



Arthur Ashe 1943-1993
Born Richmond, Virginia

"What I like best about myself is my demeanor. I'm seldom ruffled," said Arthur Ashe following his five-set triumph in the men's final of the 1968 U.S. Open. Ashe's composure lay at the heart of his success on the tennis court and in the political arena. The first African American to win the U.S. Open men's singles crown and a champion later at Wimbledon, Ashe expressed a concern for fairness and human dignity throughout his life. Whether he was protesting apartheid in South Africa, serving as the chairman of the American Heart Association, or working to defeat AIDS, the disease he contracted through a blood transfusion and which eventually killed him, Ashe spoke out with an eloquence that matched his temperament on the court. This photograph shows him serving during the 1968 U.S. Open final.

Walter Kelleher (lifedates unknown)
Gelatin silver print, 1968
NPG.2003.59
Exhibition script #341-26
Image: 24.1 x 19cm (9 1/2 x 7 1/2")
Sheet: 25.3 x 20.2cm (9 15/16 x 7 15/16")
Mat: 45.7 x 35.6cm (18 x 14")



Lucille Ball 1911-1989
Born Jamestown, New York

Comedienne Lucille Ball's television antics entertained audiences for more than two decades. From the beginning of her career, Ball constantly received small parts in movies, yet she felt unchallenged and miscast in these roles. Opportunity for change arose in 1950 when CBS offered her the chance to star in a new show based on her radio series, My Favorite Husband. When she insisted that her husband, Cuban musician Desi Arnaz, costar in the series, CBS balked, finally relenting when the couple agreed to produce the pilot. I Love Lucy ran for six years and was one of the most popular shows of all time. "This is fun, not work," Ball said of the show that changed the Monday-night habits of Americans, closing department stores, taking taxis off the street, and gluing families to their television sets.

Philippe Halsman (1906-1979)
Gelatin silver print, 1950
NPG.2004.39
Exhibition script #342-03
Image: 34.7 x 27cm (13 11/16 x 10 5/8")
Sheet: 34.7 x 27cm (13 11/16 x 10 5/8")
Mat: 71.1 x 55.9cm (28 x 22")



Phineas T. Barnum 1810-1891

Born Bethel, Connecticut

Charles Sherwood Stratton ("Tom Thumb") 1838-1883

Born Bridgeport, Connecticut

Showman P. T. Barnum was as skilled in promoting legitimate entertainment as he was in marketing outlandish frauds. In 1842, he scored one of his greatest triumphs when he discovered the diminutive Charles Stratton and introduced him to the public as "Tom Thumb." The four-year-old Stratton, who was just twenty-five inches tall and weighed only fifteen pounds, was transformed under Barnum's tutelage into a phenomenally popular entertainer who sang, danced, and performed a variety of costumed roles. Memorialized in this double portrait, the long-lived and amiable partnership between "Tom Thumb" and the "Prince of Humbug" generated substantial fortunes for both men.

Attributed to Samuel Root (1819-1889) or Marcus Aurelius Root (1808-1888)

Half-plate daguerreotype, c. 1850

NPG.93.154

Exhibition script #AO111

Case Open: 15.4 x 24.8 x 1.3cm (6 1/16 x 9 3/4 x 1/2")



P. T. Barnum 1810-1891

Born Bethel, Connecticut

Showman Phineas T. Barnum opened the curtain on modern mass entertainment. He dazzled in the era before technology facilitated the broadcasting of performance—just before the advent of the recording, radio, and motion picture industries; before the rise of the advertising industry; before the mass distribution of photography in the new rotogravure sections of the Sunday newspapers. Yet Barnum still succeeded with such orchestrated events as the introduction of the diminutive General Tom Thumb in the 1840s, the American tour of songbird Jenny Lind in 1850-51, and the creation, in 1881, with James Bailey, of the Barnum & Bailey Circus.

Thomas Ball (1819-1911)

Bronze, 1973 cast after 1883 original

NPG.70.24.1

Exhibition script #BR001

With Socle: 77.5 x 63.5 x 38.1cm (30 1/2 x 25 x 15")

Socle footprint: 24.1 x 24.1cm (9 1/2 x 9 1/2")



Phineas T. Barnum 1810-1891
Born Bethel, Connecticut

The greatest impresario of the nineteenth century, P. T. Barnum was a shrewd judge of popular taste and an intuitive master of the art of publicity who tickled the public's imagination and gleefully exploited its credulity for more than fifty years. Barnum first gained national attention in 1842 with the opening of his American Museum on Broadway in New York City. Offering a veritable smorgasbord of entertainments for a single low admission fee, Barnum's museum rapidly became one of New York's most celebrated showplaces. By the time he created "the greatest show on earth" in 1872, he enjoyed an international reputation as a showman who could be counted on to amaze and delight audiences with performers and attractions of every description—all served up with a generous dose of the "humbug" that was Barnum's specialty.

Mathew Brady Studio (active 1844-94)
Modern albumen silver print from c. 1862 wet-collodion negative
NPG.81.M253.D1
Script #AO263
Image: 8.7 x 5.7cm (3 7/16 x 2 1/4")
Sheet: 12.4 x 9.7cm (4 7/8 x 3 13/16")
Mat: 35.6 x 27.9cm (14 x 11")



Homestead Grays

Formed in the steel town of Homestead, Pennsylvania, in 1912 by former player Cumberland Posey, the Homestead Grays would become one of baseball's greatest clubs and gate attractions, operating for thirty-eight seasons.

At this time, major league baseball banned African American players; only in other leagues could they compete professionally. By 1935 the Grays were playing in the Negro National League. In 1937 hitting catcher Josh Gibson returned to the Grays from the Pittsburgh Crawfords and teamed with slugger Buck Leonard to lead them to an unprecedented nine Negro League championships.

