The original documents are located in Box 71, folder "United States Information Agency - America Illustrated Magazine, 1/76 (2)" of the John Marsh Files at the Gerald R. Ford Presidential Library.

* * *

Another institution with an extensive menu for those with large Bicentennial appetites is the Smithsonian Institution. Says its Bicentennial planner, Secretary S. Dillon Ripley: "A whole series of things -- exhibits, happenings, publications, testaments to human curiosity and just plain fun -- will be awaiting millions of Americans and visitors from overseas at the Smithsonian in Washington during the Bicentennial year." For example:

•Exhibits galore: re-creation of the 1876 Centennial Exhibition; 200 years of the design and manufacture of American clothing; "A Nation of Nations," depicting how America was settled -- at 30,000 square feet [2,700 square meters] the largest exhibition in Smithsonian history; "America as Art," 200 years of American painting, drawing and sculpture; a portrayal of black American pioneers, explorers and cowboys, of which there were many; an exhibition demonstrating the pervasive use of signs and symbols in American city life; and many more.

•A brand new $40-million Air and Space Museum whose exhibits will trace the history of flight from ancient balloons to Apollo 11's landing on the moon.

•Several major research programs, including a directory of American painting before 1914 and a 20-volume Handbook of North American Indians.

•A special Bicentennial edition of the Smithsonian's

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annual Folklife Festival. As a prelude, in 1975, the festival took place under the banner, "Old Ways in the New World," with participants from many other countries.

* * *

The Bicentennial has become a catalyst for a host of ethnic celebrations:

•Wilbur, Nebraska, is holding a festival commemorating the town's Czech founders.

•Indians in tiny Sitka, Alaska, have assembled a museum collection on the life of Tlingit Indians in 1776.

•Charleston, South Carolina, is presenting a series of Founders Festivals highlighting the respective contributions of Irish, black, Jewish, Greek, French, German, English and Scottish settlers of the region.

•The Arizona Historical Society has sponsored a traveling exhibit on Spanish exploration and settlement in the American Southwest.

•The Lithuanian American Community of the United States in Philadelphia has supervised the assemblage of a comprehensive book on the history and culture of Lithuanians in the United States.

* * *

For certain groups, the Bicentennial poses special problems. A prime example is black America. "Blacks are not going to be as gung-ho /Trans: enthusiastic/ about celebrating as whites," says

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black writer Alex Haley, a member of President Ford's Bicentennial Advisory Council. "They're not going around saying, 'Wow, great, we were slaves in 1776.'" But Haley still feels certain that blacks will contribute greatly to the Bicentennial, just as they have to American history. "Blacks have just as intensive a stake in the country as anyone else," says Haley. Some examples of black participation:

•Haley's personal contribution to the Bicentennial -- a book entitled Roots that traces his family, through the tales of relatives, old census reports and other records, to an African named Kinte who was shipped as a slave to Maryland in 1767.

•Two brothers, Robert and Vincent DeForrest, have founded the Afro-American Bicentennial Corporation to stimulate interest among blacks throughout the country.

•A nationwide survey of black history sites that may become official landmarks.

* * *

Typically, the planning for America's 200th birthday is not without controversy, and much of it centers on a very vocal, colorful and definitely anti-establishment organization called the Peoples Bicentennial Commission (PBC). "We think real revolutionaries ought to be in charge of celebrating the American Revolution," says PBC founder Jeremy Rifkin, a socialist and political activist who is outspoken in his

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criticism of most "official" Bicentennial activities. Among PBC's activities:

•A series of radio announcements quoting some of the more radical pronouncements of America's founders. One sample: "'The more elevated the person who errs, the stronger is the obligation to refute him,' James Otis, 1776. In 1976 we will observe the 200th anniversary of this nation. Join with the new patriots. Save America. Restore the Constitution. Write the Peoples Bicentennial Commission..."

•An occasional newspaper that contains a conglomeration of 18th-century graphics, ideas for celebrating the nation's birthday, scholarly historical analyses, and outspoken criticisms of many corporate and ARBA-sponsored Bicentennial projects.

•A series of paperback books, among them Voices of the American Revolution, a collection of speeches and writings by the American rebels of the 1770's.

* * *

The Bicentennial label has been placed on a number of projects that have no direct connection with America's past, but are efforts to improve the country's present and future quality of life. For instance:

•The U.S. Department of the Interior has created a vaguely western cartoon cowboy named Johnny Horizon. Johnny sponsors a nationwide clean-up program that includes picking

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up street litter as well as eliminating pollution from lakes, rivers and the atmosphere.

•The U.S. Forest Service has its own environmental protection campaign -- and its own cartoon symbol, a bird called Woodsy Owl.

/(•The American Forest Institute's Bicentennial project involves the collection of seeds from trees like apple, loblolly pine and Douglas fir that have figured in American history. The seeds are then distributed throughout the country for planting.)/

•A major effort of the American Medical Association against the disease sickle cell anemia has received Bicentennial recognition. A blood disease that primarily afflicts blacks, sickle cell anemia is being attacked through concentrated research plus an information and counseling program designed to provide early diagnosis and treatment.

* * *

The Bicentennial is also being celebrated with food:

•The 1975 National Food Festival in New Orleans opened with the baking of an eight-foot /two-and-a-half-meter/ loaf of French bread, and featured scrumptious dishes from throughout the country along with products of the justly famous Louisiana culinary art -- gumbo /trans: vegetable soup with meat/, roast suckling pig, almond torte /light, rich dessert/, jambalaya /stew of rice and meat/, and shellfish such as oysters, crawfish, crabs and shrimp swimming in delicate, exotic sauces.

•In Texas, the menu was less elaborate: the state chili championship matched recipes for the tangy combinations of peppers, beans, tomatoes and ground meat known as chili that are often so spicy and hot that they can make your eyes water and your hair practically stand on end.

* * *

Of course, there will be music as well:

•Perhaps the most elaborate musical salute to the Bicentennial will take place in St. Louis, Missouri. For three weeks during the summer of 1976, the streets, theaters, churches, auditoriums, outdoor parks and riverboats will vibrate to music of every description: folk and jazz, tunes from the Colonial era and newly commissioned classical works, marches, operas, choruses, ballets, traditional Indian dances and experimental electronic compositions. /(There are also plans for a film of the musical celebration and a scholarly symposium, to be called "Toward a New Definition of American Music.")/

•The Soviet Union staged a musical tribute to the Bicentennial with the first U.S. tour ever of the noted Bolshoi Opera. Appearing in New York City and Washington, D.C., the Opera performed such enduring classics as Boris Godunov by Mussorgsky and War and Peace by Prokofiev. Interestingly, both the Bolshoi opera and ballet companies were founded in the same year as the United States, 1776.

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•A special opera for children called The Duel, commissioned by the Metropolitan Opera Guild, dramatizes the conflict between two important figures of the Revolutionary War era, Alexander Hamilton and Aaron Burr. /(The University of Minnesota plans to perform an original opera with the intriguing title The Murder of Edgar Allan Poe.)/

•Barre, Vermont, will host a national oldtime fiddlers' contest.

•The National Endowment for the Arts has commissioned about 300 original musical compositions; one example: a special Bicentennial piano concerto by Pulitzer Prize-winning composer Charles Wuorinen for the New York Philharmonic Orchestra.

* * *

Very little escapes the eye of television in the United States, and the Bicentennial is no exception:

•One of the most original TV productions is a series of nightly 60-second vignettes that began on July 4, 1974, and will continue until July 4, 1976. Sponsored by Shell Oil Company and called "Bicentennial Minutes," each program -- narrated by an actor, government official, author or other well-known figure -- presents a historical event that occurred exactly 200 years before the date of the telecast. Some of the incidents are quite famous, others obscure. The goal, says the series' executive producer Lewis Freedman, is

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"to humanize the period and the people who lived it."

•There have been a number of full-length historical television programs, among them dramatized episodes in the lives of Benjamin Franklin and the Adams family, which produced two American presidents.

•Another major project is a six-part series by James Michener, author of such bestsellers as Hawaii and The Source, that traces a fictional family from the 1820's to the present as it moves from the East to a midwestern farming community that gradually evolves into an industrial center.

•On July 4, 1976, one network (NBC) will follow the sun across the United States for 16 consecutive hours to record how different communities celebrate the day in a program called "Happy Birthday to Us."

* * *

There will be celebrations in American theaters as well:

•A number of major regional American theaters will tour the United States and visit several foreign nations.

•A planned World Theater Festival will bring over 40 international theater groups to the United States. A listing of the groups under consideration hints at the theatrical experiences awaiting audiences first in New York and then in 13 other major American cities: the National Theater and Royal Shakespeare Company of Great Britain,

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France's Comédie Française, the Vienna Burgtheater, the National Theater of Oslo, theaters from Genoa and Milan, the Habimah and Cameri Theaters of Israel, the Schiller Theater of Berlin, Kabuki Theater of Japan, Yugoslav Drama Theater of Belgrade, and Narodni Divadlo, the national theater of Prague. "We plan to record as much as possible on videotape," comments Broadway producer Alexander H. Cohen, executive director of the festival. "Then we can have a record of world theater in the second half of the 20th century."

* * *

But acting is not limited to television or the theater. The demand for powdered wigs and old-fashioned muskets has boomed as Americans seek to re-create the institutions and events of the past. Some examples:

•Reenactments of battles from Lexington in 1775 to the British defeat at Yorktown, Virginia, in 1781.

•A reenactment of the rides of the Pony Express -- the service that carried mail westward before the telegraph -- will cover some 2,000 miles /3,200 kilometers/ from St. Louis, Missouri, to Sacramento, California.

•Political leaders from the 13 original states re-created the historic 1774 meeting of the First Continental Congress that adopted a list of the colonies' grievances against the British Crown.

•Iowa has built three living history farms that attempt

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to duplicate as closely as possible a pioneer farm of the 1840's complete with oxen, a homestead or horse farm circa 1900, and a farm of the future that utilizes the most contemporary technology and production techniques.

/(•Near Washington, D.C., the National Park Service operates an authentic Colonial-era farm where the "farmer" and his "wife" raise corn, hogs and cattle that have been especially bred "backwards" to reproduce species common over 200 years ago.)/

* * *

Meanwhile, communities across the country -- large and small -- have spawned a number of Bicentennial projects that go beyond pageants and parades:

•Mountainside, New Jersey, will bury a time capsule, stuffed with contemporary documents and artifacts, to be opened in 100 years.

