of the Appeal
of Conscience Foundation. (Rep. Bill Green) (Not singled out by
reviewers)

✓ ALAN SHEPARD, first American to enter space. (WH staff)
(Supported by Sec. Baker but otherwise not singled out by
reviewers)

R. SARGENT SHRIVER, government official. (Public) (Not supported
or otherwise singled out by reviewers)

possible ALEKSANDR SOLZHENISTYN, author. (WH staff) (Supported by Dick
Darman and Boyden Gray and by Sec. Baker as an alternate)

yes ✓ LEON SULLIVAN, minister and community leader. (Secretary Kemp)
(Supported generally by all)

MO UDALL, former U.S. Representative from Arizona. (WH staff)
(Tip O'Neill would be first choice of reviewers)

ARMANDO VALLADARES, human rights activist and ambassador. (WH staff) (Not singled out by reviewers; previously received the Citizens' Medal)

SAM WALTON, businessman. Founded the Wal-Mart chain. (Secretary Kemp) (Supported or otherwise not singled out by reviewers)

ELIE WIESEL, author and journalist. (WH staff) (Supported or otherwise not singled out by reviewers)

✓ TED WILLIAMS, professional baseball player. (WH staff) (Supported by all)

Other names mentioned during the review:

ALEX HALEY, author. (Secretary Alexander. He still intends to provide a recommendation of an educator.

JOE DIMAGGIO, professional baseball play

✓ HERMAN WOUK, author (The Caine Mutiny, W (Secretary Brady)

✓ PAUL MELLON, philanthropist. (Secretary



ABOARD AIR FORCE ONE

Photo drawn

In sum, taking into consideration the ab. include representatives from a variety of professions, and potential recipients who garnered the most support are:

- ✓ (General Scowcroft)
- ✓ William F. Buckley, Jr.
- ✓ John Hope Franklin
- ✓ Friedrich von Hayek
- ✓ Tip O'Neill
- ✓ I. M. Pei
- ✓ Martha Raye
- ✓ Alan Shepard
- ✓ Aleksandr Solzhenitsyn
- ✓ Leon Sullivan
- Ted Williams

✓ *Lionel Hampton*

*Need a distinguished
"educator"*

With respect to the question you raised about awarding the Medal "with distinction," this relates to the reference in the relevant Executive Order that the Medal "shall be in two degrees." However, the practice has fallen into general disuse (except that President Ford presented all Medals "with

distinction"). The last person to receive the Medal "with distinction" was Secretary Weinberger.

Finally, please find attached at TAB A the earlier memorandum on potential Medal of Freedom recipients which provides additional information on each.

At TAB B are two general articles on Rev. Leon Sullivan. In response to your inquiry as to his general reputation, it would appear that he continues to be well regarded. On balance, Rev. Sullivan has been a visionary leader in his community whose contributions to job training -- more than 1 million people have received job training through his Opportunities Industrialization Centers -- make him worthy of consideration for the Medal. However, a review of Nexis materials reveals some critical comments he made towards the last Administration, and he did invite Rev. Louis Farrakhan to address his church in Philadelphia. Deputy Secretary Eagleburger recently met with him, and we can seek his opinion quietly if that would be helpful.

Thank you.

*Yes seek Larry's view
but I think it's a "no"*