The major league's ban on black players ended in 1947, when Jackie Robinson opened the season as starting first baseman for the Brooklyn Dodgers. The Negro National League collapsed soon thereafter. The Grays struggled as an independent club for two years, but disbanded at the close of the 1950 season.

Charles "Teenie" Harris (1908-1998)
Gelatin silver print, 1942 (printed 1993)
NPG.93.391
Exhibition script #341-05
Image: 38.7 x 48.8cm (15 1/4 x 19 3/16")
Sheet: 40.4 x 50.3cm (15 7/8 x 19 13/16")
Mat: 55.9 x 71.1cm (22 x 28")

Image restricted
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(202) 357-0125
for assistance

Charlie Chaplin 1889-1977
Born London, England

Spotted while on tour in New York by moviemaker Mack Sennett, English vaudevillian Charlie Chaplin was signed to appear in Sennett's popular Keystone comedies in 1913. He quickly adapted the droopy trousers, derby hat, and cane-brandishing persona that made his "Little Tramp" a worldwide favorite in such classics as *The Tramp*, *The Kid*, *The Gold Rush*, *City Lights*, *Modern Times*, and *The Great Dictator*. In 1919 Chaplin joined Hollywood colleagues Mary Pickford, Douglas Fairbanks, and D. W. Griffith in founding United Artists, a movie production studio owned and operated by the artists themselves rather than the moguls.

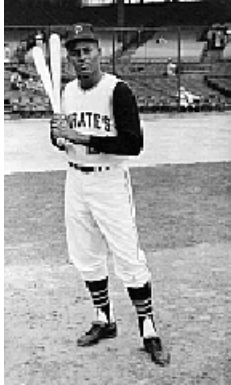
Jo Davidson (1883-1952)
Bronze, 1925
NPG.72.30
Exhibition script #BR005
With Base: 48.3 x 17.8 x 22.2cm (19 x 7 x 8 3/4")
Without Base: 31.8 x 18.7 x 22.5cm (12 1/2 x 7 3/8 x 8 7/8")
Base: 16.1 x 15.9 x 15.2cm (6 5/16 x 6 1/4 x 6")



Charlie Chaplin 1889-1977
Born London, England

One of the most versatile and talented figures of the early movie industry, Charlie Chaplin was a successful actor, writer, director, and producer. His screen image—the harassed but gallant Little Tramp who rarely lost his grip on his dignity, his derby, or his cane—had universal appeal. But Chaplin's tragicomic persona disguised an astute businessman and a perfectionist filmmaker, who is still respected for such classics as *Modern Times* (1936) and *The Great Dictator* (1940). By World War I, Chaplin had already gained international fame for the antics of his Tramp, as indicated in this poster by Danish artist Sven Brasch. The movie industry, growing out of vaudeville and theatrical traditions that had always used poster advertising, adopted this medium as its primary form of promotion. Images such as this one transcended language barriers and kept audiences returning for the next Chaplin film.

Sven Brasch (1886-1970)
Color linocut poster, 1918
NPG.93.119
Exhibition script #321-39
Image: 79.3 x 57.6cm (31 1/4 x 22 11/16")
Sheet: 87 x 63.2cm (34 1/4 x 24 7/8")
Mount: 89.7 x 65.6cm (35 5/16 x 25 13/16")
Frame: 94.6 x 70.2 x 3.2cm (37 1/4 x 27 5/8 x 1 1/4")



Roberto Clemente 1934-1972
Born Carolina, Puerto Rico

Roberto Clemente was born in Puerto Rico, but became a legend in Pittsburgh, where he played his entire eighteen-year major league baseball career. One of baseball's premier hitters, Clemente was also a twelve-time winner of the Gold Glove for his excellence in the outfield. As a Latino, Clemente endured the same hardships and stereotypes as African American ballplayers of the time. He used every opportunity to fight discrimination on and off the field and was determined to better the lives of marginalized people: "Any time you have the opportunity to make a difference in this world and you don't do it, you are wasting your time on this earth." Clemente was killed in an airplane crash on December 31, 1972, attempting to deliver relief supplies to earthquake victims in Managua, Nicaragua.

Charles "Teenie" Harris (1908-1998)
Gelatin silver print, 1960 (printed 1993)
NPG.93.392
Exhibition script #341-14
Image: 49 x 30cm (19 5/16 x 11 13/16")
Sheet: 50.3 x 40.4cm (19 13/16 x 15 7/8")
Mat: 71.1 x 55.9cm (28 x 22")



William "Buffalo Bill" Cody 1846-1917
Born Scott County, Iowa

William Cody did arguably more than any single American to popularize the myth of the American West. Before achieving international fame as a showman, he worked a variety of short-term jobs, including Pony Express rider, army scout, and hunting guide. Nicknamed "Buffalo Bill" because of his prowess hunting buffalo, Cody entered the world of entertainment after a dime novelist in New York wrote a story about his exploits in the West. A subsequent offer to appear on stage led first to a theatrical career and ultimately to the creation in 1882 of his touring Buffalo Bill Wild West Show. For the next thirty years he was the centerpiece of this wildly popular display that combined rodeo and historical reenactment. Colorful posters such as this did much to advertise his show and to enhance his larger-than-life reputation.