•Near Greenville, North Carolina, investigators are exploring a shipwreck in a local river that may prove to be a well-preserved Civil War gunboat of the 1860's.

•The small town of Deadwood, South Dakota, is celebrating its local Centennial as well as the national Bicentennial with projects ranging from the prosaic -- a renovation of Main Street, to the romantic -- an elegant Centennial Ball.

•The big project in Kodiak, Alaska, is restoring Erskine

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House, an office and fur warehouse built in 1794 that is the oldest Russian building standing in the United States.

•Hawaiians are building a 60-foot /18-meter/ sailing canoe which a crew of 24 will sail to Tahiti and back to demonstrate how the Polynesians of the South Pacific discovered the Hawaiian Islands.

•In Los Angeles, a collection of actors, comedians, athletes and other well-known people are designing and sewing a Bicentennial Celebrity Quilt.

/(•Bedford, Indiana, noted for its limestone, is going to use a big chunk of it to sculpt a 21-foot /six-meter/ statue of George Washington.)/

•Residents of Brea, California, are distributing the seeds of the state flower, the golden poppy, to every home in the area.

•Silver City, Nevada, is refurbishing its cemetery, which has many old graves, some of which date back to 19th-century frontier days.

•A paddle-wheel steamboat will take theatrical productions to small towns along the Mississippi River.

* * *

As energetic, diversified and bewildering as the nation itself, the American Bicentennial seems big enough to encompass just about every sort of celebration -- from the Freedom Train to the radical pronouncements of the Peoples

Bicentennial Commission, from the world's biggest fireworks display planned for New York City to a clean-up campaign in rural Harrodsburg, Kentucky. In sum, the Bicentennial has something for everyone.

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Story No. 211-75
7/22/75 (HC/dmh)

RUSSIAN 231

How 213 Million Americans Will
Celebrate Their 200TH Birthday

CAPTION A

A replica of a 19th-century covered wagon, part of the Bicentennial Wagon Train, paused beside Reflecting Pool in Washington, D.C.

CAPTION B

Spring reenactments of the opening battles of the Revolution at Concord (shown here) and Lexington launched America's celebration of the Bicentennial in earnest.

CAPTION C

Two bitter rivals in American history -- Alexander Hamilton and Aaron Burr -- clashed during a special Bicentennial opera for children entitled The Duel.

CAPTION D

The graceful U.S. Coast Guard ship Eagle will be host vessel when 60 of the world's tall-masted sailing ships assemble in New York harbor as part of Operation Sail.

CAPTION E

Dozens of cultural and ethnic events highlight the annual Folklife Festival in Washington, D.C., which will run three months this year.

CAPTION F

Americans reenacted such historic events as the 1774 meeting of the First Continental Congress at Independence Hall, Philadelphia.

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CAPTION G

A massed band concert of more than 2,000 persons in Boston's City Hall Plaza inaugurated that city's ambitious round of Bicentennial celebrations.

CAPTION H

Voices of the American Revolution -- a collection of speeches and writings from the 1770's -- is one of many publications of the Peoples Bicentennial Commission.

CAPTION I

The Bolshoi Opera's 1975 U.S. tour was timed to coincide with the Bicentennial. One highlight was the coronation scene from Mussorgsky's Boris Godunov.

CAPTION J

One of the best-known events of the Revolutionary War was Paul Revere's midnight ride from Boston to nearby Lexington to warn the citizenry of the advance of British troops. In commemoration, riders staged a 960-kilometer 600-mile relay ride from Boston to Washington, D.C.

CAPTION K

Posters advertise the American Freedom Train which will be seen in more than 80 cities as this historical multimedia show on rails travels around the country.

TEXT AVAILABLE FOR USIA/USIS USE.

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Story No. 191-75
5/5/75 (WAS/law)
English Count: 25,355 w/options
22,000 w/o options

BENJAMIN FRANKLIN: SENIOR REVOLUTIONARY

By Richard B. Morris

/(EDITOR'S NOTE)/

Richard B. Morris, Gouverneur Morris Professor of History at Columbia University in New York City, is a specialist in the history of the American Revolution and the men who were instrumental in the forming of the new nation. The following discussion of Benjamin Franklin's life and influence in the Revolutionary era is taken from Dr. Morris's book, Seven Who Shaped Our Destiny, published in 1973 by Harper & Row.

/(END EDITOR'S NOTE)/

As bedfellows they were curiously mismatched. Yet Benjamin Franklin and John Adams once shared a bed at a crowded New Brunswick /New Jersey/ inn, which grudgingly provided them with a room to themselves hardly larger than the bed itself. The room had one small window. Adams, who has recorded the night's adventure, remembered that the window was open. Afraid of the mild September night air, he got out of bed and shut it.

"Don't shut the window. We shall be suffocated," Franklin remonstrated. Adams explained his fears of the night air, but

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his senior companion reassured him: "The air within the chamber will soon be, and indeed is now, worse than that without doors. Come, open the window and come to bed and I will convince you. I believe you are not acquainted with my theory of colds." With misgivings Adams agreed to open the window. While Franklin continued to expound his theory of the causes of colds, Adams fell asleep, remembering that the last words he heard were spoken very drowsily. For this one night the testy Adams, who never relished being crossed or losing an argument, yielded to the diplomatic blandishments of Franklin, whose scientific experimentalism extended even to his code of personal hygiene. Neither caught colds that night.

Out of choice neither Adams nor Franklin would have picked the other as a companion with whom to spend that or any other night, but they had no choice. Dispatched in the late summer of 1776 by the Continental Congress, along with Edmund Rutledge, the young Carolinian, they were en route to a rendezvous with Lord Richard Howe, the British admiral, and Sir William Howe, the general, on Staten Island /New York/ for an informal peace conference. The hour was late. On the second of July the Congress had voted independence. At the end of August a vast amphibious force had routed the rebels on Long Island /New York/ and was readying the trap for Washington's forces defending Manhattan. The three congressmen contested for space

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with soldiers thronging the Jersey roads to join Washington. What the Howes had to offer at the peace conference held on September 11 was no more than a pardon for those who had rebelled. It was too little and came too late. The war would be fought to a finish.

No one, least of all an Adams, could really get to know Franklin after a single night in bed with him. While Adams was to become increasingly disenchanted with the man with whom he was to work abroad for a number of years, he could take satisfaction in the knowledge that his prejudices were shared by a whole party in Congress that knew that Dr. Franklin was up to no good. To the rest of mankind (British officialdom and Tories excepted, of course), Franklin embodied the most admirable traits and was a truly great man.

Deceptively simple and disarmingly candid, but in reality a man of enormous complexity, Franklin wore many masks, and from his own time to this day each beholder has chosen the mask that suited his fancy. To D.H. Lawrence, Franklin typified the hypocritical and bankrupt morality of the do-gooder American, with his stress upon an old-fashioned Puritan ethic that glorified work, frugality and temperance -- in short, a "snuff-coloured little man!" of whom "the immortal soul part was a sort of cheap insurance policy." F. Scott Fitzgerald quickly fired off a broadside of his own. In The Great Gatsby, that literary darling of the Jazz Age indicted Poor Richard

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as midwife to a generation of bootleggers.

If Lawrence and Fitzgerald were put off by Franklin's commonsense materialism which verged on crassness or if Max Weber saw Franklin as embodying all that was despicable in both the American character and the capitalist system, if they and other critics considered him as little more than a methodical shopkeeper, they signally failed to understand him. They failed to perceive how Franklin's materialism was transmuted into benevolent and humanitarian ends, how that shopkeeper's mind was enkindled by a ranging imagination that set no bounds to his intellectual interests and that continually fed an extraordinarily inventive and creative spark. They failed to explain how the popularizer of an American code of hard work, frugality and moral restraint had no conscientious scruples about enjoying high living, a liberal sexual code for himself, and bawdy humor. They failed to explain how so prudent and methodical a man could have got caught up in a revolution in no small part of his own making.

Franklin would have been the first to concede that he had in his autobiography created a character gratifying to his own vanity. "Most people dislike vanity in others, whatever share they have of it themselves," he observed, "but I give it fair quarter where I meet it." Begun in 1771, when the author had completed a half-dozen careers and stood on the threshold of his most dramatic role, his autobiography

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constitutes the most dazzling success story of American history. The penniless waif who arrived in Philadelphia disheveled and friendless, walking up Market Street munching a great puffy roll, had by grit and ability propelled himself to the top. Not only did the young printer's apprentice manage the speedy acquisition of a fortune, but he went on to achieve distinction in many different fields, and greatness in a few of them. In an age when the mastery of more than one discipline was possible, Franklin surpassed all his contemporaries as a well-rounded citizen of the world. Endowed with a physique so strong that as a young man he could carry a large form of type in each hand, "when others carried but one in both hands," a superb athlete and a proficient swimmer, Franklin proved to be a talented printer, an enterprising newspaper editor and publisher, a tireless promoter of cultural institutes, America's first great scientist whose volume on electricity turned out to be the most influential book to come out of America in the 18th century, and second to none as a statesman. Eldest of the Founding Fathers by a whole generation, he was in some respects the most radical, the most devious, and the most complicated.

Born in Boston in 1706, the 10th son of Josiah and Abiah Folger Franklin, and the youngest son of the youngest son for five generations, Franklin could very easily have developed an inferiority complex as one of the youngest of 13 children

sitting around his father's table at one time. Everything about the home reduced Franklin's stature in his own eyes. When his father tried to make a tallow chandler and soap boiler out of him, he made it clear that his father's trade was not to his liking. His father then apprenticed the 12-year-old lad to his brother James, who started a Boston newspaper, the New England Courant, three years later in 1721.

When, in 1722, his brother James was jailed for a month for printing critical remarks in his newspaper about the authorities, the 16-year-old apprentice pounced on the chance to achieve something on his own. He published the paper for his brother, running his own name on the masthead to circumvent the government. Continually quarreling with his overbearing brother, Franklin determined to quit his job, leave his family and Boston, and establish himself by his own efforts unaided. The youthful rebel set forth on his well-publicized journey to Philadelphia, arriving in that bustling town in October 1723, when he was little more than 17 years of age.

