

Other articles:

MELINA MERCOURI

Vogue November, 1978 168:252 (Not in Mugar)

Time: Sept. 20, 1976 p.56

Nov. 21, 1977 p.65

} Brief blurbs re 1) her appearance
in Medea + 2) her running for
Parliament

Macleans Feb. 20, 1978 91:4 (Not in Mugar)

Newsweek Feb 23, 1976 87:8

New York Times April 18, 1982 10:1

Oct. 17, 1982 6:3

Oct. 21, 1982 3:2

Oct. 22, 1982 10:6

} Brief blurbs re her efforts to have
Egin Marbles returned to Greece

} Brief blurbs re her
appointment as Greek minister
of culture

Mercouri wrote an autobiography, I Was Born Greek (not in Mugar)

LEONARD BERNSTEIN

Harpers May, 1983 266:38-40+

New Yorker April 26, 1982 58:112+

March 22, 1982 53-54

March 29, 1982 58-60+

New York February 23, 1981 14:49-50

Books:

Conversations with Composers Rowman and Littlefield, 1976. pp 53-72

Musicians since 1900 Wilson; pp. 64-71

Dictionary of Composers Taplinger; pp. 53-54.

BOSTON UNIVERSITY

To: Anne Whittredge

Date: August 23, 1983

From: Robin Littauer



Subject: Bios on Melina Mercouri and Leonard Bernstein

Attached are bios of Mercouri and Bernstein from Current Biography, which although old provide some solid background info on these individuals and their rise to celebrity.

To supplement these, I've compiled a list of magazine/newspaper articles from the Reader's Guide which should serve to provide some updated information on what Mercouri and Bernstein have been doing since the 1960's.

I didn't have time to look at all these articles, but I have annotated the ones I did read--most were extremely brief "mentions" and not worth photocopying.

I hope this is of some help--I'd try requesting the assistance of the School of Music in the case of Leonard Bernstein; since Dean Curtin is involved, you should be able to get some cooperation there.

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Many have expected that Mellon would eventually run into trouble with the current Haitian regime. To safeguard his mission, Mellon has avoided any involvement in politics and has meticulously honored the country's laws. In return, the Haitian government has never interfered with his work and has even honored him with a medal, presented by President Duvalier.

The Mellons live comfortably in a modern stone and concrete house. Dr. Mellon, who plays six musical instruments, seeks diversion in music, and once a year he and his wife make a trip to the United States to visit members of the family. Mellon's son by his first wife, who was studying medicine, was found dead in his automobile in 1963. The doctor is moderately tall and somewhat slump-shouldered, and he has a lean face with regular features, thin white hair, and blue eyes. He is a quiet, determined, self-effacing man. The Mellons are both Disciples of Christ.

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Sat Eve Post 234:48+ S 16 '61 pors
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Michelmores, Peter. Dr. Mellon of Haiti
(1964)

MERCOURI, MELINA Oct. 18, 1925- Actress
Address: b. c/o United Artists Corp., 729 7th
Ave., New York 10019

Although the dynamic Greek actress Melina Mercouri had been acclaimed by theater audiences in Athens and Paris for a number of years, Americans did not feel the full impact of her magnetic personality and acting talents until her appearance in Jules Dassin's motion picture hit *Never on Sunday* in 1960. For her exuberant performance as a woman of pleasure in this film Miss Mercouri received a Best Actress Award at the Cannes Festival and was nominated for an Academy Award. Her previous appearances, in the films *Stella* (1957) and *He Who Must Die* (1958), though well received, were seen only by art theater audiences in the United States. In recent years Miss Mercouri, under the continued guidance of Dassin, has attained international popularity in roles ranging from the lead in a modern version of the Greek tragedy *Phaedra* (1962) to the portrayal of a queen of international jewel thieves in the comedy *Topkapi* (1964).

A member of an old and distinguished family, Melina Mercouri was born in Athens on October 18, 1925 to Stamatis Mercouris and the present Mrs. Irene Eliopoulos. Her father, a member of the Greek Chamber of Deputies, has served for several terms as Minister of the Interior. From birth Miss Mercouri was doted on by her maternal grandfather, who was mayor of Athens for over thirty years. It was he who named her Melina, from *meli*, the Greek word for honey. Recalling her early childhood, she told Robert Emmett Ginna of the *Saturday Evening*



MELINA MERCOURI

Wide World

Post (May 25, 1963): "I remember when I was three, my grandfather would drive me around Constitution Square . . . and he would say, 'Salute your subjects, my queen.' I would bow and wave, making an exhibition of myself, and I guess that it was my first step toward the theater." When she was five she would sometimes run off to a popular café in Athens to sing and dance on a table.

Growing up in a household frequented by politicians, scholars, writers, and artists, Miss Mercouri received a good liberal education. She learned to speak French and German fluently and also acquired some proficiency in Italian and English. Admittedly spoiled and headstrong as a child, she occasionally had disciplinary problems at school. She once told Leonard Lyons of the *New York Post* (October 23, 1962) that she had attended twelve schools before graduating from high school, and added: "I'm not saying I was a poor student, but when I was graduated my grandfather . . . had the city's band play while he hung my diploma on the wall."

By the time Miss Mercouri was in her early teens her desire to be an actress had become crystallized, but her family disapproved of her ambitions. To free herself of her family's control, at seventeen she married Panayiotis Harokopos, an elderly Athenian businessman and a member of one of Greece's wealthiest families, from whom she has since been separated for many years. Shortly after her marriage Miss Mercouri enrolled in the Academy of the National Theater where she spent three years studying classical Greek tragedy. Notwithstanding her classical training, however, most of her roles have been in contemporary works, and it is in them that she feels most at home.