Courier Lithography Company (active c. 1882-1905)
Color lithographic poster, 1900
NPG.87.55
Exhibition script #AO301
Image: 67.3 x 103.1cm (26 1/2 x 40 9/16")
Sheet/Mount: 76.2 x 110.8cm (30 x 43 5/8")
Mat: 116.8 x 82.6 x 2.5cm (46 x 32 1/2 x 1")



Ely Culbertson 1891-1955
Born Poiani de Verbilao, Romania
Josephine Dillon Culbertson 1898-1956
Born Bayside, New York

During the 1920s and 1930s, the glamorous husband-and-wife team of Ely and Josephine Culbertson succeeded in transforming bridge from a parlor game into an international phenomenon. Already accomplished players when they married in 1923, the duo enjoyed spectacular success on the tournament circuit with their unconventional bidding methods and playing strategies pioneered by Ely. When contract bridge was introduced in 1926, Ely seized the opportunity to establish himself as the new game's foremost expert and practitioner. After launching *The Bridge World* magazine in 1929 and publishing his bestselling *Contract Bridge Blue Book* the following year, Culbertson partnered with his wife to score victories in a series of high-profile matches at home and abroad. The unprecedented media coverage of these contests made the Culbertsons international celebrities and ignited a contract bridge craze that remained unabated for more than a decade.

Nikol Schattenstein (1877-1954)
Oil on canvas, c. 1930
NPG.90.42
Exhibition script #CH002
127cm x 102.3cm (50" x 40 1/4"), Accurate
Frame: 146.1 x 120.7 x 9.2cm (57 1/2 x 47 1/2 x 3 5/8")



Sammy Davis Jr. 1925-1990

With superbly controlled exaggeration, Al Hirschfeld depicts the versatile singer, dancer, and actor Sammy Davis Jr. as a struggling boxer in *Golden Boy*, a 1964 musical adaptation of the 1930s play by Clifford Odets. Set against a sharp-edged, geometric cityscape, the figures of Davis and co-star Paula Wayne come to life with a supple grace and elegance. Davis's performance in *Golden Boy*, which featured one of the first fully integrated casts on Broadway, earned him a Tony Award nomination. The adaptation changed the main character from a Jewish to an African American fighter. "The swift, keen-edged lines about the Negro condition," Howard Taubman wrote of the musical in his review for the *New York Times*, "have bite and integrity." The same characteristics could be applied to Hirschfeld's incisive portrayal.

Al Hirschfeld (1903-2003)
Ink and graphite on illustration board, 1964
Original illustration for the *New York Times*, October 18, 1964
National Portrait Gallery, Smithsonian Institution

NPG.2003.73
Exhibition script #EC40-1
Sheet: 54.2 x 35.1cm (21 5/16 x 13 13/16")
Mat: 71.1 x 55.9cm (28 x 22")



Gertrude Ederle 1906-2003
Born New York City

At the 1924 Olympics, Gertrude Ederle won one gold and two bronze medals in swimming. But her greatest athletic accomplishment began at 7:08 a.m. on August 6, 1926. Covered in an array of protective oils, she plunged into the frigid waters of the English Channel, near Calais, and began swimming toward England's Dover coast, twenty-one miles away. As she progressed, the weather became so bad that her trainers urged her to come out of the water, but she refused to stop. Finally, fourteen hours and thirty-one minutes after starting out, she became the sixth person and first woman to swim the channel, with a crossing time that bested all her predecessors by well over an hour. Ederle proved wrong all those who doubted that a woman could manage the feat, and helped establish the place of women in competitive sports.

Underwood & Underwood (active 1882-c. 1950)
Gelatin silver print, 1925
NPG.80.230
Exhibition script #321-40
Image: 18.6 x 23.4cm (7 5/16 x 9 3/16")
Sheet: 20.3 x 25.6cm (8 x 10 1/16")
Mat: 35.6 x 45.7cm (14 x 18")



W. C. Fields 1879-1946

When Thomas Hart Benton drew W. C. Fields's portrait in 1937, the great comic was internationally renowned for his distinctive style and acerbic, irreverent tone. Fields had been gravely ill, however; he felt he had seen "the fellow in the bright nightgown" and was living on borrowed time. Benton's moving profile depicts a vulnerable, aging man, the human figure behind the famous antihero. On commission from Life magazine to produce a two-page spread about Hollywood, Benton made forty drawings of celebrities and their haunts, as well as anonymous workers in the film industry. Life rejected his final composite picture, publishing instead more glamorous photographic images of stars, mansions, and chorus girls. The artist was left with a cynical view of Hollywood, an opinion shared by Fields, who once commented, "It's hard to tell where Hollywood ends and the DT's begin."

Thomas Hart Benton (1889-1975)
Graphite on paper, 1937
National Portrait Gallery, Smithsonian Institution

NPG.98.34
Exhibition script #EC29
Image: 10 x 8.1 cm. (3 15/16 x 3 31/6")
Sheet: 35.6 x 27.6 cm. (14 x 10 7/8")



D. W. Griffith 1875-1948
Born Oldham County, Kentucky

D. W. Griffith, the son of a Kentucky slave owner, became one of the silent-screen era's most influential directors. He is best remembered for his epic *Birth of a Nation*, which depicted the South after the Civil War as terrorized by carpetbaggers and freed slaves, with the Ku Klux Klan as the savior of southern honor. The film's racist themes mirrored the appalling reality of race relations in 1915. But its technical virtuosity and epic quality, combined with an intensely personal narrative of individuals caught up in historic events, made it a remarkable cinematic achievement. While not an innovator, Griffith enhanced many of the era's new film techniques. By integrating those techniques within powerful spectacle and narrative, he brought the cinema to new heights, elevating it to an art form and making him "the father of the motion picture."