To carve out a niche for himself in the printing trade, Franklin had to keep a checkrein on his rebellious disposition. For weeks he bore without ill temper the badgering of his master. When the blow-up came, Franklin, rather than stay and quarrel, packed up and lit out. Once more he was on his

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own. "Of all things I hate altercation," he wrote years later. An operator or negotiator par excellence, Franklin revealed in his youthful rebellion against family and employers the defensive techniques he so skillfully utilized to avoid combat. Yet there was little about Franklin's behavior which we associate with neurotics. He was a happy extrovert, who enjoyed the company of women, and was gregarious and self-assured, a striking contrast to Isaac Newton, a tortured introvert who remained a bachelor all his life. /(Suffice to say that Franklin never suffered the kind of nervous breakdown that Newton experienced at the height of his powers, and as a result his effectiveness remained undiminished until a very advanced age.)/

If Franklin early showed an inclination to back away from a quarrel, to avoid a head-on collision, if his modesty and candor concealed a comprehension of his own importance and a persistent deviousness, such traits may go far to explain the curious satisfaction he took in perpetrating hoaxes on an unsuspecting and gullible public. The clandestine side of Franklin, a manifestation of his unwillingness to engage in direct confrontation, hugely benefited by his sense of humor and satirical talents. An inveterate literary prankster from his precocious teens until his death, Franklin perpetrated one literary hoax after another. In 1730, when he became the sole owner of a printing shop and proprietor of the

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Pennsylvania Gazette, which his quondam boss had launched a few years earlier, Franklin's paper reported a witch trial at Mount Holly, New Jersey, for which there is no authority in fact.

/(The image of himself Franklin chose to leave us in his unfinished autobiography was of a man on the make, who insincerely exploited popular morality to keep his printing presses running. Yet he himself, perhaps tongue in cheek, would have said that the morality of Poor Richard was foreshadowed by the plan of conduct Franklin had put down on paper on a return voyage in 1726 to Philadelphia from London, where he had spent almost two years in an effort to be able to buy equipment to set himself up as a printer. Later in life Franklin praised the plan as "the more remarkable, as being formed when I was so young, and yet being pretty faithfully adhered to quite through to old Age." The plan stressed the practice of extreme frugality until he had paid his debts, as well as truthfulness, industry, and the avoidance of speaking ill of others.)/

Franklin, the 16-year-old apprentice, absorbed the literary styles of his brother James and other New England satirists running their pieces in the Courant, and he clearly used the Spectator as his literary model. He produced the Silence Dogood letters, 13 in a row, until, he admitted, "my small fund of sense for such performances was pretty well exhausted."

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Until then even his own brother was not aware of the identity of the author. /(Typical was No. 6, which criticized pride in apparel, singling out such outlandish fashions as hoop petticoats, "monstrous topsy-turvy Mortar-Pieces ... neither fit for the Church, the Hall, or the Kitchen," and looming more "like Engines of War for bombarding the Town, than Ornaments of the Fair Sex.")/

If the Dogood letters satisfied Franklin's itch for authorship, Poor Richard brought him fame and fortune. Lacking originality, drawing upon a wide range of proverbs and aphorisms, notably found in a half-dozen contemporary English anthologies, Franklin skillfully selected, edited, and simplified. For example, James Howell's Lexicon Tetraglotton (London, 1660), says: "The greatest talkers are the least doers." Poor Richard in 1733 made it: "Great talkers, little doers." /(Or Thomas Fuller's Gnomolonia (London, 1732): "The way to be safe is never to be secure"; this becomes in Poor Richard, 1748: "He that's secure is not safe.")/ Ever so often one of the aphorisms seem to reflect Franklin's own views. Thus, Poor Richard in 1747 counseled: "Strive to be the greatest Man in your Country, and you may be disappointed; Strive to be the best, and you may succeed: He may well win the race that runs by himself."

Abruptly, at the age of 42, Franklin retired from active participation in his printing business. He explained the

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action quite simply: "I flattered myself that, by the sufficient tho' moderate fortune I had acquir'd, I had secured leisure during the rest of my life for philosophical studies and amusements." These words masked the middle-age identity crisis that he was now undergoing. Seeking to project himself on a larger stage, he did not completely cut his ties to a less glamorous past, including a wife who was a social liability, but conveniently eluded it. Now he could lay aside the tools of his trade and the garments of a petit bourgeois and enter the circles of gentility. /(Gone were the days when he would sup on an anchovy, a slice of bread and butter, and a half-pint of ale shared with a companion. His long bouts with the gout in later life attest to his penchant for high living, for Madeira, champagne, Parmesan cheese, and other continental delicacies.)/ Sage, philanthropist, statesman, he became, as one critic has remarked, "an intellectual transvestite," affecting a personality switch that was virtually completed before he left on his first mission (second trip) to England in 1757. Not that Franklin was a purely parochial figure at the time of his retirement from business. Already he had shown that passion for improvement which was to mark his entire career. Already he had achieved some local reputation in public office, notably in the Pennsylvania Assembly. Already he had displayed his inventive techniques, most notably his invention of the Pennsylvania

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fireplace, and had begun his inquiries into the natural sciences.

Now, on retirement from private affairs, he stood on the threshold of fame. In the subsequent decade he plunged into his scientific investigations and into provincial politics with equal zest. Dispatched to England in 1757 to present the case of the Pennsylvania Assembly against the proprietor, he spent five of the happiest years of his life residing at the Craven Street residence of Mrs. Margaret Stevenson. Mrs. Stevenson, and especially her daughter Mary, provided for him a pleasant and stimulating home away from home. Reluctantly he returned to Philadelphia at the end of his five-year stay, so enraptured of England that he even contemplated settling there, "provided we can persuade the good Woman to cross the Seas." Once more, in 1764, he was sent abroad, where he stayed to participate in all the agitation associated with the Grenville revenue measures. Snugly content in the Stevenson menage, Franklin corresponded perfunctorily with his wife back in Philadelphia. /Trans: his wife/ Knowing that Deborah was unwilling to risk a sea voyage to join him in London, Franklin did not insist. And though he wrote his wife affectionate letters and sent her gifts, he never saw her again. She died of a stroke in December 1774 without benefit of Franklin's presence.

Because of Franklin's prominence in the Revolutionary movement, it is often forgotten that in the generation prior

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to the final break with England he was America's most notable imperial statesman, and that the zigzag course he was to pursue owed more to events than to logic. As early as 1751 he had proposed an intercolonial union to be established by voluntary action on the part of the colonies. Three years later, at Albany [New York], where he presented his grand design of continental union, he included therein a provision for having the plan imposed by parliamentary authority. A thorough realist, Franklin by now saw no hope of achieving union through voluntary action of the colonies, and, significantly, every delegate to the Albany Congress save five voted in favor of that provision. Twenty years later a number of these very same men, chief of them Franklin himself, were to deny Parliament's authority either to tax or to legislate for the colonies.

Franklin's Plan of Union conferred executive power, including the veto, upon a royally appointed president general, as well as the power to make war and peace and Indian treaties with the advice and consent of the grand council. That body was to be chosen triennially by the assemblies of the colonies in numbers proportionate to the taxes paid into the general treasury. Conferring the power of election upon the assemblies rather than the more aristocratic and prerogative-minded governor's councils constituted a notable democratic innovation, as was his proposal for a central treasury for the

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with authority over the West, it rejected Franklin's proposal to make representation in Congress proportional to population, a notion which found recognition in the federal Constitution. Writing in 1789, Franklin was justified in his retrospective judgment about his Albany Plan of Union. His was a reasonable speculation that had his plan been adopted "the different parts of the empire might still have remained in peace and union."

For Franklin, 1765 may be considered the critical year of his political career. Thereafter he abandoned his role as imperial statesman and moved steadily on a course toward revolution. Some would make Franklin out as a conspirator motivated by personal pique, and while one must concede that Franklin's reticence and deviousness endowed him with the ideal temperament for conspiracy and that his public humiliation at the hands of Crown officials provided him with all the motivation that most men would need, one must remember that, above all, Franklin was an empiricist. If one course would not work, he would try another. Thus, Franklin, as agent for Pennsylvania's Assembly in London, not only approved the Stamp Act in advance, but proposed many of the stamp collectors to the British government.

But Franklin was a fast learner. If the violence and virtual unanimity of the opposition in the colonies to the Stamp Act took him by surprise, Franklin quickly adjusted to

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united colonies and a union treasury for each colony.

Each intensely jealous of its own prerogatives, the colonial assemblies proved cool to the plan while the Privy Council was frigid. As Franklin remarked years later, "the Crown disapproved it as having too much weight in the democratic part of the constitution, and every assembly as having allowed too much to the prerogative; so it was totally rejected." In short, the thinking of the men who met at Albany in 1754 was too bold for that day. In evolving his Plan of Union, Franklin had shown himself to be an imperial-minded thinker who placed the unity and effective administration of the English-speaking world above the rights and rivalries of the separate parts. Had Franklin's Plan of Union been put in operation, it would very likely have obviated the necessity for any Parliamentary enactment of taxes for the military defense and administration of the colonies.

If Britain did not come up with a plan of union of her own soon enough to save her old empire, the Americans did not forget that momentous failure of statesmanship. Franklin's plan constituted the basic core of that federal system that came into effect with the First Continental Congress and, as proposed in modified form by Franklin in 1775, provided a scheme of confederation pointing toward national sovereignty. While the Articles of Confederation drew upon notions embodied in the Albany Plan, such as investing the federal government

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the new realities. In an examination before the House of Commons in February 1766, he made clear the depth of American opposition to the new tax, warned that the colonies would refuse to pay any future internal levy, and intimated that "in time" the colonists might move to the more radical position that Parliament had no right to levy external taxes upon them either. Henceforth Franklin was the colonists' leading advocate abroad of their rights to self-government, a position grounded not only on his own eminence but on his agency of the four colonies of Pennsylvania, New Jersey, Massachusetts and Georgia. If he now counseled peaceful protest, it was because he felt that violent confrontations would give the British government a pretext for increasing the military forces and placing the colonies under even more serious repression. A permissive parent even by today's lax standards, Franklin drew an interesting analogy between governing a family and governing an empire. In one of his last nostalgic invocations of imperial greatness, Franklin wrote:

> Those men make a mighty Noise about the importance of keeping up our Authority over the Colonies. They govern and regulate too much. Like some unthinking Parents, who are every Moment exerting their Authority, in obliging their Children to make Bows, and interrupting the Course of their innocent Amusements, attending constantly to their own Prerogative, but forgetting Tenderness due to their Offspring. The true Act of governing the Colonies lies in a Nut-Shell. It is only letting them alone.