Upon obtaining her diploma from the academy Miss Mercouri made her debut on the Athens stage in an avant-garde play by Alexis Solomos. She played a number of bit parts before she

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had her first big acting opportunity as Lavinia Mannon, the role originally played by Alice Brady in Eugene O'Neill's *Mourning Becomes Electra*. Her performance placed her in the front ranks of the Greek theater, and her next role, as Blanche DuBois in Tennessee Williams' *A Streetcar Named Desire*, confirmed her success. Other plays in which she appeared include *Helen, or The Joy of Living, The Queen of Clubs*, and George Axelrod's comedy *The Seven Year Itch*. The French dramatists Marcel Achard and Jacques Deval, who were much impressed by her performance in *La Nuit de Samarcande*, invited her to appear on the Paris stage in *Les Compagnons de la Marjolaine* and in Deval's *Il Était une Gare*. She also appeared in the play *Le Moulin de la Galette* with Pierre Fresnay and Yvonne Printemps. Later, after she had met with success in motion pictures, she scored a triumph in an Athenian production of Tennessee Williams' *Sweet Bird of Youth*. All in all, Miss Mercouri has appeared in about 100 plays.

In 1954 the young Greek director Michael Cacoyannis asked Miss Mercouri to play the title role in *Stella*, one of his first films. She accepted, and her career as a film star was launched. Although the film was only a modest financial success it won critical acclaim both for its director and its star. It was especially popular in England, where Miss Mercouri was a favorite before she became familiar to audiences in the United States. When *Stella* was released by Joseph Burstyn in the United States in the summer of 1957, it was well received, although many critics considered it technically primitive. Reviewing the film in the New York *World-Telegram and Sun* (June 11, 1957), Alton Cook praised Miss Mercouri's performance as "an impetuous dancer and singer," who "brings fiercely unrestrained ardor to her love scenes." Reviewing a revival of *Stella* in the *Washington Post* (August 29, 1961), Leo Sullivan described Melina Mercouri as "a mercurial wench who has magnificent vitality and range as an actress . . . the broad-shouldered, sun-bleached good looks of Ingrid Bergman, the glamor of Lauren Bacall, the passion of Anna Magnani, and the absolute hedonistic flair for comedy of the late Carole Lombard." After her appearance in *Stella* Miss Mercouri made some song records for a recording company.

A turning point in Melina Mercouri's career was her meeting with the American expatriate director Jules Dassin at the 1956 Cannes Film Festival, where he had won the directing prize for his French thriller *Rififi*. He persuaded her to accept the role of Mary Magdalene in his Biblical parable *He Who Must Die (Celui Qui Doit Mourir)*, thus launching a lasting partnership—both professional and personal. A French adaptation of Nikos Kazantzakis' novel *The Greek Passion* (Simon & Schuster, 1953), *He Who Must Die* was released in the United States in late 1958 by Kassler Films. Critical acclaim for the film was virtually universal. Richard L. Coe, in the *Washington Post* (April 23, 1959) called it "a screen classic—beautiful in concept, exciting in execution, absorbing to think about," and added, "Melina Mercouri is splendid as the mocking, aware Mary." Reviewing the film in the New York *Herald Tribune*

(December 29, 1958), Paul V. Beckley noted that Miss Mercouri "gives the role . . . both beauty and conviction."

The British costume melodrama *The Gypsy and the Gentleman*, released by the J. Arthur Rank organization in 1958, received generally unfavorable reviews, but it was a personal triumph for Miss Mercouri as its star. Ronald Johnson, writing in the Toronto *Globe and Mail* (May 10, 1958), suggested that she had been "rushed in to save the film." A reviewer for *Variety* (February 5, 1958) described Miss Mercouri as "a flashing, personality-plus actress with blazing eyes, a wide smile and all the impudence in the world . . . a hopped-up Lady Macbeth, spreading sex, sin and sorrow." He credited her with "bringing a verve to a tired script for which the director and producer should be highly grateful." She next appeared in a supporting role in Dassin's French-Italian production *La Loi*, based on Roger Vailland's prize-winning novel of passion in a Mediterranean town. The film, starring Gina Lollobrigida and Yves Montand, was released in the United States by Metro-Goldwyn-Mayer in 1960 with the title *Where the Hot Wind Blows*. Although critics were not enthusiastic about the production, Miss Mercouri's portrayal of a middle-aged woman who has a tragic affair with a much younger man was well received.

When Jules Dassin offered her the lead in his comedy *Never on Sunday*, Miss Mercouri doubted her ability to play Ilya, the warm-hearted, hedonistic Greek prostitute who teaches a priggish American male tourist what life is all about. "I always thought of myself as a tragic—a serious—actress," she told Cynthia Grenier in the New York *Times Magazine* (September 25, 1960). "I was sure I wouldn't know how to go about playing comedy." Nevertheless she went ahead with the role. At the 1960 Cannes Film Festival she received the Best Actress Award and was given a fifteen-minute standing ovation. Her performance made her something of a national heroine in Greece as well as an internationally acclaimed star, and the publicity that accompanied the film has been credited with stimulating the tourist trade to Greece.

Never on Sunday was produced by Melina Films, an enterprise in which Miss Mercouri was formally a partner with Dassin, who also wrote the script, directed the production, and played the male lead. Neither Dassin nor Miss Mercouri drew salaries, and although the film broke box office records its production costs amounted to only \$125,000. The film was released in the United States by United Artists in 1960, and a reviewer for *Variety* (May 25, 1960) termed Miss Mercouri's portrayal of Ilya "a brilliant execution of a larger than life character." For her performance Miss Mercouri was nominated for an Oscar award of the Academy of Motion Picture Arts and Sciences. Her failure to receive the award has been attributed to her refusal to campaign for it and to pressure by some Hollywood columnists, who opposed the presentation of the acting awards to foreign performers.

Miss Mercouri turned again to tragedy in *Phaedra* (Lopert Pictures, 1962), Jules Dassin's modern version of the ancient Greek legend that has intrigued dramatists from Euripides to Eu-

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gene O'Neill. As the tormented heroine who succumbs to an unrequited passion for her stepson, Melina Mercouri was highly praised, although the film itself received lukewarm notices. A. H. Weiler of the *New York Times* (October 19, 1962) wrote: "Melina Mercouri, as the love-shattered lady of the title, again illustrates the wide range of her histrionic talents."

As one of many stars appearing in *The Victors* (Columbia, 1963), Carl Foreman's drama of the futility of war, Miss Mercouri gave an impressive performance in the role of the queen of the Antwerp black-marketeers. George Peppard, who played opposite her in the film, has said of her: "She gives as an actress; she acts with you and for you, and she has a glorious sense of humor. But the thing which moves me most is her femininity. A lot of actresses who are beribboned and frilled-out are about as feminine as a building contractor when you look into their eyes. When you look into Melina's eyes, there's a woman home."