Unidentified photographer
Gelatin silver print, c. 1923
NPG.80.97
Exhibition script #321-37
Image: 11.8 x 17cm (4 5/8 x 6 11/16")
Sheet: 12.7 x 17.8cm (5 x 7")
Mat: 45.7 x 35.6cm (18 x 14")



Dashiell Hammett 1894-1961
Born St. Mary's County, Maryland

Inspired to try his hand at writing mysteries after his years with the Pinkerton Detective Agency, Dashiell Hammett met a warm reception when he published his first two detective novels in 1929. But it was the appearance of *The Maltese Falcon* a year later that secured him his reputation as one of America's most original mystery writers. The hard-bitten realism and crisp dialogue of that work led critics to compare its author's style to that of Ernest Hemingway. Hammett's later books, *The Thin Man* and *The Glass Key*, drew similar accolades. In defining the main difference between Hammett's works and the far more common drawing-room detective stories of the period, one admirer observed that Hammett had taken murder "out of the Venetian vase and dropped it into the alley," where, after all, it more generally occurred in real life.

Edward Biberman (1904-1986)
Oil on canvas, 1937
NPG.85.1
Exhibition script #322-17
Stretcher: 102.2 x 76.5 x 2.5cm (40 1/4 x 30 1/8 x 1")
Frame: 118.1 x 92.4 x 5.7cm (46 1/2 x 36 3/8 x 2 1/4")



Oliver Hardy 1892-1957

The skilled draftsmen of Walt Disney's studio in the 1930s studied art history and the physics of movement. Joe Grant, a "story man" at the studio, invented characters for the cartoons and drew carefully posed images for animation teams to imitate. His exquisitely rendered image of Oliver Hardy atop a look-alike pony was one of four model drawings for "Mickey's Polo Team," a Disney cartoon inspired by Hollywood's passion for the sport. Part of a popular comedy team with Stan Laurel, Hardy had graceful, genteel mannerisms, despite his bulk. Here, his artfully extended little fingers are mimicked by the dainty movement of his pony's feet. Grant developed both rotund creatures with clearly visible circular forms. Rounded shapes not only suited the subject, they were faster to draw and created a smoother flow of movement when animated.

Joseph Grant (1908-2005)

Graphite on paper, c. 1935

National Portrait Gallery, Smithsonian Institution

NPG.96.99

Exhibition script #EC27

Image: 16.9 x 16.2 cm (6 5/8 x 6 3/8")

Sheet: 24.1 x 30.5 cm (9 1/2 x 12")



Clark Gable 1901-1960

Born Cadiz, Ohio

Jean Harlow 1911-1937

Born Kansas City, Missouri

By 1937, when Clark Gable and Jean Harlow posed for this promotional picture for their film *Saratoga*, both were at their box office peaks. Harlow established herself as Hollywood's leading sex goddess with her performance in *Hell's Angels* in 1931, but she really came into her own in 1933 with *Bombshell*, in which her brilliant parody of her own siren's reputation revealed a substantial gift for comedy. One of MGM's top stars, Gable had already won a best-actor Oscar for *It Happened One Night*, and he would soon be tapped for his most celebrated role, the rakish Rhett Butler in the 1939 screen epic *Gone with the Wind*. Gable and Harlow shared top billing in a number of pictures. Unfortunately, *Saratoga* would be their last co-starring venture. Two months before the picture's release, Harlow died from uremic poisoning.

Clarence Sinclair Bull (1895-1979)

Gelatin silver print, 1937

NPG.81.13

Exhibition script #322-12

Sheet: 35.6 x 27.9cm (14 x 11")

Mat: 71.1 x 55.9cm (28 x 22")



This portrait adopted by Margaret W. and William J.D. Bond.

Audrey Hepburn 1929-1993
Born Brussels, Belgium

Audrey Hepburn's first major motion picture, *Roman Holiday* (1953), won the actress an Academy Award and launched a career that would make her one of the most celebrated movie stars of her generation. Successful films, such as *Sabrina* (1954), *Breakfast at Tiffany's* (1961), and *My Fair Lady* (1964), along with a lifelong friendship and collaboration with designer Hubert de Givenchy, helped to maintain Hepburn's image of elegance and poise. The newly married actress posed for celebrity photographer Philippe Halsman in her rented villa outside Rome during the shooting of *War and Peace*. A variant of this image appeared on the cover of *Life* magazine in 1955. Halsman captures Hepburn's delicate beauty and impish charm, which won the hearts of audiences everywhere. Late in her life, Hepburn became a goodwill ambassador for UNICEF, committing herself to raising awareness of impoverished children around the globe.

Philippe Halsman (1906-1979)
Gelatin silver print, 1955
NPG.95.96
Exhibition script # 342-18
Image/Sheet: 34.9 x 27cm (13 3/4 x 10 5/8")
Mat: 71.1 x 55.9cm (28 x 22")

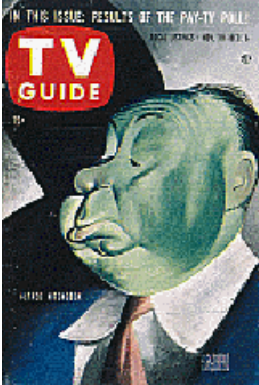


This portrait adopted by Sandra Sully.

Katharine Hepburn 1907-2003
Born Hartford, Connecticut

Screen legend Katharine Hepburn was branded "box-office poison" in 1938, but--by sheer will and a shrewd business sense--refashioned herself into a cultural icon. She won the first of her record four Best Actress Oscars in 1933 for *Morning Glory* and made several popular films in the mid-1930s, including *Little Women*, but her subsequent choices like *Christopher Strong* and *Sylvia Scarlett* baffled her audience. Even such screwball comedies as *Bringing Up Baby* (1938) failed to renew her box-office popularity, and it wasn't until *The Philadelphia Story* (1940) that she was back on top. Hepburn partnered in nine films with Spencer Tracy, winning an Oscar for *Guess Who's Coming to Dinner*. She also won Oscars for *The Lion in Winter* and *On Golden Pond*. She received a Kennedy Center Honors award in 1990. This portrait by her friend Everett Raymond Kinstler was said to be her favorite.