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A hostile contemporary, the Tory Peter Oliver, denounced Franklin as "the instar omnium of Rebellion" and the man who "set this whole Kingdom in a flame." This is a grotesque distortion of Franklin's role. While he was now on record opposing the whole Grenville-Townshend-North program as impractical and unrealistic, the fact is that his influence in government circles declined as his reputation in radical Whig intellectual circles and in the American colonies burgeoned. It must be remembered that, almost down to the outbreak of hostilities, he still clung to his post of absentee deputy postmaster general of the colonies, with all the perquisites thereto attached. All that dramatically changed in the years 1773-74, a final turning point in Franklin's political career.

Franklin had got his hands on a series of indiscreet letters written by Thomas Hutchinson and Andrew Oliver, the governor and lieutenant governor of Massachusetts Bay, respectively, and addressed to Thomas Whately, a member of the Grenville and North ministries. The letters, which urged that the liberties of the province be restricted, were given to Franklin to show him that false advice from America went far toward explaining the obnoxious acts of the British government. Tongue in cheek, Franklin sent the letters on to Thomas Cushing, speaker of the Massachusetts House of Representatives, with an injunction that they were not to be

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copied or published but merely shown in the original to individuals in the province. But in June 1773, the irrepressible Samuel Adams read the letters before a secret session of the House and later had the letters copied and printed.

The publication of the Hutchinson-Oliver letters, ostensibly against Franklin's wishes, caused an international scandal which for the moment did Franklin's reputation no good. Summoned before the Privy Council, he was excoriated by Solicitor General Alexander Wedderburn. The only way Franklin could have obtained the letters, Wedderburn charged, was by stealing them from the person who stole them, and, according to one account, he added, "I hope my lords, you will mark and brand the man" who "has forfeited all the respect of societies and of men."

Discounting Wedderburn's animosity, the solicitor general may have accurately captured the mental frame of mind of Franklin at this time when he remarked that "Dr. Franklin's mind may have been so possessed with the idea of a Great American Republic, that he may easily slide into the language of the minster of a foreign independent state," who, "just before the breaking out of war . . . may bribe a villain to steal or betray any state papers." There was one punishment the Crown could inflict upon its stalwart antagonist, and that was strip him of his office as deputy postmaster

(more)

general. That was done at once. Imperturbable as was his wont, Franklin remained silent throughout the entire castigation, but inwardly he seethed at both the humiliation and the monetary loss which the job would cost him. He never forgot the scorching rebuke. He himself had once revealingly remarked that he "never forgave contempt." "Costs me nothing to be civil to inferiors; a good deal to be submissive to superiors."

Believing he could help best by aiding /British statesman William/ Pitt in his fruitless efforts at conciliation, Franklin stayed on in England for another year. On March 20, 1775, he sailed for America, convinced that England had lost her colonies forever. On May 6, 1775, the day following his return to Philadelphia, he was chosen a member of the Second Continental Congress. There he would rekindle old associations and meet for the first time some of the younger patriots who were to lead the nation along the path to independence.

TEXT AVAILABLE FOR USE IN AMERICA ILLUSTRATED RUSSIAN.

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THE MANY WORLDS OF FRANKLIN

America produced its first Renaissance man in Benjamin Franklin, the most versatile of all colonial Americans, who won acclaim as scientist and sage, diplomat and author, statesman and public servant. Though his formal schooling ended at the age of 10, he became one of the most learned men of his time. Born into a humble family, he moved easily at all levels of society, both at home and abroad. He was America's first international celebrity, the quintessential self-made man whose range of interests and accomplishments challenges credibility.

CAPTION A

No caption.

PRINTER AND CITIZEN

Sometimes called the "wisest American," Benjamin Franklin had a simple formula for business success: work just a little harder than any of your competitors. So well did he apply the formula that

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he became the most successful printer and publisher in the colonies. No small part of his success also derived from his considerable journalistic and literary talents.

At the same time, Franklin worked tirelessly to make his adopted city of Philadelphia a better and safer place in which to live. During the French and Indian War (1754-1763), he headed the city's defense planning. He led in giving the city its first fire company, first regular police force and first paved streets. And he helped make Philadelphia the home of the first American lending library, public hospital and fire insurance company.

CAPTIONS B THRU K

1. The Philadelphia of Franklin's time survives in Elfreth's Alley, a street of 18th-century houses. 2. Statue of young Ben arriving in Philadelphia from Boston. 3. Gun battery constructed by Franklin's Defense Association on the Delaware River to protect the city from Indian raids. 4. Fire bucket used by the fire company which Franklin formed. 5. His personal calling card, which he designed and printed. 6. Title page of the first issue of Poor Richard's Almanack. 7. Emblem of his fire insurance company. 8. Box for the deposit of book requests at the library Franklin helped to found. 9. Etched-glass transom of the public hospital he helped to found. 10. Franklin designed intricate patterns for the currency he printed, such as this 100-shilling note, to discourage

counterfeiting.

CAPTION INSERTS B, C, D, E, F, G, H, I, J & K.

1, 2, 3, 4, 5, 6, 7, 8, 9, 10

SCIENTIST AND INVENTOR

Perhaps the most famous incident in Franklin's life, one known to every American schoolboy, occurred in 1752 in Philadelphia when he flew a kite into a thunderstorm and conducted lightning to the ground. (Fortunately, the bolt was not severe.) Through the hazardous experiment, Franklin demonstrated that lightning is a form of electricity, one of his major areas of study. Typically, he put the knowledge to practical use by inventing the lightning rod.

Many other inventions flowed from Franklin's fertile mind, but his stature in the scientific world stemmed far more from his accomplishments in basic research. His experiments convinced him that electricity is a single "fluid," and he developed the theory of the "positive" and "negative" states of electricity. Among his other fields of interest, in all of which he made some contribution, were hydrography, paleontology, geology, magnetism, meteorology, astronomy, seismology, biology and medicine.

CAPTIONS L THRU T

1. Franklin's name is inscribed on the roll of the French Academy of Science. 2. Allegorical painting (aged and cracked) of his famous lightning experiment. 3. Street lamp designed by Franklin.

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4. Ornament at the Palace of Versailles incorporates an experimental electrical apparatus he built. 5. Franklin's charts of the Gulf Stream, the first accurate ones made. 6. Crude generator which he built to produce static electricity. 7. The Franklin stove, which burned wood more efficiently than ordinary fireplaces. 8. Bifocal eyeglasses designed by Franklin at the age of 77. 9. Called an armonica, this musical instrument invented by Franklin was played by rubbing fingers against rotating hemispheres of glass.

CAPTION INSERTS L, M, N, O, P, Q, R, S & T

1, 2, 3, 4, 5, 6, 7, 8, 9

STATESMAN AND DIPLOMAT

Franklin stood in the front rank of those who founded the United States. He was the only man who signed all of these major documents: the Declaration of Independence, the treaties of commerce and alliance with France, the Treaty of Paris that ended the Revolutionary War, and the Constitution. Franklin helped in drafting all of them, and he was the principal architect of the treaties. He spent some 30 years abroad, serving first as a colonial spokesman in London and then as minister of the new American nation in Paris.

His final great service to his country, at the age of 81, was as a delegate to the Constitutional Convention at which George Washington presided. As the completed document was being signed, Franklin remarked that he had been wonder-

(more)

ing whether an ornamental sun on the back of Washington's chair (opposite page, bottom) was rising or setting. Now, he said, "I have the happiness to know that it is a rising ...sun."

CAPTIONS U THRU CC

1. Sculpture depicts Franklin receiving treaty from Louis XVI. 2. Franklin sits pensively (center foreground) as Thomas Jefferson presents the Declaration of Independence to the Continental Congress for ratification. 3. Cartoon by Franklin shows Great Britain sheared of her "limbs" -- New York, New England, Pennsylvania, Virginia. 4. Franklin stoically endures a harsh assault on his character before Great Britain's Privy Council. 5. In the first political cartoon to appear in an American newspaper (1754), Franklin urges the colonies to "Join, or die." 6. He made several changes in Jefferson's draft of the Declaration of Independence. 7. Franklin-designed medallion celebrates the colonies' final victory over the British. 8. He receives a laurel crown at the French court. 9. "Rising sun" on the back of Washington's chair.

CAPTION INSERTS U, V, W, X, Y, Z, AA,BB & CC

1, 2, 3, 4, 5, 6, 7, 8, 9

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TEXT AVAILABLE FOR USIA/USIS USE.

(1) NEED COPIES IN A HURRY?
TRANSMIT THEM BY TELEPHONE

(2) Illustration by Graphicsgroup Inc.

(4) In an age of telephones, television, radio, satellite signals and worldwide mail service, does anyone need yet another way of communicating? Apparently, yes. When sending important or detailed documents, many organizations have discovered, the mails are often too slow and telephone conversations too error-prone. One solution: send copies of documents via regular phone lines -- a kind of electronic mail called facsimile transmission.

All that is needed are two persons with facsimile devices -- often called telecopiers -- and telephones. The parties first establish voice contact, then drop their receivers into "acoustic couplers." A photoelectric device scans the document, which has been placed in the telecopier, registering its light and dark areas as electronic dots which are converted to audible tones by the coupler and sent over the phone lines. The process is reversed at the other end and a copy is printed out, usually within four to six minutes. /(Some of the newer models, like the Xerox Telecopier 200, can transmit standard-sized letters in two minutes.)/

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(3) Though specialized facsimile systems have been around for decades -- sending weather maps, police reports and the like -- it is only in recent years that telecopiers have become convenient, quiet and inexpensive enough to begin attracting large numbers of corporate and government customers. From 1972 to 1974, for instance, the number of operating facsimile units jumped from less than 50,000 to more than 100,000.

A diverse assortment of clients is utilizing telecopiers for a variety of communications chores. For example:

•A chain of nationwide pizza restaurants collects weekly sales figures without exhausting secretaries.

•In Pittsburgh, the Poison Control Center transmits emergency patient and treatment information to the nearest hospital.