The Mercouri-Dassin team scored another hit with *Topkapi* (United Artists, 1964), a tongue-in-cheek comedy about jewel thieves operating in Istanbul. A *Rififi* with laughs, the film starred Miss Mercouri as a jewel thief with an insatiable appetite for men and gems. Paul Kagan of the *National Observer* (September 21, 1964) praised the supporting cast, which included Maximilian Schell, Peter Ustinov, Robert Morley, and Akim Tamiroff, but added: "It's Miss Mercouri who holds the picture together. Her unique magnetism—long blonde hair, wide eyes, bold mouth, and fascinating Greek accent—acts as focal point for all the shenanigans."

Miss Mercouri has retained her early love of the stage—her favorite playwright is Tennessee Williams—and feels she can never abandon it entirely for films. "The rehearsals are too beautiful," she says. "It is like making a child. Like a child it grows." Hollywood does not draw her at all; she feels it is a place where European actresses lose their roots. She also made an excursion into television with her presentation of a travelogue entitled *Melina Mercouri's Greece*, shown over ABC-TV on May 3, 1965.

Melina Mercouri is five feet seven inches tall and weighs 110 pounds and has tawny blonde hair, a broad expressive mouth, and large green eyes. Tom Wolfe wrote in the *New York Herald Tribune* (October 14, 1962): "Many beautiful women roll their eyes well, but Miss Mercouri must have hired a choreographer. She has what they call a mobile face, not to mention her arms. She can reach for a pack of cigarettes as if she were charming a snake." Although she is physically well endowed, she refuses to allow her body measurements to be known. "You measure actresses here the way we measure cattle," she once remarked to an American interviewer. "In Greece we measure an actress by the eyes, the soul and the acting ability."

With her characteristic candor, Miss Mercouri has often said that the two things in life most important to her are men and work. Although she zealously pursues success as an actress, she is little concerned with money or material goods. "I'm more interested in people than in possessions," she told Leonard Lyons of the *New York Post* (January 14, 1962), "Besides, it's much

more fun doing things than having things." When they are not on location, she and Jules Dassin divide their time between Paris and Athens. In the final months of 1965 they were in Spain for the shooting of Dassin's *10:30 P.M. Summer*, in which Miss Mercouri plays an alcoholic woman concerned about aging and her stale marriage. After completion of the picture, Dassin and Miss Mercouri, both of whom were married previously, reportedly planned to marry in Greece.

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International Who's Who, 1964-65

MERRY DEL VAL, ALFONSO, 2D MAR-
QUIS DE July 24, 1903- Spanish diplomat
Address: Spanish Embassy, 2700 15th St., N.W.,
Washington, D.C. 20009

One of the most socially sought after ambassadors in Washington is Alfonso Merry del Val, Spain's envoy to the United States. Born into a distinguished family with a tradition of several generations of diplomatic service, the Marquis of Merry del Val is continuing the popularity of his predecessor, Antonio Garrigues, now Spain's Ambassador to the Vatican. Combining courtly elegance with Spanish hospitality, the Ambassador and his wife have made their embassy a center of Washington social life. Educated in England, Merry del Val not only has a perfect command of English and a profound knowledge of American civilization but also the experience of a career diplomat with service in Romania, Italy, Belgium, the Middle East, Denmark, and Latin America. The son, grandson, and nephew of prominent diplomats, he also numbers a saint and a Cardinal among his ancestors.

Don Alfonso Merry del Val y Alzola, the second Marquis of Merry del Val, was born on July 24, 1903 in Bilbao, northern Spain, to Alfonso Merry del Val, Marquis of the same title, and Maria de Alzola y González de Castejón. The father was appointed Spanish Ambassador to the Court of St. James's in 1913, a post that he held until 1931. The boy was therefore brought up in England, where he attended Stonyhurst College, a Jesuit institution at the secondary level. In 1921 he obtained a certificate from Oxford and Cambridge. Upon his return to Spain to complete his education, Merry del Val was sent by his family to study at the universities of Duesto and Valladolid to ensure the Castilian purity of his Spanish. He graduated with the degree of licentiate of law in 1925.

Ambassador Merry del Val's family traces its Spanish ancestry back to an Irishman named O'Houlihan who immigrated to the Iberian peninsula in the middle of the eighteenth century. For some reason this ancestor changed his name to the English rather than the Spanish equivalent of O'Houlihan, and "Merry" has been part of the family name ever since. One of the most famous members of the family was Cardinal Rafael Merry del Val, the present ambassador's



Vanitha Fair Aug. '83

Never on Sunday

Diplomacy as a Full-time Job

by Ronald Steel

In 1967, when Melina Mercouri was appearing on Broadway in *Illya Darling*, the musical version of *Never on Sunday*, a military junta seized power in Greece. The junta abolished civil liberties, set up a police state, and jailed thousands, including Andreas Papandreou (now the country's Prime Minister). Mercouri denounced the colonels, advised American tourists not to lend them support by visiting Greece, and demanded that political prisoners be released. The junta retaliated by declaring her an "enemy of the people." The colonels confiscated her property and took away her Greek citizenship. "Mr. Patakos, the Greek Minister of the Interior, has declared you a non-Greek," a reporter informed her, and asked for a comment. "I was born Greek, I shall die Greek," Mercouri retorted. "Mr. Patakos was born a fascist. He will die a fascist."

"Oh, yes, it is a problem," she says, lighting what must be her tenth filter tip within a half hour. "First to be a woman." Pause while her huge eyes follow the smoke as it drifts into the air. "Then to be an actress. Then, more, to be a social-

ist. One is enough, or two—but all three! Ouff!" A low rumble comes from somewhere deep in her throat, the kind of sound a cat makes when pleased with itself. "At first there was—how do we say?—a little bureaucratic resistance. But now all is fine, except..." her voice trails off, "it is so frustrating to sit behind the desk."