Everett Raymond Kinstler (born 1926)
Oil on canvas, 1982
Gift of Everett Raymond Kinstler
NPG.2003.41
Exhibition script #BR036
Stretcher: 117.5 x 111.4 x 3.8cm (46 1/4 x 43 7/8 x 1 1/2")
Frame: 121 x 115.6 x 7.6cm (47 5/8 x 45 1/2 x 3")



TV Guide cover with image of Alfred Hitchcock

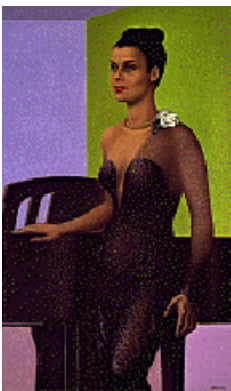
Suspense movie director Alfred Hitchcock (1899-1980) ventured into the new arena of television in 1955 with Alfred Hitchcock Presents. Beginning with the trademark, "Good Evening," Hitchcock would emerge from a silhouette cutout and introduce the episode. His mocking of sponsors and offbeat humor endeared him to audiences. This 1957 TV Guide cover featuring a caricature by Al Hirschfeld (1903-2003) captures Hitchcock, down to the silhouette cutout. In the accompanying article, Hitchcock noted that he had been given "more latitude in TV than I ever had in motion pictures." Nevertheless, he continued to produce feature films during the show, including *Vertigo* (1958) and *Psycho* (1960).

S/NPG.96.125

Exhibition script #342-04

Image: 18.7 x 13cm (7 3/8 x 5 1/8")

Mat: 45.7 x 35.6cm (18 x 14")



Lena Horne born 1917
Born Brooklyn, New York

Singer and actress Lena Horne helped break the color barrier in mainstream popular culture in the mid-twentieth century, beginning her stage career in the chorus at Harlem's Cotton Club in 1933, where Duke Ellington and Cab Calloway mentored her. In 1942 Hollywood beckoned, but her roles were often musical cameos that southern theaters could cut; Horne once said that *Stormy Weather* and *Cabin in the Sky* were the only films "in which I played a character who was involved in the plot." She became Hollywood's highest-paid African American actor, and her renditions of "Stormy Weather" and "Just One of Those Things" were considered classics. During this time, Horne also became a vocal spokesperson for civil rights. She also continued to enjoy a successful nightclub and recording career, and triumphed in the 1980s with her one-woman show, *Lena Horne: The Lady and Her Music*.

Edward Biberman (1904-1986)

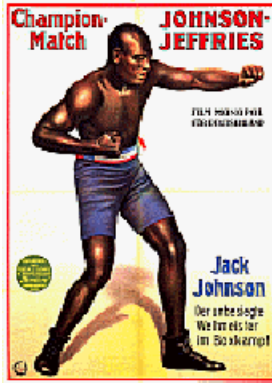
Oil on canvas, 1947

NPG.85.2

Exhibition script #BR014

Stretcher: 129.5 x 78.7 x 2.5cm (51 x 31 x 1")

Frame: 146.1 x 95.3 x 5.1cm (57 1/2 x 37 1/2 x 2")



Jack Johnson 1878-1946
Born Galveston, Texas

This German poster portrays Jack Johnson, the first black world heavyweight boxing champion, as a dignified athlete of magnificent physique. Advertising a film of his 1910 fight with Jim Jeffries, the image avoids the controversies the bout caused in the United States. Social reformers, who viewed the sport as barbaric, were successful in moving the event from San Francisco to Reno. The match, pitting "the Negroes' Deliverer" against the "Hope of the White Race," also engendered bitter racial overtones. Upsetting notions of white racial superiority, Johnson's decisive victory caused race riots around the country, and the film was banned in many American cities. Without reference to such tensions, the poster, produced by a Hamburg company known for its circus advertising, heralds the emergence of sporting events as a major entertainment industry in twentieth-century global culture.

Adolph Friedländer Lithography Company (active 1872-1938)
Color lithographic poster, c. 1910
NPG.89.27
Exhibition script #321-13
Image: 85.7 x 57.8cm (33 3/4 x 22 3/4")
Sheet: 99.7 x 71.3cm (39 1/4 x 28 1/16")
Mount: 94.6 x 68.3cm (37 1/4 x 26 7/8")
Mat: 100 x 73.7cm (39 3/8 x 29")



Canada Lee 1907-1952
Born New York City

A groundbreaking actor who was unafraid to challenge racial stereotypes, Canada Lee worked on and off stage to dismantle barriers erected by bigotry. Following his critically acclaimed portrayal of Bigger Thomas in the 1941 Broadway adaptation of Richard Wright's *Native Son*, Lee sought out roles that represented African Americans as multidimensional human beings rather than racial caricatures. In 1944 he embraced radio as a means of promoting racial tolerance when he became the narrator for *New World A-Coming*—the first radio program in the nation to address what was then termed "the Negro question." Politically active throughout the 1940s, Lee was falsely branded a Communist at the height of his career. Blacklisted and barred from working in the American entertainment industry, he gave his final performance in the 1951 British film *Cry, the Beloved Country*, the first motion picture to deal with apartheid.

Arthur Leipzig (born 1918)
Gelatin silver print, 1944
NPG.2000.22
Exhibition script #341-07
Image: 19 x 23.9cm (7 1/2 x 9 7/16")
Sheet: 20.5 x 25.2cm (8 1/16 x 9 15/16")
Mat: 35.6 x 45.7cm (14 x 18")

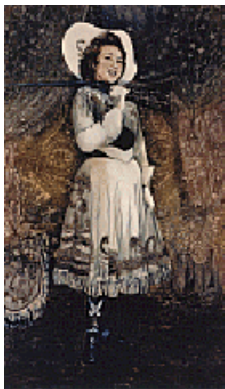


David Letterman born 1947
Born Indianapolis, Indiana

Television host David Letterman has been a staple of late-night comedy for more than two decades. From a middle-class Indianapolis family, Letterman grew up playing baseball, working a paper route, and dreaming of broadcasting. Moving to Los Angeles, he performed stand-up comedy and wrote Exhibition scripts for such sitcoms as *Good Times*. In 1978 the gap-toothed comedian appeared on *The Tonight Show*, after which he regularly filled in as guest host for Johnny Carson. Letterman's quirky sense of humor and wacky stunts earned him his own late-night show at NBC and later at CBS. With its offbeat humor and nightly "Top Ten" lists, *The Late Show with David Letterman* reinvented late-night entertainment, giving it a hip, sarcastic edge.