•The Bell Helicopter Company of Texas circulates everything from advertising layouts to results of the latest test flights.

/(•Lawyers in Florida can file petitions in the somewhat remote capital of Tallahassee without being there in person.)/

The list is long and growing. Soon, it may be commonplace to hear someone say, "Don't mail me a copy; phone it."

CAPTION A

No caption.

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TEXT AVAILABLE FOR USIA/USIS USE.

Story No. 206-75
7/8/75 (SKO/bp)

RUSSIAN 231

TO THE SOVIET UNION FOR THE HOLIDAYS

Once considered a luxury by most people, travel abroad is taking its place as a valuable learning experience for U.S. college and high-school students alike. This year [1976], an estimated 400,000 young Americans will travel overseas. While some will participate in foreign study programs and others will donate their time to service projects in areas such as art conservation and archaeology, most will just sight-see; more than 5,000 students will head for the Soviet Union. They go one of two ways: independently, or with tours, usually organized by their schools or other education-related institutions. Most students still choose to take their trips during their three-month summer vacation from school. An increasing number, however, are finding that their one-to-two-week recesses at Easter and Christmastime offer rewarding travel opportunities as well.

Alan Kramer, for example, a 1974 graduate of Fairfax High School in Fairfax, Virginia, visited Moscow and Leningrad last Christmas [1974-75] with the annual U.S.S.R. tour arranged by northern

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Virginia high schools for their seniors. "I first heard about the Soviet Christmas trip when I was in the ninth grade," Alan recalls, "but the school would not let me go until I was a senior. So I saved my money, and the semester before we went I took a course in basic Russian at nearby George Mason University, to prepare myself." Following are some of Alan's impressions of the long-awaited trip:

On Saturday, December 28, we left Dulles International Airport near Washington, D.C., on a chartered Aeroflot jet. It was a smooth, standard, overnight flight, with one pleasant exception: the attendants served us unlimited caviar. What a welcome!

We landed at Sheremetievo Airport outside Moscow early Sunday evening. It was amazing: there were almost no lights to guide the pilots down to the runway! The terminal was packed -- several groups arrived all at the same time and overloaded the check-in and customs facilities. On the bus ride to our hotel in downtown Moscow we saw what appeared to be brightly decorated Christmas trees everywhere (we learned later that they're called New Year's trees).

Our hotel was the Rossiya. It took a while to get checked in: with all the Soviet tourists, the Italian tourists and us, the Rossiya's holiday business was booming. Dinner in our assigned dining room was an experience in itself: chandeliers, paintings, tile mosaics -- decorations rarely

used in American restaurants anymore. Later, a few of us went out to walk around. I traded some chewing gum for those /trans: znatchki/ little badges, and managed to have quite an interesting discussion with a young worker I met. It was wild -- he was speaking Russian! trying to speak English, for practice, and I was trying to speak/

I saw the treasures of the Czars at the Kremlin Monday morning -- so many jewels it was hard to remember they were real. I stopped by the great bell and the cannon that was never fired. /(That afternoon, we took a bus tour of the city. We certainly picked the right time to visit -- everything, especially the store windows, was beautifully decorated for the New Year's holiday. Monday evening, all 158 of us on the tour were taken to the Arbat restaurant for dinner and dancing. Everyone really enjoyed himself -- the food was great and the music sounded surprisingly much like rock.)/

The lines of people at Lenin's Tomb Tuesday morning stretched out of sight, but we finally got in, and it was worth the wait.

That afternoon, part of our group took a tour of the Exhibition of Economic Achievement -- they reported it was a lot like our Smithsonian Institution in Washington. The rest of us went shopping. After dinner, we went back to the Kremlin to see a ballet called Legend of Love, which turned out to be more like an opera than a ballet. Because it was New Year's Eve, we spent the remainder of the night partying

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with the rest of the hotel's guests. It's amazing how language barriers can dissolve, given the right circumstances.....

Wednesday, we flew to Leningrad, landed at Pulkova Airport, and went by bus to our hotel, the Sovietskaya. A beautiful, beautiful city that even the dreary weather couldn't dim. The Hermitage was magnificent -- the collection resembled that of our National Gallery of Art at home, but the building was much more ornate. That evening, some people on the tour went to see the Kirov ballet, while others managed to get tickets to the circus. /(I went out with a few friends to try a movie, but the strain of translating and explaining (they spoke no Russian) proved too much.)/

Friday morning, we saw the Great Catherine Palace outside Leningrad in the town of Pushkin; the quality of restoration there is easily as good as that being done at Virginia's Colonial Williamsburg. That evening, I made it to the circus. The first half was like the circuses we'd seen back home -- jugglers, horse acts and such -- but the second half consisted of a long, serious play which seemed, at least to us, out of place.

On Saturday, January 4, we flew back home to Virginia, but with everyone vowing to come back again. All in all, a trip well worth my wait.

CAPTION A

Visiting the Great Catherine Palace, Pushkin.

CAPTION B

En route via Aeroflot.

CAPTION C

New Year's tree, Moscow.

CAPTION D

Back home with souvenirs.

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TEXT AVAILABLE FOR USIA/USIS USE.

Story No. 138-74 RUSSIAN 231
3/15/74 (TB/mwm)
English count: 27,720 w/options
20,955 w/o options

/BOX ATTACHED/

MUSICALS: A LOOK BACKWARDS

By Mal Oettinger

/(EDITOR'S NOTE)/

When Good News, originally a 1927 production, opened on /Trans: 1974/ Broadway last season, it was riding the crest of the latest wave in musical theater: nostalgia. /(Revivals of old plays, of course, have always been a part of every season, but nowadays they are arriving with such frequency, and are being produced with such zest and style, that they themselves comprise one of the latest chapters in the evolution of the American musical.)/

The formula is simple. Take an old, beloved show with familiar tunes (Good News has at least four which are still frequently played and sung); modernize the staging, choreography and musical arrangements (in this case, courtesy of experienced director Abe Burrows); cast sentimentally, preferably old movie stars (Alice Faye and John Payne, screen stars of the '30s and '40s, had the leads in this one); tour the country for a while (Good News played to full houses in Boston, Washington, D.C., Philadelphia, Detroit and Toronto, Canada for 10 months) then open on Broadway and, voilà, you have a hit. Like No, No, Nanette (a 1925 musical revived in 1971), Irene (a 1919 musical brought back in 1973), and others before it, Good News/ was more

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than just nostalgia for nostalgia's sake. The restaging and revitalization of these scripts vividly bring to life the history of the musical stage, introducing the works of earlier periods to new generations of playgoers. In addition, they point dramatically to the accomplishments of musical theater over the years and to its growth as a theatrical form.

In the article that follows, staff writer Mal Oettinger, an avid theatergoer and frequent cultural observer for America Illustrated, recounts his personal experiences with, and recollectionsof, the Broadway musical stage. In the process, he sums up neatly the high points of this uniquely American theatrical art.

/(END EDITOR'S NOTE)/

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In 1942, when I was 10, I cajoled my grandmother into taking me to see my first Broadway musical. By Jupiter was more fun than a circus, which its set resembled. I ogled the chorus girls (to shock my grandmother) and was enchanted by the rubber-legged dancing and irresponsible lunacy of the star, Ray Bolger. The music was by Richard Rodgers, who would later develop into the most successful composer of American musicals, and the words were by Lorenz Hart, probably the form's cleverest lyricist. I had one disappointment and to me it was major: the plot hinged upon Hercules' quest for the golden girdle of the Amazon queen, Hippolyta; but although he faced all kinds of dangers to win it, in the last scene, the character played by Bolger simply gave it up, saying, "Let's give this to Hercules. He looks like he needs it."

My parents, who had seen dozens of musicals, were delighted by my naïveté. "After all," they said, "a musical is just entertainment. You're not supposed to care what becomes of the characters." Today, I believe I had sensed why By Jupiter was not a great musical (although I still remember and enjoy some of the songs). In the great musicals, the characters and what befalls them are important. /(They are dramas and comedies with the music and dance accentuating the emotion. They share the quality mentioned in a later musical, Damn Yankees, and referring to a baseball team:

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/Trans: You must have compassion
"You gotta' have heart.")/

Theatrical historians maintain the musical was born by accident in 1866 when a ballet troupe was stranded in New York City because the theater they were to perform in had burned down. Their producer approached another producer about to open a melodrama without music called The Black Crook. The two companies merged to present a musical extravaganza that lasted five-and-a-half hours, cost $50,000 (unbelievably expensive in those days) and ran for a record of 474 performances. /("Spectacles, transformations and enchantments," were offered eager audiences -- along with a large cast of girls in tights, costumes embellished with expensive silks and laces. A prominent clergyman of the time denounced "the immodest dress of the girls who appeared with thin, gauzelike material allowing the form of the figure to be discernible." Ticket sales soared.)/

"Never rewrite a hit" is a Broadway axiom. For decades the success of The Black Crook dictated the format of the musical. Plots were rudimentary and melodramatic. Comics were broad and vulgar and their material barely related to the plot -- and when a musical number was scheduled, everything else stopped.

Just after the turn of the century, however, operettas came into vogue, usually imported from Vienna -- or purporting to be Viennese. Each was set in an exotic locale

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with a sparkling-pure hero, a heroine of insuperable virtue, and a villain so wicked that he would contrive, for evil purposes, best known to himself and the author, to keep the lovebirds apart until the finale, when the entire cast of at least 30 strong-voiced Graustarkians /Trans: natives of mythical setting/ would congratulate the happy couple and reject the villain.

