

Episode: #11

## Modernist Portraits

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Time Code	Audio
01.00.00.00	A/CPB ANNOUNCER
01.00.23.05	<b>NARRATOR: GERTRUDE STEIN DUBBED THEM "THE LOST GENERATION"</b>
01.00.26.2 2	PANCHO SAVERY: A lot of people felt alienated from America, from their sense of where America was going, what America was becoming.
01.00.38.00	<b>NARRATOR: DISILLUSIONED BY WAR AND AMERICAN LIFE, YOUNG WRITERS LIKE, F. SCOTT FITZGERALD, NELLA LARSEN, CLAUDE MCKAY, SHERWOOD ANDERSON, AND ERNEST HEMINGWAY MOVED TO PARIS.</b>
01.00.50.10	GERTRUDE STEIN READER: <i>Paris was the place that suited those of us that were to create the twentieth century art and literature.</i>
01.00.57.19	<b>NARRATOR: TOGETHER THEY WOULD CHANGE THE FACE OF AMERICAN LITERATURE.</b>
01.01.28.23	<b>NARRATOR: IN 1917, AMERICANS CROSSED THE ATLANTIC TO FIGHT WHAT THEY HAD BEEN TOLD WAS THE "WAR TO END ALL WARS".</b>  <b>WORLD WAR I DEVASTATED EUROPE WITH OVER 16 MILLION DEAD. BRITAIN, FRANCE, AND</b>

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	<b>GERMANY LOST AN ENTIRE GENERATION OF YOUNG MEN...</b>
01.01.51.15	EMORY ELLIOTT: It was a horrible war with a trench warfare and the gas, these really devastating weapons that were brand new that people had never seen before this war.
01.02.03.15	<b>NARRATOR: THE AMERICAN WRITER F. SCOTT FITZGERALD DESCRIBED THE CARNAGE IN HIS NOVEL <i>TENDER IS THE NIGHT</i>.</b>
01.02.11.05	FITZGERALD READER: <i>This land here cost twenty lives a foot that summer...See that little stream--we could walk to it in two minutes. It took the British a month to walk it--a whole empire walking very slowly, dying in front and pushing forward behind. And another empire walked very slowly backward a few inches a day, leaving the dead like a million bloody rugs.</i>
01.02.37.21	<b>NARRATOR: AMERICA SUFFERED FEWER CASUALTIES THAN HER EUROPEAN ALLIES, BUT THE EFFECTS OF THE WAR LEFT DEEP SCARS.</b>
01.02.46.05	CATHARINE STIMPSON: All war's awful, but World War I was a really awful war. Solders living in the mud and living in the muck. This trench warfare where they might move one inch here and one inch there. And a sense of the political and military leadership being corrupt and — and ignorant of the suffering of solders. So writers — Stein, Hemingway, to a degree Fitzgerald — came out of World War I disillusioned.
01.03.23.13	EMORY ELLIOTT: World War I had a very dramatic impact on cultural life and intellectual life in the United States. It did primarily because it

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	took America out of itself and forced Americans to really look back to Europe, not as just their former home, but as a place that they needed to continue to have contact with.
01.03.46.00	<p><b>NARRATION: BUT FROM THE POST-WAR MELANCHOLY SPRUNG THE EXUBERANCE OF THE JAZZ AGE...</b></p> <p><b>DISILLUSIONED BY WAR AND ALIENATED BY AMERICAN LIFE, A "LOST GENERATION" OF AUTHORS FOUND THEMSEVLES IN PARIS.</b></p> <p><b>THEY FORGED A FIERCE NEW EXPERIMENTAL STYLE FOCUSING ON THE INTERIOR LIVES OF THEIR CHARACTERS.</b></p> <p><b>AT THEIR FOREFRONT: GERTRUDE STEIN, ERNEST HEMINGWAY, AND F. SCOTT FITZGERALD... THREE AMERICANS WHO ANSWERED THE SIREN CALL OF PARIS.</b></p>
01.04.21.08	<p><b>NEWSREEL:</b> "The War to end all wars is over, the straight jacket that has held the continent for four long tragic years has loosened, and Paris, the heart of the continent, let's herself go."</p>
01.04.33.14	<p><b>CATHERINE STIMPSON:</b> For a millennium it had been an intellectual center. There was a tradition of intellectual creativity and artistic creativity. So if you walk the streets of Paris, this tradition of creativity is just bubbling all around you.</p>
01.04.53.10	<p><b>NEWSREEL:</b> "Two hundred and fifty thousand Americans arrive in one year. Two out of every hundred are millionaires. Twenty-eight are schoolteachers. Many according to Scott Fitzgerald are goats and Neanderthals."</p>