This 1994 caricature by John Kascht was the first color drawing to appear in the Arts and Leisure section of the *New York Times*.

John Kascht (born 1961)
Watercolor, colored ink, and graphite on paper, 1994
S/NPG.2005.5
Script #CT15
Sheet: 57.4 x 37.1cm (22 5/8 x 14 5/8")
Mat: 71.1 x 55.9cm (28 x 22")



Ethel Merman 1909-1984
Born Queens, New York

In 1930 the Gershwin musical *Girl Crazy* opened on Broadway, and toward the end of the first act, an unknown singer named Ethel Merman mesmerized the audience with her rendition of "I Got Rhythm," in the course of which she held a high-C for sixteen bars. As Merman later put it, by the time the applause died, "a star had been born. Me." Over the next five decades, her booming voice and brassy style were the main attraction of some of the most successful Broadway musicals ever, including *Anything Goes*, *Gypsy*, and *Annie Get Your Gun*-whose score included her trademark song, "There's No Business Like Show Business." Of her singing technique, Merman once said, "I just stand up and holler and hope that my voice holds out."

This image shows Merman dressed for the title role in *Annie Get Your Gun*.

Rosemarie Sloat (born 1925)
Oil and acrylic on canvas, 1971
Gift of Ethel Merman
NPG.71.50
Exhibition script #BR033
Stretcher: 227.3 x 126.4 x 3.2cm (89 1/2 x 49 3/4 x 1 1/4")
Frame: 233.7 x 146.1 x 10.2cm (92 x 57 1/2 x 4")



Helen Wills Moody 1905-1998
Born Centerville, California

Playing with a steely determination that earned her the nickname "Little Miss Poker Face," tennis great Helen Wills Moody became the first American woman to achieve international fame as an athlete. Only seventeen when she won her first American singles championship in 1923, Moody dominated women's tennis for more than a decade and elevated the sport to a new competitive level with her hard-hitting style of play. Between 1927 and 1933 she won 180 consecutive matches without dropping so much as a single set, and by the time she retired in 1938, Moody had collected thirty-one Grand Slam tennis titles.

Edward McCartan (1879-1947)
Terra-cotta, 1936
NPG.99.3
Exhibition script #CH003
With Base: 42.5 x 16.5 x 21cm (16 3/4 x 6 1/2 x 8 1/4")
Base: 14.9 x 15.2cm (5 7/8 x 6")



Byron Nelson born 1912
Born Waxahachie, Texas

In 1945 golfer Byron Nelson accomplished a feat that remains unequaled to this day. During that single season of professional play, he captured an astonishing eighteen tournament titles—a tally all the more remarkable because it included eleven consecutive victories. But Nelson's impact on his sport was not limited to rewriting the record books. Besides winning nearly every major title between 1937 and 1946, he is widely credited with developing the modern golf swing at a time when clubs with steel shafts were replacing the more flexible hickory-shafted models of an earlier era. By harnessing the strength of his lower body to power both his take-away and his downswing, Byron unleashed prodigious drives that were breathtaking in their accuracy. After setting an enviable standard for others to follow, the golfer dubbed "Lord Byron" retired from professional play at the age of thirty-two.

Everett Raymond Kinstler (born 1926)
Oil on canvas, 1974
Gift of Everett Raymond Kinstler
Frame conserved with funds from the Smithsonian Women's Committee
NPG.93.383
Exhibition script #CH019
Stretcher: 66.7 x 56.5 x 2.5cm (26 1/4 x 22 1/4 x 1")
Frame: 80.6 x 70.5 x 4.4cm (31 3/4 x 27 3/4 x 1 3/4")



This portrait adopted in honor of Raymond F. Daigle.

Arnold Palmer born 1929
Born Latrobe, Pennsylvania

With his thrilling brand of "go for broke" play and his charismatic appeal, Arnold Palmer propelled professional golf to unprecedented heights of popularity in the 1960s. After capturing his first Masters trophy in 1958, Palmer went on to win three more Masters titles, a U.S. Open, and two British Opens over the next six years. Such a string of victories was impressive by any measure, but it was Palmer's amazing ability to surge from behind to overtake the leader in the final round of play that helped make him an overwhelming favorite with the public. At a time when televised coverage of the pro tour was in its infancy, Palmer succeeded in making golf an exciting spectator sport for home audiences as well as for the legions of fans known as "Arnie's Army" who turned out to follow their hero from tee to green.

Paul C. Burns (1910-1990)
Oil on canvas, 1979
Gift of the family of Paul C. Burns
NPG.90.83
Exhibition script #CH022
Stretcher: 101.6 x 81.3 x 2.5cm (40 x 32 x 1")
Frame: 121 x 100.3 x 7cm (47 5/8 x 39 1/2 x 2 3/4")



Michael Phelps born 1985
Born Baltimore, Maryland

At the 2004 Olympics, nineteen-year-old swimming phenomenon Michael Phelps dominated the competition, breaking six Olympic records and one world record on his way to becoming the only American to win eight medals in a single Olympics. Phelps's performance in Athens and his subsequent victories have led some to call him the greatest all-around competitor in the sport's history. However, his newfound life as a celebrity has not been free from controversy. In December 2004, Phelps pleaded guilty to driving while impaired, adding, "I have learned from this mistake and will continue learning from [it] for the rest of my life." Back in the pool, Phelps returned to his winning ways, noting, "I'd like to break a record every single time I go out in the water." With six medals at the 2005 World Championships, Phelps appears poised to continue his assault on the record books.