Victor Herbert, born in Ireland and trained in the classical orchestras of Europe, including that of Viennese operetta composer Johann Strauss, came to the United States in 1886 as a cellist with the Metropolitan Opera orchestra. Between 1893 and 1914, he wrote 12 complete scores for such operettas in the romantic and sentimental tradition, containing songs that are still popular today. He specialized in elaborate orchestrations and wrote songs that required trained, classical voices. His music was European-traditional-sentimental ballads, swirling waltzes and spirited marches -- but his popularity was an inspiration that helped to form the American musical. His musical banner was picked up by Rudolf Friml and Sigmund Romberg, who were also born in Europe and thoroughly grounded in the classical tradition. /(Between 1916 and 1929, they composed many operettas with marvelous tunes, hollow lyrics and impossible plots. Many of their tunes are standards still played by dance bands. Two of Romberg's operettas, The Student Prince and The Desert Song, were revived in 1973 and were very successful

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outside of New York City. Typically, the librettos tell of a disguised prince in love with a waitress (The Student Prince) and of the supposedly foppish son of a French colonial commander who secretly dons a red hood to lead insurgent native tribes, unrecognized by Papa (The Desert Song.))/

Even at the time of Herbert's triumphs, a confident and chauvinistic songwriter named George M. Cohan had decided that music for the stage need not be borrowed from European sources and that the stories -- however farfetched in terms of coincidence and character motivation -- should take place in contemporary American settings. /(Cohan's training ground was the vaudeville circuit, where he performed in a song-and-dance act with his mother, father and sister. He wrote songs that could be belted out by an untrained voice (usually his own). /(The finale of a Cohan show would bring audiences to their feet as firecrackers exploded, the brass section rose to a crescendo and two dozen American flags were paraded around the stage. None of Cohan's plays are produced nowadays, despite the nostalgia craze, but his songs are still popular at patriotic celebrations.)/

The true bridge between the European-influenced, semi-classical operetta and the indigenous American musical was Jerome David Kern (1885-1945). Born in New York City and an early admirer of Victor Herbert, Kern studied music in both New York and Europe. In England he was allowed to write

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numbers for musical comedies -- usually the opening songs, which were considered "throwaways" because the audience would arrive "fashionably late," about a half-hour after curtain time. In New York he worked at popularizing the songs of other songwriters to sell their sheet music and as a rehearsal pianist for Broadway revues and operettas. Producers discovered that some of Kern's own tunes were fresher than the original score, and they added them to the musicals. By 1914, at the age of 29, Kern gained financial backing to do his own musicals. Collaborating with British humorists and lyricists Guy Bolton and P.G. Wodehouse, Kern turned out a series of musicals of varying success -- but all containing at least one song that has become a standard. Kern's greatest innovation was his belief that "the musical numbers should carry the action of the play and should be representative of the personalities of the characters who sing them. Songs must be suited to the action and the mood of the play."

Kern's influence was monumental. A rising songsmith named Irving Berlin considered him the master; a 16-year-old boy named George Gershwin decided to become a composer after /Gershwin's/ hearing Kern songs at his aunt's wedding -- and Richard Rodgers, at age 14, attended at least a dozen performances of one of Kern's early musical shows, Very Good, Eddie.

It was appropriate that Kern, the great influence, the and daring innovator/the composer of many songs, should do the

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music for the first truly great American musical: Show Boat, which opened in December, 1927. The book (libretto) and lyrics were by Oscar Hammerstein II, who would become the premier poet of the musical. It was produced by the then personification of Broadway: Florenz Ziegfeld.

Unlike the frothy shows before it, which opened with a line of chorus girls, welcoming the tired businessman with inane lyrics, Show Boat opened on a Mississippi River levee with black dockworkers singing of their plight in the unforgettable "Ol' Man River." The show was based on a melodramatic novel by Edna Ferber; the plot was riddled with coincidence. But within its conventions, the characters were true, the songs intensified the impact of the characters who sang them and they contributed to moving the plot forward and making the emotions believable. Although many of the cast were minor stars, Show Boat was not a vehicle for famous personalities, the players acted as an ensemble and the story was primary. It was the first musical to approach the theme of racial injustice and miscegenation. (Show Boat has been successfully revived many times in New York, running for 572 performances initially (a low total by modern standards) but over 1,000 performances including revivals

The integration of plot and music was a departure from operetta; the realistic setting in the American South just before the Civil War was a far cry from the mythical kingdoms

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or other exotic locales of the European operettas and their imitators. Kern had longed to produce an American art form -- and he went a long way toward fathering it. Doing the show from the Ferber novel was his idea. Most of the trivial musicals that preceded Show Boat had original plots; almost all the great musicals that followed were adapted from other sources.)/

Until Show Boat came along, and in the customary musical offerings for more than a decade after, musicals were constructed by formula, based, perhaps, on who the stars were and what kind of numbers they performed best, or upon what themes had proved popular in preceding seasons. But with Show Boat, the concept changed. Oscar Hammerstein II stated: "It is nonsense to say what a musical play should or should not be. It should be anything it wants to be, and if you don't like it, you don't have to go to it. There is only one absolutely indispensable element that a musical play must have. It must have music. And there is only one thing that it has to be -- it has to be good."

In 1931, the importance of a musical's libretto was recognized by the Pulitzer Prize committee, which annually gives awards for excellence in American literature and journalism. It cited Of Thee I Sing as best play of the year, the first musical to be so honored. The book by Morrie Ryskind and George S. Kaufman was political satire,

(more)

about American presidential elections, that would seem tame indeed today. Music was by George Gershwin, with lyrics by his brother, Ira. Because of this success, Gershwin was given a free hand by producers. Four years later, he collaborated with Ira and DuBose Heyward on what they called "an American folk opera," Porgy and Bess, based on Heyward and his wife Dorothy's play, Porgy, about poor blacks in the South. The work was a theatrical time bomb, getting a lukewarm reception from critics of the day and running on Broadway for only 124 performances, but exerting enormous influence on the course of the musical-comedy form. The musical tone and emotion, as well as the lyrics, fleshed out the character singing each song. The black characters were realized with total dignity; they were far from the demeaning stereotypes of earlier shows and revues. /(By now, Porgy and Bess has acquired such respect that it is usually considered purely as an opera rather than a Broadway musical, and is in the repertories of many opera companies around the world. Other songwriters took courage to attempt more complex themes -- and writing for the musical stage became more respectable for so-called "serious" composers.)/

After Porgy and Bess serious writers, as well as composers, saw the musical as a powerful vehicle for delivering a message. In 1938, Maxwell Anderson, a leading American playwright, did the libretto and lyrics for

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Knickerbocker Holiday, the story of Peter Stuyvesant, 17th-century governor of what is now New York City, and how he attempted to suppress freedom through tyrannical decrees. The parallel with Hitler's activities in Europe was intentional, of course, and the music was written by Kurt Weill, a refugee from Nazi Germany. Weill, who had collaborated in Germany with playwright Bertolt Brecht, had a talent for writing subtle music to enhance serious themes. In 1941, he composed the score for Moss Hart's Lady In the Dark, the first musical to have a heroine undergo psychoanalysis to explore her dreams and emotions. In 1949, Weill and Anderson adapted Alan Paton's moving novel about racial discrimination in South Africa, Cry, the Beloved Country. The somber musical called Lost in the Stars, tells of a black rural pastor whose son goes to Johannesburg and accidentally kills a white man. The son is condemned to die, and a bond of understanding is forged between the white victim's father and the pastor -- both have lost their sons. /(The title song approaches the dimensions of a hymn, affirming that God keeps watch even over the stars that stray in the firmament.)/

Earlier, in 1940, novelist John O'Hara adapted some of his short stories into a musical called Pal Joey. Joey is an untalented dancer and singer with few morals and great ambition who becomes the kept man of a society lady with

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even fewer scruples. The musical was unsuccessful initially because there was no hero, no heroine and no villain. The nightclub settings permitted Lorenz Hart to compose witty, topical show lyrics without disturbing the thrust of the story. The result was a brittle, sophisticated musical that set the pattern for many later shows. O'Hara proved that if the story is gripping, the hero can be a rogue. Promises, Promises (1968) for example, has a "hero" who gets ahead in business by offering his apartment as a clandestine rendezvous to executives, but in the end renounces such activity; What Makes Sammy Run? (1964) dwells on the rise of a movie producer who runs roughshod over associates; Company (1970) focuses on the flawed marriages of five disagreeable couples.

Rodgers and Hammerstein are properly credited with bringing all the elements of the modern musical together in their 1943 triumph, Oklahoma! The score featured a wonderful mixture of comedy tunes, love ballads and rousing rhythm numbers -- all appropriate to the story being told. /(The libretto was based on Lynn Riggs' 1931 play, Green Grow the Lilacs. A story of the West that avoids melodrama, it is filled with sympathetic human beings no larger than life. Instead of employing a hackneyed opening where the chorus sets the scene, the authors opened with "Oh, What a Beautiful Morning," a solo, sung by the hero, that gives

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the rural flavor of the setting in poetic terms that magnify the character's believable emotions.)/ Above all, Oklahoma! made ballet an integral part of a musical. Heretofore, dance numbers had usually been an interruption to the play's action -- speciality numbers designed to add variety to the entertainment. Choreographer Agnes de Mille wrote ballets expressing the dreams of the heroine, Laurey, or the suppressed desires of the hapless villain, Jud. /(Her ballets remained entirely within the mood of the play -- for example, one resembled a square dance similar to the kind that might have been performed in Oklahoma in the early part of the century (but much more skillful).)/ In later musicals, dances became crucial to the action -- as in West Side Story (1957) where a fight between New York City juvenile delinquents, resulting in a killing, became a lithe, repellent ballet under the artful direction of choreographer Jerome Robbins.

The team of Rodgers and Hammerstein went on to create a string of memorable musicals, never hesitating to adapt works that no one else had considered suitable for musicals. Carousel, for example, was taken from Ferenc Molnar's 1921 play, Liliom, and is the story of a carnival barker, crude and selfish, who marries an innocent girl, generally mistreats her, then is killed attempting a robbery when he learns he is about to become a father. The main character is given a magnificent soliloquy to sing, speculating on whether he

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will have a son or daughter and what kind of person he (or she) might grow up to be. South Pacific (1949) set in the turmoil of World War II, presented two moving love stories: between a middle-aged European planter, widower of a native girl, and a young American nurse; and between a native girl and an American naval officer. Again the music suited the characters perfectly; comedy and tragedy were blended within the show, and the casting seemed ideal: Mary Martin was the heroine, sweet but not cloying, and Ezio Pinza, a Metropolitan Opera basso, made his first Broadway appearance as the sophisticated European. /(In The King and I (1951), Rodgers and Hammerstein captivated audiences with the story of a nonromantic relationship between an English schoolteacher and a Siamese monarch in the 1800's. They created a musical which, for pure charm, rates alongside My Fair Lady (1956), an adaptation of George Bernard Shaw's 1913 classic play, Pygmalion.