Behind a desk? Melina Mercouri, inspiration of a million wet dreams and a generation of fantasies? The kind of girl, as Walter Kerr once wrote, "you'd be happy to take home to mother if mother was out"? Yes, in her role as honorable Madame Mercouri: cabinet minister, member of parliament, and roving ambassador in the cultural service of Greece. When I spoke to her in Washington this spring, I was struck by how far she has come from the happy-go-lucky Piraeus whore of *Never on Sunday*, the film that made her an international star and put bouzouki music on every American jukebox. She is now, as a government official, promoting culture. Not just Sophocles and Seferis, but the culture of politics, and the politics of culture.

Mercouri became Minister of Culture and Science in October 1981, when the Greek socialist party, the Panhellenic Socialist Movement, commonly known as PASOK, swept into power in an electoral landslide. Led by Papandreou, an American-educated economist with deep family ties in Greek politics, PASOK promised socialism, reform and

PROFESSIONAL GREEK

Once labeled an "enemy of the people" and for years her country's most visible export, Melina Mercouri, at left, is now the tough, outspoken leading lady of Greek culture.

EVEN ON SUNDAY



"To be born

an end to foreign (i.e., United States) interference in Greek affairs. Mercouri was a clever choice for the cultural ministry. Her grandfather had been a revered mayor of Athens and her father a well-known politician, both centrists. She herself had long been active in leftist causes; she had been a socialist member of parliament since 1977, representing a working-class district of Piraeus, and for a couple of decades she has been, without much doubt, Greece's most visible export.

After the fascists came to power, she used her popularity to gain foreign platforms, attacking the colonels and the American government's tacit support of them. She dramatized the plight of those in Greece who had been jailed and tortured, and she criticized Dean Acheson, the former Secretary of State, for saying that Greeks needed a little authoritarian rule. Anonymous threats were made on her life, and the FBI was sent to guard her. She toured Europe to rally opposition against the junta and went to Hollywood, as she says in her autobiography, *I Was Born Greek*, "to make money to buy bombs."

In 1969 she went to Europe with her American husband, film director Jules Dassin, to work, to resist as best she could, to wait. During those anxious years, until the junta was forced out in 1974 and democracy was restored, she remained an optimist. "Everywhere in the world, young people are taking a stand," she wrote in her book during that period. "The revolution they are preparing is more than scientific or technological. They demand that life be meaningful. They demand that life be lit by some large vision of beauty and goodness and truth."

But it's not easy to be so optimistic when you're sitting behind a government desk. "To be born Greek is to be magnificently cursed," Mercouri summed it up even before she

A GOOD HEAD ON HER SHOULDERS

Mercouri, tired of having to travel the world to see her own country's masterworks, wants to pick up all her marbles and go home.

Greek is to be magnificently cursed”

became culture czarina. “To a surprisingly large number of people, it means you personally built the Acropolis, you created Delphi, the theater, and you sired the concept of democracy. The truth is that you’re poor, many of your people can’t read, and the rare moments that you tasted of democracy and independence, foreign protectors and their Greek stooges snatched away.”

Like most Greeks, Mercouri is imbued with a sense of history. She feels the four centuries of Turkish occupation, when Greece was under Ottoman rule, as a personal affliction. She knows of the German-speaking kings the British put on the throne to do their bidding after Britain took over from Turkey, and how the Americans, who took over in 1947 when the British pleaded bankruptcy, showed more concern with Greece’s cold war loyalties than with democracy and social reform in Athens. To be a Greek patriot does not mean to be anti-anyone. But it does mean to be resistant—resistant to whatever country or culture dominates Greece, whether by intent or simply by sheer size. That, in fact, is the politics of Papandreou, who has turned stubborn independence into a tool of diplomacy, getting concessions from NATO, money from the Americans, who want Greek bases, and huge subsidies from the Common Market. The power to say no is the tyranny of the weak.

Mercouri is more diplomatic than her boss. She does not say no, so much as *yes, but*. “We Greeks must learn about our own culture,” she explains, “instead of seeing the world through the eyes of others. You Americans inundate the world, both with your wonderful things and with your not-wonderful things, like soap operas. You have quality, you have talent, you have money. We are open to your culture, to the culture of all nations. I do not want to restrict that. But I want to emphasize the culture of Greece and to make our people aware of our own culture and our artistic creation.

“Your films are shown in every theater in Greece. How many Greek films have had wide distribution in

the United States? Two. Your average film has a \$10 million budget. If one of our films costs \$200,000 it is considered a superproduction. Your best authors are translated into Greek. How many of ours can you find in English? We cannot compete with you, but neither can we lose our Greek identity. It is my job to defend our culture and preserve our identity, to ask for a better balance between our culture and yours. I don’t want to fight against anyone else’s culture,” she underlined, “but I will fight for my own.”

No one would doubt that Mercouri is a fighter. Even in the elegance of silk and suede, graceful, smaller than one would think from her films, and even vulnerable, she evokes the charismatic peasant heroine of her greatest film, *He Who Must Die*. In this dramatization of the novel *Christ Recrucified*, by Nikos Kazantzakis, she captured the passion and idealism of a woman who lives for a cause greater than herself.

Culture in Mercouri’s view, as for many of the socialists who came to power in Papandreou’s electoral victory two years ago, is a way of achieving the ideal of socialism. “Culture is not just books and films,” she said. “Culture is politics and economics. Culture is society. Culture is life. It comes from our history and from our ideas.” In a country where the left has been blocked from power for generations—by the monarchy, the foreigners, the military, the war, the cold war—the socialists’ victory seemed to offer the chance to transform society. “Since the day that I became Minister of Culture,” Mercouri told me, “I have taken refuge in Jean-Paul Sartre’s sublime motto: ‘Socialism is a kind of humanism.’ For our socialist government of Greece, this is the starting point.”

That, to many socialists, was what their 1981 victory was all about. It unblocked the political system, showed that those who had always been on the outside—students, teachers, peasants, the working class—would be allowed to govern. This was not just switching from one party to the other, as in the United

States, but legitimizing a different political tradition. Never mind that Papandreou, for all his leftist rhetoric and overdue reforms, is far more a traditional Greek political godfather than a revolutionary. Never mind, too, that he probably chose Mercouri as Culture Minister more for her name and glamour than for her credentials as a cultural bureaucrat.