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01.05.08.23	<p><b>NARRATOR:</b>  <b>WRITERS FELT FREE TO WRITE ABOUT AMERICA IN PARIS. BLACK AMERICANS SUCH AS LANGSTON HUGHES, RICHARD WRIGHT, AND JAMES BALDWIN WOULD ALL FIND ACCEPTANCE THERE. AS A LESBIAN, AUTHOR GERTRUDE STEIN AGREED...</b></p>
01.05.24.21	<p>GERTRUDE STEIN READER:  <i>America is my country and Paris is my hometown and it is as it has come to be. After all anybody is as their land and air is. --- It is that which makes them and the arts they make and the work they do and the way they eat and the way they drink and the way they learn and everything.</i></p>
01.05.51.21	<p><b>NARRATOR:</b>  <b>GERTRUDE STEIN WAS THE GRANDE DAME OF AMERICAN EXPATRIATES IN PARIS. AND AS SHE BROKE DOWN LITERARY CONVENTIONS, SHE GATHERED FAMOUS ARTISTS AND WRITERS AROUND HER IN A VIBRANT COMMUNITY. GERTRUDE STEIN WAS BORN IN 1874 TO AN UPPER MIDDLE-CLASS FAMILY IN PENNSYLVANIA. AS A CHILD SHE LIVED IN VIENNA, PARIS, AND FINALLY OAKLAND, CALIFORNIA. LATER WRITINGS REFLECTED HER KEEN INTEREST IN CHARACTERS AND THE INNER WORKINGS OF THE MIND.</b></p>
01.06.27.15	<p>PANCHO SAVERY:          Freud was just starting to become published in English in the United States, and Freud's whole notion of the subconscious and the importance of dreams, and how we have things hidden beneath the surface that we need to get out.</p>
01.06.45.11	<p><b>NARRATOR:</b>  <b>STEIN MOVED TO PARIS IN 1904. THERE SHE FOUND HERSELF IN</b></p>

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	<b>THE MIDST OF A MODERNIST ART REVOLUTION.</b>
01.06.54.08	<p>EMORY ELLIOTT:  Everyone thought this way: what can I do that is different in music, in painting, in literature, that the world has never seen before? And it felt to everyone like this was a moment to make it all new again, so that is modernism: internationalism and newness.</p>
1.07.15.20	<p>CATHARINE STIMPSON:  The artists and the writers were talking to each other. And so you can't say that the artist influenced the writers or the writers influenced the artists and the painters. They were all in it together. It was a big, wonderful cauldron of creativity.</p>
01.07.35.17	<p>PANCHO SAVERY:  Some people have said that Paris had the greatest concentration of artists at any point in the 20<sup>th</sup> Century. And almost anyone who was anyone made his or her way to Gertrude Stein's apartment, and so she was sort of the hub of everything.</p>
01.07.56.20	<p><b>NARRATOR:  THE YOUNG WRITER ERNEST HEMINGWAY WAS ONE OF MANY DRAWN TO STEIN'S SALONS AT 27 RUE DES FLEURUS.</b></p>
01.08.05.01	<p>ERNEST HEMINGWAY READER:  <i>We loved the big studio with the great paintings. It was like one of the best rooms in the finest museum except there was a big fireplace and it was warm and comfortable and they gave you good things to eat.</i></p>
01.08.24.21	<p><b>NARRATOR:  HEMINGWAY WAS GREATLY INFLUENCED BY STEIN'S WRITING... ESPECIALLY HER PORTRAITS.</b></p>