Not only have librettos and choreography become far more complex and sophisticated, but the music itself has become continually more ambitious. /(Once, the primary requisite for a show tune was that audiences would leave the theater humming it; later, it became important that a show contain a hit song that would be widely played on television and radio to draw audiences. While such success remains an important goal, composers have not been fettered by this

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consideration.)/ In 1956, Frank Loesser, buoyed by the success of his Guys and Dolls (1950) which turned novelist/journalist Damon Runyon's Broadway stories into a delightful fairy tale, undertook a fusion of Broadway musical with opera. He wrote more than 30 musical numbers for an adaptation of Sidney Howard's 1924 Pulitzer Prize play, They Knew What They Wanted. He also wrote the lyrics and libretto for this story of a California winegrower who attracts a mail-order bride through deception. /Trans: solos/ In addition to traditional Broadway specialty numbers, Loesser composed recitatives, arias, duets, trios, quartets and choral passages. Because the hero of The Most Happy Fella, as it was re-titled, is an Italian immigrant, Loesser echoed Neapolitan strains through many of his songs, and the play opens with a thematic introduction similar to Puccini operas. Other numbers reflect the setting in the American West.

Leonard Bernstein also followed a rather ordinary commercial musical, Wonderful Town (1953), with a daringly experimental adaptation of Voltaire's Candide, that score included a complete classical overture, clever parodies of classical composers, and songs written in the rhythmns of the tango, mazurka, waltz, gavotte, and schottische. Candide was not a financial success in 1956, but its musical reputation has grown steadily, suggesting that it may become a staple for light-opera companies.

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In 1968, Burt Bacharach, a pop songwriter, accompanist, and arranger for vocalists, movie-music writer and pianist composed Promises, Promises, which was distinguished for its melodically and harmonically complex score -- a Bacharach trade mark -- and the matching sophisticated lyrics by Hal David.

Stephen Sondheim (see America Illustrated R #210), one of the most innovative composer-lyricists writing musicals today, took advantage of the backstage-show business setting of Follies in 1971 to write 22 songs mirroring the style of almost every popular songwriter who had preceded him.

The scores of great musicals have been marked by respect for the period and place in which the story takes place. Although completely original and reflecting the composer's own style, the music pays subtle tribute to the type of music the characters would be familiar with. For example, Frederick Loewe in Brigadoon (1947), a fantasy about a disappearing village in the Scottish Highlands, captures the flavor of Highland flings and Scottish airs, without descending to parody; he gives the flavor of English music-hall tunes in the Edwardian setting of My Fair Lady (1964). Jerry Bock, composer of Fiddler on the Roof, based on short stories by Sholom Aleichem, mixed Hebraic strains and Russian folk music to lend verisimilitude to the songs.

/(The Broadway musical demands more acting ability of

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its performers than does opera, where certain conventions are more readily accepted by audiences, provided the singers have good voices. Such great musical stars as Ethel Merman, Carol Channing, Mary Martin and Barbra Streisand have magnificently distinctive styles of singing, but it is not the classical quality of their trained voices that draw audiences; rather it is their vibrant personalities.)/

Musicals have been derived from many sources, limited only by the imagination of the authors. From comic strips have come Li'l Abner (1956), vignettes of life in Dogpatch, a fictional mountain village created by comic-strip artist Al Capp and You're A Good Man Charlie Brown (1967), based on the lovable "Peanuts" characters of Charles M. Schulz. Shakespeare's Romeo and Juliet provided the basic plot for West Side Story, and also provided some dialogue which Cole Porter turned into songs in Kiss Me, Kate (1948), where scenes from The Taming of the Shrew become a play-within-a-play. Films without music have been transformed into stage musical smash hits: director Billy Wilder's 1960 film, The Apartment, became Promises, Promises and his 1959 movie, Some Like It Hot, about a couple of male 1920's musicians, who join an all-girl band, was made into the 1972 stage musical, Sugar. Swedish film director Ingmar Bergman's 1958 comedy, Smiles of a Summer Night, inspired Stephen Sondheim's A Little Night Music. A truly durable farce,

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Hello, Dolly!, which played 2,844 performances on Broadway, was adapted from Thornton Wilder's play, The Matchmaker, which was itself reworked from an earlier play he called The Merchant of Yonkers, that, in turn, being based on an 1842 farce in German by Johann Nestroy, who took his inspiration from the 1835 stage play, A Day Well Spent, by John Oxenford. As further evidence of the play's popularity, movies were made of both The Matchmaker and Hello, Dolly!

Musical histories like 1776 (1969) which depicts the signing of the American Declaration of Independence (see America Illustrated R #165) and Pippin (1972) wherein Charlemagne's son seeks the purpose of life, circa 780 A.D., both provided the basis for successful musicals. Ditto, the biographies of burlesque performer Gypsy Rose Lee (Gypsy) and comedienne Fanny Brice (Funny Girl). Two outstanding black plays also became smash musicals: in 1970, playwright Ossie Davis's Purlie Victorious, the story of a Southern rural preacher, became the joyous Purlie! and in 1973, Lorraine Hansberry's domestic comedy about a middle-class black family in Chicago, A Raisin In the Sun, was transformed into Raisin. /Trans: 1973-74/ Last season, another musical, called Molly, was based on a popular radio program of decades past, and still another Lorelei, was a re-working of Carol Channing's (1949) hit stage musical, Gentlemen Prefer Blondes.

Despite the hits, some students of the Broadway theater

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fear that musicals may be on their way to extinction. The primary reason is that producers cannot afford failures. /(Thirty years ago, a producer needed to raise about $80,000 to present a musical; today it could easily cost as much as $500,000. Part of the attraction of a musical has traditionally been lavish costumes and elaborate stage sets. Although orchestras today are not often as large as the 50-piece ensembles once favored by Victor Herbert (who didn't particularly care if the orchestra drowned out the singer), they generally run around 30 pieces and are paid better than in Herbert's day.)/ The prices of theater tickets have risen to an average of $15 for the best seats, and audiences want to be assured of a show's quality before they will pay that much for tickets. However, once a musical has been certified a success by the critics in newspapers, magazines, radio and television, people will flock to it.

/(Nonetheless, producers make no money until their backers, or "angels" have been paid. The angels are usually the producer's wealthy friends, investment organizations or businesses that are willing to take a long-shot gamble that the show will be a hit and pay off. In order to so so, it usually must run for more than 500 performances, playing to near-capacity audiences in theaters averaging about 1,500 seats. In addition, large sales of the phonograph records of the show, featuring the original cast and financed by the

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producer, are also crucial to a musical's financial success. The producer, after all, is responsible for paying the wages of dozens of performers and technicians each week, regardless of the size of the audience.)/

The eminent musicologist Deems Taylor has explained why there is hope for the musical despite the economic pressures: "The creators of musical comedy in America are a body of men (and some women) who have consistently refused to do less than the best that was in them. Anyone who works in a popular medium is constantly faced with pressures from his investors not to experiment, not to innovate; to write down, to compromise, and to be safe. If the creators of musical comedy had allowed themselves to have this sort of view of what would be successful, there would be no American musicals today -- we would still be listening to Viennese operettas."

# # #

10,440 w/options
9,600 w/o options

/BOX/

BIBLIOGRAPHY

THE BLACK CROOK (1866) A legendary production that started the whole musical theater in America -- yet nobody bothered to record who wrote the music, or what the plot was all about.

BRIGADOON (1947) Leprechauns and lovers cavort in the Scottish highlands. Fey. Music: Frederick Loewe, book: Alan Jay Lerner.

BY JUPITER (1942) Based on the novel, The Warrior's Husband by Julian F. Thompson. Though they loved its star, dancer Ray Bolger, neither critics nor the public liked this dramatization of Greek legends very much. Music: Richard Rodgers, book: Lorenz Hart.

CANDIDE (1956) Dr. Pangloss, Candide and Cunegonde search for "the best of all possible worlds" in this impressive -- but never really popular -- adaptation of Voltaire's classic novel. Music: Leonard Bernstein, book: Lillian Hellman, lyrics: Richard Wilbur, John LaTouche, Dorothy Parker.

CAROUSEL (1945) A probing character study of a difficult, moody person, wrapped up in one of Richard Rodgers' most joyful scores. Lyrics: Oscar Hammerstein II.

COMPANY (1970) A modern bachelor studies his married friends closely and finally decides marriage is not for him. Music and lyrics: Stephen Sondheim, book: George Furth.

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DAMN YANKEES (1955) A Washington, D.C., baseball fan sells his soul to the devil for a winning season. Based on the novel, The Year the Yankees Lost the Pennant, by Douglas Wallop. Book: Wallop and George Abbott, music and lyrics: Richard Adler, Jerry Ross.

/(THE DESERT SONG (1926) A melodramatic operetta about romantic shenanigans in North Africa and elsewhere that defies synopsis. Music: Sigmund Romberg, book: Otto Harbach, Oscar Hammerstein II, Frank Mandel.)/

FIDDLER ON THE ROOF (1964) Tevye, the milkman in a small Russian village during the early part of this century, marries off his three daughters. Music: Jerry Bock, lyrics: Sheldon Harnick, book: Joseph Stein.

FOLLIES (1971) Some former Broadway showgirls return to the theater where they once performed to reminisce about life and love. Music and lyrics: Stephen Sondheim.

FUNNY GIRL (1964) Comedienne Fanny Brice, whose career ran roughly from the turn of the century to the 1930's, was funny, poignant and immensely talented -- just like Barbra Streisand, who played her in this show and became a star. Music: Jule Styne, lyrics: Bob Merrill, book: Isabel Lennart.

GENTLEMEN PREFER BLONDES (1949) Gold-digging Lorelei Lee, a 1920's flapper, meets and marries a wealthy button manufacturer. Dazzling, funny satire. Music: Jule Styne, lyrics: Betty Comden, Adolph Green.

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GOOD NEWS (1927) Revived in 1974. College students and some faculty members, too, find "true romance." Awfully light-headed and predictable, but fun. Music: Ray Henderson, lyrics: B.G. DeSylva, Lew Brown.

GUYS AND DOLLS (1950) A group of Time Square habitués try to find a place to hold illegal crap games. A rousing, if somewhat romanticized piece of urban Americana. Music and lyrics: Frank Loesser, book: Abe Burrows, Joe Swerling.