It was a brilliant appointment, and Mercouri has known how to use it. Does she enjoy flying around the world cutting blue ribbons for Greek art exhibitions, pleading for the British to return the Elgin marbles to Athens, trying to get the Greeks to watch political round tables on television instead of *Dallas*? I doubt it. When I spoke with her, she had just come from Athens for a Greek benefit, and from Sydney two days before that. She had all but lost her voice, and seemed to be running on sheer grit and cigarettes. I wanted to know if, in choosing this life, she had renounced the other. “Will you never return to the theater?” I asked. “Oh, I very much enjoy the work I do,” she responded, choosing her words carefully. “But you can never say never. When you say never, something dies.”

For many, politics is a game, or a means of self-aggrandizement. With Mercouri one cannot help feeling that it remains a cause. Though very articulate, she is not an intellectual. But she does care about ideas. She cares about Greece’s cultural identity, which is why she has tried to decentralize cultural life beyond Athens by setting up regional libraries, theaters and museums. It is also why she has made such an issue of the Elgin marbles. “I don’t want to empty the world’s museums,” she explained. “This is a special case. These sculptures were torn from the frieze of the Parthenon when Greece was under Turkish occupation. They are not just any sculptures, but belong to a monument that is absolutely crucial to Greek civilization.” “Is this really an artistic issue or a political one?” I asked her a bit smugly. “It is an issue,” she replied looking me square in the eye, “of the soul of the Greeks.” □

received
9/14

M E L I N A M E R C O U R I

MINISTRE DE LA CULTURE ET DES SCIENCES

NOTICE BIOGRAPHIQUE

Mélina Mercouri s'est présentée aux élections législatives de 1974 comme candidate du Mouvement Socialiste Panhellénique dans la 2e circonscription du Pirée. Recueillant 7.500 croix sur sa liste, elle manque de gagner le siège de 33 voix.

Parallèlement à son activité politique au sein du Mouvement, elle commence le tournage d'une émission télévisée destinée à traiter de thèmes sociaux sous le titre "Dialogue". Sur les 14 épisodes, seuls deux concernant Chypre sont diffusés, et l'émission est interdite par la Radio-Télévision Nationale (ERT). L'affaire est portée devant le Parlement, mais sans résultat. Deux autres films achevés, l'un sur "les provinces d'Athènes" et l'autre sur le domaine d'Achmetaga en Eubée (propriété de l'Anglais Noel Baker) sont projetés depuis lors à l'occasion de manifestations.

En 1975, elle tient le rôle principal dans l'oeuvre de Bertold Brecht "L'Opera de quat'sous" donnée par une troupe athénienne dans une mise en scène de Jules Dassin.

En 1976, elle joue dans "Médée" d'Euripide, mise en scène par Minos Volanakis au Théâtre National de la Grèce du Nord. La pièce fait l'objet de tournées dans toute la Macédoine et au Lycabette, mais elle est refusée au Festival officiel de la tragédie antique qui se tient à Epidaure. Cette interdiction vaut à l'oeuvre le titre de "Médée Bannie".

En 1977, elle tourne un film adapté de "Médée" sous le titre "Cris de femmes" dans une mise en scène de Jules Dassin et dont les rôles principaux sont tenus par elle-même et par Helen Berstyn.

En 1977, elle remporte les élections législatives dans sa même circonscription du Pirée, et elle devient le premier député de Grèce par le pourcentage des suffrages recueillis.

Pendant une brève période, elle joue dans un spectacle monté sur des textes de Bertold Brecht et à nouveau mise en scène par Jules Dassin. Elle consacre le reste de son temps aux débats du Parlement où elle intervient pour défendre des causes culturelles ou des revendications sociales concernant sa circonscription électorale.

A la fin 1979, on lui décerne la Médaille de la Paix à Budapest où elle s'est rendue avec le président du PASOK, Andréas Papandreou. Elle accompagne également ce dernier lors de visites effectuées en Suède et en Norvège en vue de resserrer les liens du Mouvement avec ces pays, et elle est officiellement invitée à Paris aux cérémonies marquant l'accession du leader socialiste François Mitterand à la présidence de la République Française.

Aussitôt après, sur la sollicitation du parti socialiste français, elle participe à la campagne de ce dernier en vue des élections législatives.

En 1980, elle prend part au grand Congrès des gouvernements des peuples qui se tient en Bulgarie; elle y est élue membre du praesidium. Au cours de la même année, elle tient, trois mois de suite, le rôle principal dans une pièce de Tennessee Williams, "Doux oiseau de la jeunesse", qui est mise en scène par Jules Dassin, et, pendant l'été, elle interprète le personnage de Clytemnestre dans "L'Orestie" d'Eschyle que présente Karolos Koun avec la troupe du Théâtre d'Art.

En novembre 1980, elle fait partie de la délégation mondiale des gouvernements des peuples qui se rend au siège des Nations-Unies pour y transmettre les résolutions du Congrès pour la Paix de Sofia.

Les chaînes américaines, canadiennes, suisses et bulgares ont tourné et diffusé son portrait télévisé, de 1974 jusque'à ce jour.

Mélina Mercouri est membre du Comité Central du PASOK et rapporteur de la Section Parlementaire de Travail pour la Culture.

Depuis la victoire du PASOK aux élections législatives d'Octobre 1981, Mélina Mercouri est Ministre de la Culture et des Sciences du Gouvernement Grec.

M E L I N A M E R C O U R I

MINISTER OF CULTURE AND SCIENCE

(translated from the French)

Melina Mercouri ran in the 1974 legislative elections as the Panhellenic Socialist Movement candidate from the 2nd district of Piraeus. Capturing 7500 votes, she lost the seat by only 33 votes.

Paralleling her political activity in the heart of the PSM, she began to produce a television broadcast intended to treat social themes under the title "Dialogue on the Fourteen Episodes." Only two concerning Cyprus were aired, and the broadcast was prohibited by ERT (National Radio-Television). The issue was taken before the Parliament, but without results. Two other films were completed, one about the "Provinces of Athens" and the other about the domain of Achmetaga on Euboea (property of the Englishman Noel Baker); both were projected since the time of the demonstrations.

In 1975, she had the title role in a play by Bertold Brecht, The Threepenny Opera, performed by an Athenian company and directed by Jules Dassin.