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01.08.31.01	<p>EMORY ELLIOTT:  Gertrude Stein is wonderful at creating complicated characters and using language in a way that makes form and content, language and content cohere so her psychological portraits of characters are very powerful because the language, the articulation of their feelings is so detailed, and so nuanced and sensitive.</p>
01.08.59.07	<p>CATHARINE STIMPSON:  Stein said, No, what I want to show is how that person works inside. What are the rhythms of their being? If I could see into their entire psychology, what internal rhythms would I see driving them? So Stein gave us portraits from the inside, not from the outside. And she also just shattered language when she was doing it.</p>
01.09.31.19	<p><b>NARRATOR:  STEIN CHAMPIONED THE  EXPERIMENTATION PRACTICED BY  VISUAL ARTISTS LIKE CEZANNE  AND PICASSO. SHE ABSORBED  THE IDEAS OF THESE ARTISTS  INTO HER WRITING. WORDS  BECAME LIKE PAINT... AS STEIN  ILLUSTRATES IN "A PORTRAIT OF  PICASSO".</b></p>
01.09.48.04	<p>GERTRUDE STEIN READER:  <i>If I told him  Would he like  Would he like it  If I told him  Would he like it  Would Napoleon  Would Napoleon  Would  Would he like it  If Napoleon  If I told him  If I told him  If Napoleon  Would he like it if I told him  If I told him</i></p>

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	<p><i>If Napoleon Would he like it If Napoleon If Napoleon If I told him</i></p>
01.10.08.25	<p><b>PANCHO SAVERY:</b>  Repetition, constant repetition—it almost, the language in Stein almost sounds naïve, but what she is trying to do is to get inside the mind and how the mind works, and to speak from inside.</p> <p>"A dark gray a very dark gray a quite dark gray is monstrous ordinarily. It is so monstrous because there is no red in it. If red is in everything it is not necessary."</p> <p>What does that mean? How can gray be monstrous ordinarily? What does that mean? What is she referring to? That is the way we typically read, but that is not the way Stein wants us to read. She doesn't want us to ask those questions, and so that's the way in which her prose is revolutionary, because she wants us to look at words as words in the same way that Cezanne wanted us to look at paint as paint and not looking at paint as something that enables us to have a picture of a mountain. He wanted us to look at paint as paint, and Stein wants us to look at words as words, and to see them as independent entities in and of themselves, and not things that are just used to refer to objects.</p>
01.11.45.06	<p><b>NARRATOR:  PERHAPS ONE OF THE WRITERS  WHO MOST APRECIATED STEIN'S  EXPERIMENTAL WRITING WAS  THE YOUNG ERNEST HEMINGWAY.</b></p>
01.11.51.28	<p><b>EMORY ELLIOTT:</b>  They both were icon-smashers. They were both breaking barriers and taking chances, risks in writing, pushing the</p>

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	limits of what was acceptable in the United States.
01.12.05.00	<b>NARRATOR: HIS JOURNALIST BACKGROUND AND THE INFLUENCE OF HIS CONTEMPORARIES, LIKE STEIN AND THE POET EZRA POUND, HELPED TO MOLD HIS TERSE, ECONOMICAL STYLE.</b>
01.12.16.11	HEMINGWAY READER: <i>What many another writer would be content to leave in massive proportions, I polish into a tiny gem.</i>
01.12.23.21	EMORY ELLIOTT: Hemingway was the master of bringing journalistic elements, things that a writer learns to do when they are writing for the newspapers, and bringing those elements directly into the world of fiction writing - particularly with shorter more direct sentences, hard-hitting language, verbs, nouns, reducing adjectives down, eliminating anything that doesn't add to the power of a paragraph.
01.12.54.13	ROBERT STONE: I mean you sit down and you read the beginning of <i>A Farewell To Arms</i> or the dialogue in <i>The Sun Also Rises</i> , it is just sheerly fun. It makes you feel good.
01.13.09.00	<b>NARRATOR: CLOSELY BASED ON HEMINGWAY'S OWN WARTIME EXPERIENCE, A FAREWELL TO ARMS HELPED ESTABLISH HIM AS A WRITER OF EXTRAORDINARY FRESHNESS AND POWER.</b>
01.13.20.13	ERNEST HEMINGWAY READER: <i>I had seen nothing sacred, and the things that were glorious had no glory and the sacrifices were like the stockyards at Chicago if nothing was done with the meat except to bury it. There were many words that you could not stand to hear.</i>