Ryan McGinley (born 1977)
Chromogenic print, 2004
S/NPG.2005.12
Exhibition script #CT23
Image: 68.9 x 101.5cm (27 1/8 x 39 15/16")
Sheet: 76.2 x 101.5cm (30 x 39 15/16")
Mat: 96.5 x 121.9cm (38 x 48")



Exhibition script#341-30

Christopher Reeve 1952-2004
Born New York City

Perhaps best known for his role as Superman, actor Christopher Reeve went on to become a powerful voice for people living with disabilities after a 1995 equestrian accident left him paralyzed from the neck down. Reeve lived his life according to his own definition of a hero-"an ordinary individual who finds strength to persevere and endure in spite of overwhelming obstacles." His advocacy efforts led to the passage of the 1999 Work Incentives Improvement Act, allowing people with disabilities to return to work and still receive disability benefits. He also served as chairman of the board of the Christopher Reeve Paralysis Foundation, which supports research to develop effective treatments and cures for paralysis caused by spinal cord injury and other central nervous system disorders.

This full-length portrait by Sacha Newley was completed shortly before the actor-turned-activist's death.

Sacha Newley (born 1965)
Oil on linen, 2004
Gift of Mr. and Mrs. Sacha Newley
NPG.2005.52.3

Author: C. Wyrick
Stretcher: 172.7 x 111.8 x 3.8cm (68 x 44 x 1 1/2")



This portrait adopted in honor of
Virginia O. Boochever.

Paul Robeson 1898-1976
Born Princeton, New Jersey

When Jacob Epstein completed this sculpture in 1928, Paul Robeson was enjoying huge success in London, both in the English production of *Show Boat* and in a series of triumphant concerts. Lionized by English society, he was experiencing an acceptance hardly imaginable by blacks in America: "Everyone wanted to know Paul and to be seen with him," said a fellow cast member, "especially some of our so-called society ladies." His wife wrote to a friend that they both were feeling "as though at last we are at the end of a long journey. Paul . . . is tickled to death and greatly relieved."

Jacob Epstein (1880-1959)
Bronze, 1928
NPG.75.18
Exhibition script #BR007
With Base: 46.4 x 22.9 x 30.5cm (18 1/4 x 9 x 12")
Without Base: 34.3 x 22.9 x 30.5cm (13 1/2 x 9 x 12")
Base: 22.9 x 19.7cm (9 x 7 3/4")

Image restricted
Contact NPG
Development Office
(202) 357-0125
for assistance

Jackie Robinson 1919-1972
Born Cairo, Georgia

As the first African American to play major league baseball, Jackie Robinson was a pioneer in major league professional sports. This 1947 photograph by Harry Warnecke pictures Robinson at Ebbets Field during his first season with the Brooklyn Dodgers. That year was both glorious and unnerving. While winning Rookie of the Year honors and helping the Dodgers to win the National League pennant, Robinson faced intense scrutiny. As he later recalled, "I had to fight hard against loneliness, abuse, and the knowledge that any mistake I made would be magnified because I was the only black man out there." A lifetime .311 hitter, Robinson led the Dodgers to six pennants and one World Series title during his ten-year career. After baseball, Robinson continued to champion the cause of civil rights, serving as the chairman of the NAACP Fight for Freedom Fund.

This portrait adopted by Jon and Lillian Lovelace.

Harry Warnecke (1900-1984)
Color carbro print, 1947
NPG.97.219
Exhibition script #341-10
Sheet: 32.4 x 25.7cm (12 3/4 x 10 1/8")
Mat: 55.9 x 40.6cm (22 x 16")

Image restricted
Contact NPG
Development Office
(202) 357-0125
for assistance

Will Rogers 1879-1935
Born Oologah, Indian Territory (now Oklahoma)

Will Rogers, who was part Cherokee, once told a Boston audience, "My ancestors didn't come over on the Mayflower-they met the boat." He spent his youth in traveling circuses as a rope artist and roughrider, later adding jokes to his lariat tricks. Eventually he wound up on the vaudeville circuit, and by 1912 on Broadway, where he became a star of the Ziegfeld Follies. He also embarked on a motion picture and then a radio career that would establish him as America's homespun philosopher. When he died in an airplane crash in 1935, Rogers was arguably the nation's best-loved personality.

Jo Davidson (1883-1952)
Bronze, cast after 1938 original
NPG.67.52
Exhibition script #BR011
With Base (Base part of object): 47.6 x 59.7 x 39.1cm (18 3/4 x 23 1/2 x 15 3/8")

Image restricted
Contact NPG
Development Office
(202) 357-0125
for assistance

Babe Ruth 1895-1948
Born Baltimore, Maryland

Signed by the Boston Red Sox in 1914, the muscular, six-foot two-inch, 150-pound Babe Ruth was a gifted pitcher who helped the Sox win championships, but in 1919 he shifted to the outfield to utilize his even more impressive skills as a fielder and batter. The next year, the Yankees paid the Sox \$125,000 for Ruth, an enormous sum for the time. In his first year as a Yankee, Ruth hit an astonishing fifty-four home runs, more than any team in the American League. In 1923-the first season played in Yankee Stadium ("The House That Ruth Built")-he had what he regarded as his best year and led the Yankees to their first of many World Series victories with three homers and a .368 batting average. Ruth's home-run records have been eclipsed, but many view him as the greatest ever to play the game.