In 1976, she played in Euripides' Medea, directed by Minos Volankis at the National Theater of Northern Greece. The play was to tour throughout Macedonia and Lycabettus, but it was refused at the official ancient tragic theater festival which takes place in Epidaurus. This ban brought the work the title "Medea Bannished."

In 1977, she completed a film adapted from Medea under the title "Dream of Passion" directed by Jules Dassin in which she and Ellen Burstyn played the leading roles.

In 1977, she won the legislative election in the same district of Piraeus.

During a brief period, she appeared in a production of the works of Bertold Brecht with new direction by Jules Dassin. She devoted the rest of her time to Parliamentary matters where she intervened to defend cultural and social concerns of her constituents.

At the end of 1979, she was awarded the Peace Medal of Budapest, arriving with the president of PASOK, Andreas Papandreon. She likewise accompanied him on visits made to Sweden and Norway in order to tighten the bonds of the Movement with those countries, and she was officially invited to Paris for the ceremonies marking the accession of the socialist leader Francois Mitterand to the presidency of the Republic of France.

Immediately afterwards, upon the request of the French socialist party, she participated in the campaign. In 1980, she took part in the Grand Congress of the Governments of the Peoples of Bulgaria; there she was elected as a member of the presidium. During the same year, she took the leading role in the Tennessee Williams play "Sweet Bird of Youth," which was directed by Jules Dassin. During the summer, she interpreted the role of Clytemnestra in the Orestean Trilogy by Aeschylus which presented Karolos Koun with the Art Theater Company.

In November 1980, she was part of the worldwide delegation of governments of nations which went to the United Nations headquarters to transfer the resolutions of the Congress for the Sofia Peace.

The American, Canadian, Swiss, and Bulgarian television networks have broadcast her portrait from 1974 to the present.

Melina Mercouri is a member of the central committee of PASOK and is recorder of the Parliamentary Section on Labor for Culture.

Since the victory of PASOK in the October 1981 legislative elections, Melina Mercouri has been the Minister of Culture and Science for the Greek government.

Matins 1962; *Tartarin de Tarascon* 1962; *Strip-Tease/Sweet Skin* 1963; *Les Gorilles* 1964; *Les Tribulations d'un Chinois en Chine/Up to His Ears* 1965; *Ces Messieurs de la Famille* 1968; *Ces Messieurs de la Gachette* (also music) 1970; *Elle cause pas . . . elle flingue* 1972; *Touchez pas la Femme blanche* 1974; *Le Jour de Gloire* 1976; *Un Oursin dans la Poche* 1977.

Darvi, Bella. Actress. b. Bayla Wegier, Oct. 28, 1928, Sosnowiec, Poland. d. 1971. In Paris from infancy, she was placed in a concentration camp at age 12 when the Germans occupied the city she lived in. It was in Paris in 1951 that she attracted the attention of movie mogul Darryl F. ZANUCK and his wife, Virginia. They paid her gambling debts at various Riviera casinos and took her back to their Hollywood home. As a Zanuck protégée she was given a screen test and launched on a brief and unremarkable film career. Her screen name was derived from the combined first names of Darryl and Virginia Zanuck. After only three disappointing Hollywood films, and amidst scandalous rumors, she was thrown out of the Zanuck house by Mrs. Zanuck and her Fox contract was terminated. She returned to Europe and appeared in a number of undistinguished French and Italian productions. By the early 60s she was out of work and returned to heavy gambling at Riviera casinos. Deeply in debt, she attempted suicide three times, in 1962, 1966, and 1968. On September 17, 1971, she was found dead in her Monte Carlo apartment. Police said she had been dead for a week, after having opened the gas jets on her stove.

FILMS INCLUDE: *Hell and High Water* (US). *The Egyptian* (US) 1954; *The Racers* (US). *Je suis un Sentimental* (Fr.) 1955; *Le Gorille vous salue bien/Gorilla* (Fr.) 1957; *Le Pain des Jules* (Fr.). *Il Rossetto/Lipstick* (It./Fr.) 1960.

Darwell, Jane. Actress. b. Patti Woodward, Oct. 15, 1879, Palmyra, Mo. d. 1967. The daughter of a railroad president who claimed to be a direct descendant of Andrew Jackson, she made her debut in 1906. She began appearing in films in 1913 and for the next 50 years played some 200 character roles, often in kind, motherly roles. Won an Academy Award for her portrayal of Ma Joad in *The Grapes of Wrath* 1940.

FILMS INCLUDE: *The Capture of Aguinaldo* 1913; *After Five, Rose of the Rancho, The Only Son* 1914; *The Master Mind* 1920; *Tom Sawyer* 1930; *Huckleberry Finn* 1931; *Back Street, Hot Saturday* 1932; *Bondage, Only Yesterday, Design for Living, Roman Scandals* 1933; *Wonder Bar, David Harum, Bright Eyes, The Scarlet Empress, The White Parade* 1934; *One More Spring, Life Begins at Forty, Curly Top* 1935; *The Country Doctor, Captain January, Little Miss Nobody, Poor Little Rich Girl, White Fang, Ramona, Star for a Night, Craig's Wife* 1936; *Love Is News, Slave Ship, Wife Doctor and Nurse* 1937; *Three Blind Mice, Little Miss Broadway* 1938; *Jesse James, The Rains Came, Gone With the Wind* 1939; *The Grapes of Wrath, Chad Hanna, Brigham Young* 1940; *All that Money Can Buy* 1941; *All Through the Night* 1942; *The Ox-Bow Incident* 1943; *The Impatient Years, Sunday Dinner for a Soldier* 1944; *Three Wise Fools, My Darling Clementine* 1946; *Three Godfathers, Red Canyon* 1949; *Wagonmaster, Caged* 1950; *The Lemon Drop Kid* 1951; *We're Not Married* 1952; *The Bigamist* 1953; *There's Always Tomorrow* 1956; *The Last Hurrah* 1958; *Mary Poppins* 1964.