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01.13.40.06	<p>ROBERT STONE:  There is one famous passage in it where his character says, "We became," to paraphrase it, "We became disgusted with words like 'heroism,' and 'sacrifice, courage,' and the expression in vain." His character, of course, leaves the war, deserts the army, and this is all in keeping with the disillusionment in Europe with the First World War.</p>
01.14.09.11	<p><b>NARRATOR:</b>  <b>ERNEST HEMINGWAY WAS BORN IN 1899 AND RAISED IN A RELIGIOUS FAMILY IN OAK PARK, ILLINOIS. HIS MOTHER GAVE HIM AN APPRECIATION FOR THE ARTS. HIS FATHER ENCOURAGED HIM TO BE A HUNTER AND OUTDOORSMAN.</b></p> <p><b>WHEN AMERICA ENTERED THE WAR IN 1917, HEMINGWAY WAS TOO YOUNG TO ENLIST. HE WORKED BRIEFLY AS A JOURNALIST BEFORE VOLUNTEERING WITH THE RED CROSS IN ITALY. HE DROVE AN AMBULANCE AND LEGEND TELLS HE WAS WOUNDED CARRYING A SOLDIER TO SAFETY. WHEN HEMINGWAY RETURNED TO THE MIDWEST, THE DISILLUSIONMENT OF THE WAR FOLLOWED HIM HOME.</b></p>
01.14.47.06	<p>PANCHO SAVERY:  And so, Hemingway had problems with his parents who kicked him out of the house because he didn't have a job and didn't know what he wanted to do and so they said, "Get lost until you figure out who you are."</p> <p>And so Hemingway's response to that is, "What am I doing here? Who am I? Maybe I need to go someplace else," and so Hemingway decided to go back</p>

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	to Paris and to try to make it as a writer.
01.15.15.10	<b>ROBERT STONE:</b> He was very talented, but he was also very lucky because he was in the right place at the right time.
01.15.22.20	<b>NARRATOR:</b> <b>BETWEEN WARS AND BOOKS, ERNEST HEMINGWAY PURSUED ACTIVITIES THAT MADE HIM FEEL ALIVE: HE RAN WITH THE BULLS IN SPAIN, FISHED FOR MARLIN OFF THE CUBAN COAST AND HUNTED BIG GAME IN AFRICA.</b>
01.15.38.20	<b>PANCHO SAVERY:</b> I think that things like bullfighting, big game hunting, fishing, those became forms of ritual to deal with death, so that when he is in Spain watching bullfighters do their thing, here is a moment where death is confronted, and death is dealt with in a ritualized fashion and it helps him to overcome kind of the fear of death.
01.16.16.13	<b>CATHARINE STIMPSON:</b> Here is this man who lived so hard and went to so many places and ran with the bulls and won the Nobel Prize. What does death mean to him? Why does he write about death again and again?
01.16.33.12	<b>NARRATOR:</b> <b>IN HIS 1936 SHORT STORY THE SNOWS OF KILAMANJARO, HEMINGWAY PRESENTS A WRITER ON SAFARI WHO IS DYING FROM GANGRENE. HE LOOKS BACK ON HAPPIER DAYS IN PARIS AND LAMENTS EVERYTHING HE FAILED TO WRITE.</b>
01.16.49.09	<b>HEMINGWAY READER:</b> <i>Now he would not write the things that he had saved to write until he knew enough to write them well. Well, he</i>

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	<p><i>would not have to fail at trying to write them either. Maybe you could never write them and that was why you put them off, and delayed the starting. Well, he would never know now.</i></p>
01.17.09.14	<p><b>CATHARINE STIMPSON:</b> It's this lament. This lament for the writer's squandering of his talent. Now, it was done in 1936 and it's very poignant if it's read autobiographically. If it's read autobiographically, it is a spasm of fear and self-knowledge.</p>
01.17.35.10	<p><b>NARRATOR:</b> <b>AS DEATH OVERTAKES HIM THE WRITER BECOMES DELIRIOUS. HE DREAMS HE IS BEING TAKEN ALOFT IN AN AIRPLANE.</b></p>
01.17.44.19	<p><b>HEMINGWAY READER:</b> <i>Then it darkened and they were in a storm, the rain so thick it seemed like flying through a waterfall, and then they were out and Compie turned his head and grinned and pointed and there, ahead, all he could see, as wide as all the world, great, high, and unbelievably white in the sun, was the square top of Kilimanjaro. And then he knew that there was where he was going.</i></p>
1.18.14.14	<p><b>PANCHO SAVERY:</b> Often when one thinks of Hemingway one thinks of the phrase grace under pressure. And I think that again it comes from the obsession with death and the fear of not being successful and the way to deal with death is through grace, through economy, through style.</p>
01.18.44.25	<p><b>NARRATOR:</b> <b>ERNEST HEMINGWAY'S GREAT FRIEND AND RIVAL WAS F. SCOTT FITZGERALD. HEMINGWAY SAID FITZGERALD'S TALENT WAS "AS NATURAL AS THE PATTERN THAT WAS MADE BY THE DUST ON BUTTERFLY'S WINGS". THEIRS WAS A CONTESTUOUS RELATIONSHIP. BOTH MEN WERE</b></p>