GYPSY (1959) A domineering mother pushes her daughter into a career as a music-hall performer. Book: Arthur Laurents, music: Jule Styne, lyrics: Stephen Sondheim.

HELLO, DOLLY! (1964) A matchmaker, in Yonkers, New York, circa the 1890's, fixes everybody up with a mate -- including herself. Music and lyrics: Jerry Herman, book: Michael Stewart.

IRENE (1919) Revived in 1973. A scrappy little piano tuner from Ninth Avenue meets and wins a rich Long Island snob. Music: Harry Teirney, lyrics: Joseph McCarthy, book: Hugh Wheeler, Joseph Stein.

/(THE KING AND I (1951) Based on the 1944 novel, Anna and the King of Siam by Margaret Landon. An Englishwoman goes to Siam to tutor the King's children and sets off some sparkling intercultural fireworks. Music: Richard Rodgers, book and lyrics: Oscar Hammerstein II.)/

KISS ME, KATE (1948) Members of an acting company performing The Taming of the Shrew live out that story in real life.

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Music: Cole Porter, book: Samuel and Bella Spewack.

KNICKERBOCKER HOLIDAY (1938) An early governor of New York, stern and puritanical, gives up the love of a young girl to maintain his impeccable reputation for posterity. Poignant, slightly improbable, fiction. Music: Kurt Weill, book: Maxwell Anderson.

LADY IN THE DARK (1941) A lady magazine editor can't make up her mind whether or not to marry her handsome, ambitious young assistant editor. In the end, she does. Music: Kurt Weill, lyrics: Ira Gershwin, book: Moss Hart.

LI'L ABNER (1956) Cartoonist Al Capp's comic-strip hillbillies come vibrantly alive. Music: Gene dePaul, lyrics: Johnny Mercer, book: Norman Panama, Melvin Frank.

A LITTLE NIGHT MUSIC (1973) Some turn-of-the-century city folks from Stockholm spend a weekend in the country searching for romance. They find it. Based on the 1958 film, Smiles of a Summer Night, by Swedish director Ingmar Bergman. Music and lyrics: Stephen Sondheim, book: Hugh Wheeler.

LORELEI (1974) Gold-digger Lorelei Lee of Gentlemen Prefer Blondes (1949) is still at it after 25 years. And the durable Carol Channing played the lead again. Music: Jule Styne, lyrics: Betty Comden, Adolph Green, book: Kenny Solms, Gail Parent.

LOST IN THE STARS (1949) A tragedy about the cruelties of segregation that points up the musical's capacity to deal

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with serious themes. Music: Kurt Weill, book: Maxwell Anderson.

MOLLY (1973) A typical Jewish mother from the Bronx solves the problems of everyone in the neighborhood. Adapted from a 1930's radio show, "The Goldbergs." Music: Jerry Livingston, lyrics: Leonard Adelson, Mack David, book: Louis Garfinckle, Adelson.

THE MOST HAPPY FELLA (1956) A landmark musical, because of its sophisticated, opera-like score and probing characterizations. Music and lyrics: Frank Loesser.

MY FAIR LADY (1956) The quintessential musical, based on George Bernard Shaw's 1913 play, Pygmalion, that is a pure joy on all accounts. Music: Frederick Loewe, book and lyrics: Alan Jay Lerner.

NO, NO, NANETTE (1925) Revived in 1971. A romantic comedy set in the 1920's. Superficial, but entertaining. Music: Vincent Youmans, lyrics: Irving Ceaser, Otto Harbach, book: Harback, Frank Mandel.

OF THEE I SING (1931) A political satire that is slightly cynical, but a refreshing departure from the banality of earlier musicals. Music: George Gershwin, lyrics: Ira Gershwin, book: George S. Kaufman, Morrie Ryskind.

OKLAHOMA! (1943) A simple prairie romance which, because of its talented creators, became a revolutionary musical. Based on the 1931 play, Green Grow the Lilacs, by Lynn Riggs.

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Music: Richard Rodgers, book: Oscar Hammerstein II.

PAL JOEY (1940) One of the earliest musicals with a rogue as a hero. Considered daring in its day. Music: Richard Rodgers, lyrics: Lorenz Hart, book: John O'Hara.

PIPPIN (1972) Set in 780 A.D., this vividly dramatizes the contemporary search for meaning in life. Music, lyrics: Stephen Schwartz, book: Roger O. Hirson.

PORGY AND BESS (1935) A black, crippled beggar gets involved in murder, mayhem and romance in Catfish Row, Charleston, South Carolina. An operatic classic. Music: George Gershwin.

PROMISES, PROMISES (1968) A seriocomic tale about an unscrupulous young executive on the way up. Bittersweet. Music: Burt Bacharach, lyrics: Hal David, book: Neil Simon.

PURLIE! (1970) A young black preacher decides to marry and settle down at home in the South. A black view of blacks in America that is absolutely radiant. Music: Gary Geld, lyrics: Peter Udell, book: Ossie Davis, Philp Rose, Udell.

RAISIN (1973) A black Chicago family moves from the city to the white suburbs with great style and humor. Music: Judd Woldin, lyrics: Robert Brittan, book: Robert Nemiroff, Charlotte Zaltzberg.

1776 (1969) Benjamin Franklin, John Adams and Thomas Jefferson are some of the characters in this. Honest! Music and lyrics: Sherman Edwards, book: Peter Stone, based

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on a conception by Mr. Edwards.

SHOW BOAT (1927) One of the most beloved and best known musicals, ever. Music: Jerome Kern, book and lyrics: Oscar Hammerstein II.

SOUTH PACIFIC (1949) A navy nurse, stationed on a Pacific island during World War II, finds romance with a planter. Adapted from Tales of the South Pacific, by James Michener. Music: Richard Rodgers, lyrics: Oscar Hammerstein II, book: Hammerstein, Joshua Logan.

/(THE STUDENT PRINCE (1924) A foreign prince comes to Heidelberg to study, falls in love with a waitress, returns home to be crowned king, then goes back to Heidelberg to bid farewell to his love before marrying a princess -- all done to the lilting, Viennese-operetta style melodies of Sigmund Romberg.)/

SUGAR (1972) Two jazz musicians of the 1920's gambol with an all-girl orchestra. Frivolous. Music: Jule Styne, lyrics: Bob Merrill, book: Peter Stone.

VERY GOOD, EDDIE (1915) A conventional romantic story which, nevertheless, had a contemporary American setting and music that moved the play's action along. Music: Jerome Kern, book: Guy Bolton.

WEST SIDE STORY (1957) The Romeo and Juliet story, set in New York City, with modern music and choreography used as a narrative device. Music: Leonard Bernstein, lyrics:

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Stephen Sondheim, book: Arthur Laurents, choreography: Jerome Robbins.

WHAT MAKES SAMMY RUN? (1964) A thoroughly obnoxious young man scratches his way to the top in the Hollywood of the 1930's. Based on the novel of the same name by Budd Schulberg. Music and lyrics: Ervin Drake.

WONDERFUL TOWN (1953) Two young girls from Ohio find fun and romance in wartime New York City. Based on a 1940 play, My Sister Eileen, by Joseph Fields and Jerome Chodorov. Music: Leonard Bernstein, lyrics: Betty Comden, Adolph Green, book: Chodorov and Fields.

YOU'RE A GOOD MAN CHARLIE BROWN (1967) Five terribly familiar little kids and a dog -- all from the comic strip "Peanuts" -- romp around the stage and provide a great deal of low-keyed fun. Music and lyrics: Clark Gesner.

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Story No. 138-74 RUSSIAN 217
5/15/74 (TB/law)
Musicals: A Look Backwards

CAPTION A

No caption.

CAPTION B

Promises, Promises (1968) examines the contemporary moral dilemma of a young executive in a large corporation. A high point of the show was the dancing of Donna McKechnie (above).

CAPTION C

During a surrealistic dream number -- a parody of an old-time tap-dance routine -- in the 1971 hit, Follies, Alexis Smith, as a former showgirl, recreates her past stage performances.

CAPTION D

A half-dozen of America's finest musical comedy actresses, including Pearl Bailey, shown here, played the title role in the long-running Hello, Dolly!

CAPTION E

The cast of A Little Night Music (1973) sits for an old-fashioned group portrait that suggests the courtly, turn-of-the-century setting of the play.

TEXT AVAILABLE FOR USIA/USIS USE.

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NOW: BED LINEN THAT'S NOT BEDRIDDEN

Once upon a time sheets and pillowcases were confined strictly to bed -- their sensible but plain white color made them much too drab for anything but service beneath blanket and spread. Today, however, sheets and cases come in a veritable kaleidoscope of colors and designs. Tucked neatly over mattresses, they perform their traditional task beautifully enough, but also have become one of the most exciting decorative trends in years.

CAPTIONS A & B

No captions.

The passion for patterned linens is by no means an isolated phenomenon. Over the years increasing leisure time and disposable income have prompted millions of Americans to take a serious interest in many facets of home improvement -- including interior decorating. Clear, bright colors and designs are favored for everything from wallpaper to floor tile to carpet. At the same time, Americans are now lavishing the same decorative care on rooms such as bedrooms, kitchens and bathrooms as they had on main rooms such as living and dining areas.

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The boom in beautiful sheets is the outgrowth of this trend as well as a search for handsome home furnishings in general. And a boom it surely is: last year, the U.S. sheet industry sold $800 million worth of linens -- enough to change 50 million beds. Taking into account both the least expensive sheets and the most expensive bedspreads, the average purchase was $18.

The beautiful-sheet business is so good, in fact, that famous dress designers are trying their hand at linen design. Some of the most striking patterns nowadays come from the ateliers of designers such as Bill Blass, Gloria Vanderbilt and Christian Dior. In the past, it was perfume that most designers longed to see carry their name; today, it's sheets. The sizes of sheets present them with an interesting challenge entirely different from that offered by clothes, and profits can be tidy. Typically, the free-lance designer earns royalties of up to five per cent of the wholesale price for every sheet sold bearing his name. /(Agencies have sprung up that do nothing but help these artists sell their designs to sheet manufacturers. (Still other designers are retained by such companies on a full-time basis.) A few of the larger sheet makers even introduce their biannual pattern changes via the same sort of gala "opening" favored by couture clothiers.)/

The advantages of using today's patterned sheets extend beyond their ability to brighten up the bed-making chores,

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