This portrait adopted by Daniel and
Rebecca Okrent.

Nickolas Muray (1892-1965)
Gelatin silver print, 1927 (printed 1978)
NPG.78.150
Exhibition script #321-41
Image: 24.5 x 19.5cm (9 5/8 x 7 11/16")
Sheet: 25.2 x 20.3cm (9 15/16 x 8")
Mat: 55.9 x 40.6cm (22 x 16")



Nolan Ryan born 1947
Born Alvin, Texas

With a fastball that topped 100 miles per hour and an equally devastating curve, hurler Nolan Ryan bedeviled batters in both leagues over the course of twenty-seven years in the majors. Drafted by the Mets in 1965, Ryan helped the New York ball club to its first World Series championship in 1969, but was later traded to the California Angels after struggling with his control. The move agreed with Ryan. His earned run average dropped, his strikeout numbers soared, and he astonished the baseball world by pitching four no-hitters in three years (1973-75). Ryan went on to play nine seasons with the Houston Astros before rounding out his career with the Texas Rangers. By the time he retired in 1993, Ryan not only had a total of seven no-hitters to his credit but owned the all-time strikeout record with 5,714.

Ruth Munson (born 1941)
Oil on canvas, 1994-97
Gift of Ruth Munson
NPG.97.35
Exhibition script #029
Stretcher: 91.4 x 71.1 x 1.9cm (36 x 28 x 3/4")
Frame: 95.3 x 74.9 x 5.1cm (37 1/2 x 29 1/2 x 2")



This portrait adopted by proof restaurant.

Casey Stengel 1890-1975
Born Kansas City, Missouri

Casey Stengel built his reputation as one of baseball's greatest managers by guiding the New York Yankees to ten American League pennants and seven World Series championships in just twelve seasons (1949-60). But it was during his stint as the charismatic shepherd of the fledgling New York Mets (1962-65) that Stengel earned a place in the hearts of baseball lovers everywhere. Unable to budge his hapless team from the National League's cellar, Stengel nonetheless helped the Mets amass legions of loyal fans, thanks to his memorable quips, his tireless zest for the game, and his confident prediction that "the Mets are gonna be amazing."

Rhoda Sherbell (born 1933)
Polychromed bronze, 1981 cast, after 1965 original
NPG.81.67
Exhibition script #CH014
With Base: 111.8 x 52.7 x 50.8cm (44 x 20 3/4 x 20")
Base: 52.7 x 50.8cm (20 3/4 x 20")



Ed Sullivan and the Beatles
Ed Sullivan 1902-1974
Born New York City

On February 9, 1964, seventy-nine million Americans gathered around their television sets to watch four young men from Liverpool, England, make history. Ed Sullivan, the "king of Sunday night television," booked the Beatles for three appearances after seeing the response of fans during a stay in London, despite criticism from colleagues that the band was practically unknown in the United States. Following the appearance, the phenomenon of Beatlemania swept the country, causing girls to faint and boys to grow longer hair. John, Paul, George, and Ringo secured their place in American hearts and spurred an invasion of British rock and roll that altered the face of popular music in the United States. This publicity photograph was taken during a rehearsal for the broadcast.

Unidentified photographer
Gelatin silver print, 1964
NPG.2003.12
Exhibition script # 342-23
Image: 16.9 x 22.2cm (6 5/8 x 8 3/4")
Sheet: 18 x 23.1cm (7 1/16 x 9 1/8")
Mat: 35.6 x 45.7cm (14 x 18")



Gloria Swanson 1899-1983
Born Chicago, Illinois

In the silent-screen era of the 1920s, Gloria Swanson developed a smoldering glamour that made her one of Hollywood's greatest stars. But in 1919, when this photograph was taken, Swanson was just emerging as director Cecil B. de Mille's newest leading lady. At the same time, photographer Karl Struss, identified with the fine-art photography movement fostered by Alfred Stieglitz, had just arrived in Hollywood to become a cameraman. He shot this warm-toned image of Swanson, peering seductively through leopard skins, to promote her latest film, *Male and Female*. Swanson specialized in comedies involving high society sexual intrigue. Her celebrity was enhanced by a keen instinct for publicity, multiple love affairs and marriages, and a lavish offscreen life, reinforcing her promise to "be every moment the star." Swanson's career faded in the 1930s until her triumphant return in Billy Wilder's *Sunset Boulevard* (1950).

Karl Struss (1886-1981)
Platinum print, 1919
NPG.2003.9
Exhibition script #321-38
Image/Sheet: 23.6 x 18cm (9 5/16 x 7 1/16")
Mount: 43.6 x 33.1cm (17 3/16 x 13 1/16")
Mat: 55.9 x 40.6cm (22 x 16")



Orson Welles 1915-1985
Born Kenosha, Wisconsin

For actor-director Orson Welles, the impulse to innovate was second nature. By 1937, his unconventional stagings of such works as Shakespeare's *Julius Caesar* had established him as live theater's boy wonder. When he turned to radio directing, Welles proved no less inventive, and in the late 1930s he raised radio drama to new levels of sophistication. The most celebrated testament to Welles's genius, however, was *Citizen Kane*, a movie that he starred in, co-authored, and directed. Based on the life of news mogul William Randolph Hearst, *Kane* ranks today among the finest films ever made. Welles is pictured here in a radio studio about the time he produced "The War of the Worlds" for Mercury Theatre on the Air. He made that drama about aliens invading Earth so convincing that it sent many of his listeners into a panic.

Unidentified photographer
Gelatin silver print, c. 1938
NPG.2004.159
Exhibition script #322-18
Image/Sheet: 35.3 x 27.8cm (13 7/8 x 10 15/16")
Mat: 71.1 x 55.9cm (28 x 22")