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	<b>HIGHLY DEVOTED TO THEIR CRAFT AND BOTH WERE HIGHLY COMPETITIVE.</b>
01.19.06.16	<p>EMORY ELLIOTT:  Fitzgerald very much appreciated the terse, hard-hitting, prose style, the short sentences, short paragraphs of Hemingway, the clarity of expression of feeling in the dialogue in Hemingway's works. These were qualities which were really new with Hemingway and they weren't quite the same in Fitzgerald's writing.</p> <p>Fitzgerald, on the other hand, is a wonderful imagist and creates really stunning images in his fiction, and Hemingway recognized that, that he had a poetic power and a visual power that Hemingway was always trying to achieve, but saw that Fitzgerald just seemed to do it so easily.</p>
01.19.53.02	<p><b>NARRATOR:  LIKE HEMINGWAY, F. SCOTT FITZGERALD WAS FROM THE MIDWEST. BORN AND RAISED MIDDLE-CLASS IN ST. PAUL, MINNESOTA, FITZGERALD EVENTUALLY MADE IT INTO PRINCETON UNIVERSITY. THERE HE BECAME KEENLY AWARE OF CLASS DIFFERENCES.</b></p>
01.20.08.03	<p>EMORY ELLIOTT:  And this was very powerful for F. Scott Fitzgerald when he went to Princeton and was seen as a Midwesterner, and he wanted so hard to succeed, and he did. His artistic talent was recognized, but he was always a kind of second-class citizen among those students from the Northeast who saw the Northeast as the center of culture in America.</p>
01.20.31.13	<p><b>NARRATOR:  IN 1918 FITZGERALD QUIT COLLEGE TO JOIN THE ARMY, BUT THE WAR ENDED BEFORE HE SAW ACTION.  HE MOVED TO NEW YORK CITY TO</b></p>

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	<p><b>MAKE HIS FORTUNE. A NOVEL HE HAD STARTED IN COLLEGE ENTITLED "THIS SIDE OF PARADISE", WAS PUBLISHED IN 1920 AND BECAME AN IMMEDIATE BEST-SELLER.</b></p> <p><b>F. SCOTT FITZGERALD WAS RICH AND FAMOUS BY AGE 24. HE AND HIS WIFE ZELDA BECAME SYMBOLS OF A NEW YOUTH CULTURE... SYNONYMOUS WITH PARTIES, FLAPPERS, AND JAZZ.</b></p>
01.21.04.01	<p><b>EMORY ELLIOTT:</b> It is not by mistake that F. Scott Fitzgerald was the one who coined the term for the 1920's, "The Jazz Age." Scott Fitzgerald was a man of his times. He was the perfect leading writer for the generation that came of age in the 1920's.</p>
01.21.23.19	<p><b>NARRATOR:</b> <b>SMITTEN AS HE WAS WITH THE UPPER CLASS, FITZGERALD WAS ALSO A KEEN OBSERVER AND A HARSH CRITIC. IN 1924 HE LEFT FOR FRANCE WITH AN UNFINISHED NOVEL HE CALLED <i>AMONG ASH HEAPS AND MILLIONAIRES...</i> A PORTRAIT OF A RICH MYSTERIOUS MAN WHO TRIES TO REINVENT HIMSELF AND RECAPTURE HIS PAST. A FRIEND SUGGESTED A NEW TITLE... <i>THE GREAT GATSBY</i>.</b></p>
01.21.49.16	<p><b>EMORY ELLIOTT:</b> We still admire this novel as a great novel because of the dark underside of what it examines that people didn't talk about 30 years ago. It examines race, it examines gender problems, class problems, regional attitudes and snobbism, a lot of psychological dimensions and cultural dimensions that simply weren't seen by previous readers.</p>