Da Silva, Howard. Actor. Born Harold Silverblatt, on May 4, 1909, in Cleveland. A former steel worker, he made his New York stage debut in 1929 and subsequently played with distinction many character roles on Broadway, cul-

minating in the part of Jud in the musical hit 'Oklahoma!' (1943). Concurrently, he pursued a successful career as a character actor in films, specializing in mean heavy roles. In 1951 he refused to affirm or deny membership in the Communist party in hearings before the House Un-American Activities Committee and as a result was blacklisted by the Hollywood studios. He remained active, though, on Broadway, as an actor, director, producer, and playwright, and returned to films in the 60s.

FILMS INCLUDE: *Abe Lincoln in Illinois* 1940; *The Sea Wolf, Sergeant York* 1941; *Native Land, The Big Shot, Reunion in France, Keeper of the Flame* 1942; *Tonight We Raid Calais* 1943; *The Lost Weekend* 1945; *The Blue Dahlia, Two Years Before the Mast* 1946; *Blaze of Noon, Unconquered* 1947; *The Great Gatsby, They Live by Night, Border Incident* 1949; *The Underworld Story, Tripoli* 1950; *Fourteen Hours, Three Husbands, M* 1951; *David and Lisa* 1963. *The Outrage* 1964; *Nevada Smith* 1966; *1776* (as Benjamin Franklin) 1972; *The Great Gatsby* 1974.

Dassin, Jules (Julius). Director. Born on Dec. 18, 1911, in Middletown, Conn. After drama studies in Europe, he made his debut as an actor in 1936 with New York's Yiddish Theater. He later wrote radio scripts and in 1940 went to Hollywood, where, after a brief induction as assistant director at RKO, he began directing short subjects for MGM. The last of these, *The Tell-Tale Heart* (1941), resulted in his promotion to feature director. His early films were inconsequential, mildly entertaining suspense and comedy fare. In the late 40s he seemed to have at last found his stride with three dynamic on-location slice-of-life dramas, *Brute Force, The Naked City, and Thieves' Highway*; but just as he was gaining recognition as a director with something to say and an interesting way of saying it, he was forced into exile in Europe as a result of the House Un-American Activities Committee hearings, in which he was identified as a Communist by Edward DMYTRYK.

Dassin's first stop was England, where he directed another intelligent film in his new-found semidocumentary style, *Night and the City*. He later turned up in France with a suspense gem, *Du Rififi chez les Hommes/Rififi. He Who Must Die* fetched prizes at Eastern-block festivals but was poorly received in the West, as was the French-Italian production *Where the Hot Wind Blows*. Then in the 60s came his Greek period and films starring his second wife, Melina MERCOURI. The best known of these, *Never on Sunday*, discovered the Mediterranean for Americans, but in Europe it was forgivingly dismissed as a naive American's view of a world he understands only superficially. *Topkapi*, another commercially successful venture, was a colorful and highly entertaining jewel-robbery caper. But on the whole, Dassin's films of the European period have lacked the direction and conviction of his earlier American films. He has produced and co-scripted most of his own films since 1950. He also appeared in several as an actor, sometimes using the pseudonym Perlo Vita. Dassin, who makes his home in Lausanne, Switzerland, and runs his business from Paris, is a man still in search of both a country and a definitive, cohesive artistic style.

FILMS: In the US—*Nazi Agent, The Affairs of Martha, Reunion in France* 1942; *Young Ideas* 1943; *The Canterville Ghost* 1944; *A Letter for Evie, Two Smart People* 1946; *Brute Force* 1947; *The Naked City* 1948; *Thieves' Highway* 1949. In Europe—*Night and the City* (US/UK) 1950; *Du Rififi chez les Hommes/Rififi* (also co-sc., act.; Fr.) 1955; *Celui qui doit mourir/He Who Must Die* (also co-sc.; Fr./It.) 1957; *La Legge/La Loi/Where the Hot Wind Blows* (also co-sc.;

Dasté, Jean

It./Fr.) 1958; *Never on Sunday* (also prod., sc., act.; Gr.) 1960; *Phaedra* (also prod., co-sc., act.; Gr./US) 1962; *Topkapi* (also prod.; US) 1964; *10:30 P.M. Summer* (also coprod., co-sc.; US/Sp.) 1966; *Survival* 1967 (doc.; also coprod.; US/Isr.); *Uptight* (also prod., co-sc.; US) 1968; *La Promesse de l'Aube/Promise at Dawn* (also prod., sc., act., impersonating Russian screen actor Ivan Mozhukhin/Mosjoukine; Fr./US) 1970; *The Rehearsal* (semi-doc. about massacre of students by Greek junta) 1974; *A Dream of Passion* (also prod., sc.) 1978.

Dasté, Jean. Actor. Born on Aug. 18, 1904, in Paris. Primarily a stage actor, he made few but distinguished film appearances. He played the leads in Jean Vigo's *Zéro de Conduite/Zero for Conduct* (1933) and *L'Atalante* (1934) and had important supporting roles in several Jean Renoir productions. In 1947 he founded the Comédie de St.-Etienne stage company and became its director. His wife, Marie-Hélène Dasté (b. Dec. 2, 1902, Lyngby, Denmark), is also a stage and film actress.

FILMS INCLUDE: *Boudu sauvé des Eaux/Boudu Saved from Drowning* 1932; *Zéro de Conduite/Zero for Conduct* 1933; *L'Atalante* 1934; *Le Crime de Monsieur Lange/The Crime of Monsieur Lange* 1936; *La Grande Illusion/Grand Illusion* 1937; *Remorques/Stormy Waters* 1941; *Adieu Léonard* 1943; *Muriel* 1963; *La Guerre est finie/The War Is Over* 1966; *Z* 1969; *L'Enfant sauvage/The Wild Child* 1970; *Les Jours gris* 1974; *Le Petit Marcel* 1976; *L'Homme qui aimait les Femmes/The Man Who Loved Women* 1977; *Utopia, La Chambre verte, La Tortue sur le Dos, Molière* 1978.

Dauphin, Claude. Actor. b. Claude Legrand, Aug. 19, 1903, Corbeil, France, into a family of music-hall performers. d. 1978. Starting as a set designer, he soon switched to stage acting and made his screen debut in 1930. Charming and elegant, he played leads and supporting roles in many French, British, US, and international films, typically in sophisticated, cosmopolitan roles.