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01.22.16.00	<p>ROBERT STONE: It can arguably be called "The Great American Novel" because it is the novel most representative of the American condition.</p>
01.22.24.10	<p>PANCHO SAVERY: Here is this guy who wants to reinvent himself, who wants to recapture his past in Daisy Buchanan, the girl he loved when he was younger and he wants her back. And he wants to do anything that he can do; he wants to transform his life in any way that he can in order to win her back. And he keeps trying, and he keeps trying, and he fails ultimately, and so we are left with the notion of the American dream is a good thing, but it might not be possible to achieve it</p>
01.23.04.06	<p>FITZGERALD READER: <i>If it wasn't for the mist we could see your home across the bay, said Gatsby. You always have a green light that burns all night at the end of your dock. Daisy put her arm through his abruptly, but he seemed absorbed in what he had just said. Possibly it had occurred to him that the colossal significance of that light had now vanished forever. Compared to the great distance that had separated him from Daisy it had seemed very near to her, almost touching her. It had seemed as close as a star to the moon. Now it was again a green light on a dock.</i></p>
01.23.43.13	<p>PANCHO SAVERY: And so you have that haunting image of Gatsby standing at the end of his dock and watching the green light flashing off and on, and that sense of "there it is and I can see it, and I can hear it, and I can taste it, and I can almost get to it, but I can't quite get there, but I have to keep dreaming anyway." And that idea, I think, haunts everything in America.</p>

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01.24.15.05	<p><b>NARRATOR:</b>  <b>AFTER EARLY SUCCESS, FITZGERALD SANK DEEPLY INTO DEBT. THE STOCK MARKET CRASH OF 1929, PLUNGED THE UNITED STATES AND MUCH OF THE WORLD INTO DEPRESSION. ZELDA SUFFERED A MENTAL COLLAPSE IN 1930 AND SPENT MOST OF THE REST OF HER LIFE IN HOSPITALS.</b></p> <p><b>IN HIS SHORT STORY <i>BABYLON REVISITED</i>, FITZGERALD LOOKS BACK ON HIS LIFE AND THE PARIS HE KNEW THROUGH HIS CHARACTER CHARLIE WALES.</b></p>
01.24.48.02	<p>FITZGERALD READER:  <i>Charlie directed his taxi to the Avenue de l'Opera, which was out of his way. As they rolled on to the Left Bank and he felt its sudden provincialism, he thought, "I spoiled this city for myself. I didn't realize it, but the days came along one after another, and then two years were gone, and everything was gone, and I was gone."</i></p>
1.25.16.09	<p>PANCHO SAVERY:  I mean the idea of loss is, of course, all over Fitzgerald and here his sense of loss is for the Paris that he used to know, the Paris where he was young and where he was becoming a successful writer. And now it's gone, and the places are empty and he's alone.</p>
01.25.36.10	<p>CATHARINE STIMPSON:  The question I would ask about Fitzgerald is: Why did his heart break? Because character after character in Fitzgerald is stripped of illusion, stripped of love, and is left with a certain emptiness or set of questions. And so Fitzgerald, writes like an angel: Why is there such sadness in him.</p>
01.26.13.01	<p>PANCHO SAVERY:  One of the fundamental issues of being American is always asking the question,</p>

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	"Who am I? Who can I be?" And so we are presented with characters who are constantly struggling to figure out who they are, where they fit in, how and why they fit in, or why they don't fit in.
01.26.38.19	<b>NARRATOR: THE MYSTIQUE OF THE AMERICAN EX-PATRIATES HEMINGWAY, FITZGERALD AND STEIN CONTINUES TO FASCINATE US... THEY FOUND THAT DISTANCE GAVE THEM NEW INSIGHTS INTO THE AMERICAN CHARACTER... AND THEIR WORK CONTINUES TO INSPIRE NEW GENERATIONS OF WRITERS.</b>
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01.28.25.00	END