FILMS INCLUDE: *Langrevin Père et Fils* 1930; *La Fortune* 1931; *Faubourg Montmartre* 1932; *L'Abbé Constantin, La Fille du Régiment* 1933; *Le Voyage imprévu/The Slipper Episode, Dédé* 1934; *Paris-New York, Conflit/The Affair Lafont, Entrée des Artistes/The Curtain Rises* 1938; *Cavalcade d'Amour, Menaces* 1939; *Les Deux Timides* 1941; *La Belle Aventure/Twilight* 1945; *English Without Tears/Her Man Bilbey* (UK) 1946; *Jean de la Lune* 1948; *Deported* (US/It.) 1950; *Casque d'Or* 1951; *Le Plaisir, April in Paris* (US) 1952; *Little Boy Lost* (US) 1953; *Phantom of the Rue Morgue* (US), *Innocent in Paris* (UK) 1954; *Les Mauvaises Rencontres* 1955; *The Quiet American* (US) 1958; *The Full Treatment/Stop Me Before I Kill* (UK) 1961; *La Diable et les Dix Commandements/The Devil and the Ten Commandments, Tiara Tahiti* (UK) 1961; *Symphonie pour un Massacre/Symphony for a Massacre* 1963; *La Bonne Soupe, Der Besuch/The Visit* (Ger./US/It., Fr.) 1964; *Compartment Tueurs/The Sleeping Car Murder, Lady L* (US/Fr./It.) 1965; *Paris brûle-t-il?/Is Paris Burning?* (Fr./US), *Grand Prix* (US) 1966; *Two for the Road* (US/UK) 1967; *Barbarella* 1968; *Hard Contract* (US), *The Madwoman of Chailot* (UK) 1969; *L'Important c'est d'aimer/That Most Important Thing: Love* 1974; *I Course a l'Echalote/The Wild Goose Chase* 1975; *Le Locataire/The Tenant* 1976; *La Vie devant soi/Madame Rosa, Le Point de Mire* 1977.

Davenport, Alice. Actress. Born in 1864, New York City. Deceased. A talented comedienne, she appeared in many early silent films, including several of Chaplin's first vehicles. She was the first wife of actor Harry DAVENPORT and the mother of Dorothy DAVENPORT.

FILMS INCLUDE: *The Best Man Wins* 1911; *A Lovers, The Drummer's Vacation* 1912; *Cohen's Outir Telltale Light* 1913; *Making a Living, Mabel's Strangely Circumstances, Caught in a Cabaret, Caught in the Rain, Punctured Romance, A Colored Girl's Love* 1914; *Fatty's Fall, The Home Breakers, Stolen Magic, My* 1915; *The Worst of Friends, The Snow Cure* 1916; *Maiden's Trust* 1917; *Her Blighted Love* 1918; *Skirts The Legend of Hollywood* 1924; *The Dude Wrangle* 1930.

Davenport, Dorothy. Actress, producer, d. screenwriter. b. in 1895, Boston. d. 1977. Daughter of and Alice DAVENPORT, she starred in numerous silent films often opposite her husband, Wallace REID. After tragic death, she appeared in the film *Human Wre* which warned against the danger of narcotics. She turned producer, director, and screenwriter, using the Dorothy Reid.

FILMS INCLUDE: As actress—*Her Indian Hero* 1907; *Best Man Wins* 1911; *Almost a Suicide, His Only Son Our Lady of the Pearls, The Lightning Bolt, The C. man's Reformation, A Hopi Legend, The Fires of Fate, bution* 1913; *The Intruder, The Countess Betty's Min. Accomplished Mrs. Thompson, The Way of a Woman Voice of the Viola, A Gypsy Romance, The Siren* 1914; *of Evil, The Unknown, The Adventurer, The Explorer Greater Devotion, The Human Gamble* 1916; *The Fi. Chance* 1920; *Every Woman's Problem* 1921; *The Tes Masked Avenger* 1922; *Human Wreckage* 1923; *The Woman* 1927; *Hellship Bronson* 1928; *Man Hunt* 1929; producer—*Broken Laws* (also act.) 1924; *The Red K.* (also act.), *The Earth Woman* 1926; *The Dude Wr* (co-prod.) 1930; *Honeymoon Limited, Women Must* (also co-sc.) 1935; *Paradise Isle* 1937; *Rose of th Grande* 1938; *Terror in the City* 1966. As director— (also exec. prod.) 1929; *Sucker Money* 1933; *Road to* (also co-sc.), *Woman Condemned* (also co-sc.) 1937; screenwriter—*Prison Break* 1938; *The Haunted I* 1940; *Redhead* 1941; *Curley* 1947; *Who Killed Doc Ro* 1948; *Impact* 1949; *Rhubarb* 1951; *Footsteps in the Fog*

Davenport, Harry. Actor. b. Jan. 19, 1866, New City, d. 1949. Descended from a long line of actor began his stage career at five. Around 1912-15 he dir. and appeared in, some insignificant silent films, but main screen career came after the advent of sound, when played scores of character roles in Hollywood films, as distinguished and kindly elderly gentlemen. His first was actress Alice DAVENPORT; his second, actress P. Rankin. He was the father of actresses Ann, Kate, Dorothy DAVENPORT, and actor Arthur Rankin.

FILMS INCLUDE: *Her Unborn Child* 1929; *My Sin* 1930; *The Scoundrel* 1935; *Three Men on a Horse, The Case of Black Cat* 1936; *They Won't Forget, The Life of Emile Z. Wells Fargo* 1937; *You Can't Take It With You, The S.* 1938; *The Story of Alexander Graham Bell, Juarez, With the Wind, The Hunchback of Notre Dame* 1939; *Ehrlich's Magic Bullet, All This and Heaven Too, Fo. Correspondent* 1940; *I Wanted Wings, That Uncertain* 1941; *Kings Row, Son of Fury, Larceny Inc., Tal Manhattan* 1942; *The Ox-Bow Incident, Jack London Kismet, The Impatient Years, Meet Me in St. Louis, fo. for Millions* 1944; *The Thin Man Goes Home, The chanted Forest* 1945; *Adventure, Courage of Lassie, Clk and David* 1946; *The Farmer's Daughter, The Bachelor the Bobby-Soxer* 1947; *Three Daring Daughters, That i*