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(Article begins on next page)

Party of the Century
Truman Capote's Black and White Ball

Plans for a Museum Exhibition Prototype

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Abstract

Party of the Century: Truman Capote's Black and White Ball is a cultural history exhibition designed to transport museum visitors back to Capote's masked dance held in New York City on November 28, 1966 in the Plaza Hotel's Grand Ballroom. The interdisciplinary installation aims to reanimate host Truman Capote (1924-1984), author of *Breakfast at Tiffany's* (1958) and *In Cold Blood* (1966); his honoree, Katharine Graham (1917-2001), President of the *Washington Post*; and the convergence of 540 attending guests who traveled from around the world for the candlelit festivities. Few people stood in a more central position in the mid-1960s than Capote, one of the most well-known writers in his life time (Plimpton, "T.C." 300). His acquaintances and networks spanned disparate realms: partygoers were accomplished and interesting people from all walks of life who influenced the world around them in profound ways.

In the gallery, cross-media displays—assembled from archives and museums as well as public and private collections—highlight the party's fashion, glamour, guest list, music, and reverie as well as establish the historical context of what was going on in the world at large. By examining the people who played a part in this once-in-a-generation gathering, visitors come face to face with the cultural, political, and social dynamics concurrently evolving over the 1960s decade.

The evening's legacy endures and continues to resonate: people now refer to the Black and White Ball as a touchstone for its time. A prototype, as imagined, the exhibition will open at a metropolitan museum with plans to travel afterwards to other venues.

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Chapter I

Introduction

Truman Capote's Black and White Ball (The Ball) was a unique assemblage of a remarkable group of people. The masked dance Capote hosted for 540 of his friends at the Plaza Hotel in 1966, a "tour de force of social engineering" (Davis, "POTC" 133), has earned a place in the common vernacular as the "Party of the Century" (*Life* 109). In hindsight, Capote's event can be regarded as a legendary "bal masqué" as well as a progressive vehicle heralding generational change. The exhibition aims to illuminate for museum visitors the particulars of the Ball as well as acquaint them with what was happening during the encompassing era.

There is much to learn about the history of the 1960s decade by investigating the lives of Capote's friends who traveled to the hotel's gilded ballroom from the four corners of the globe (Capote, "Guests" 215). The Ball defined a seminal moment when traditional social conventions began to give way and the new youth-oriented counterculture generation was making its mark (Collins 131). Biographer Deborah Davis chronicled Capote's ball in *Party of the Century* and Katharine Graham's life in *Katharine the Great*. Davis commented in a 2012 interview, "1966 was an important year because we were on the cusp of the world changing. In a very historic way, he [Capote] was inaugurating in the new world" (qtd. in Gilkey N. pag.). Capote's mix of guests was an unprecedented blending of disparate realms and mirrored the rapidly shifting

circumstances of the times. At the Black and White Ball, the “Old Guard” and the “Avant-Garde” danced together that night.

The 1960’s decade opened with a civil rights sit-in on February 1st at a Woolworth’s lunch counter in Greensboro, North Carolina and, later that year, John F. Kennedy’s fabled November 8th Presidential election. It ended in 1969 with Woodstock, the first man landing on the moon, and 475,000 United States troops at war in South East Asia. Andy Warhol biographer Steven Watson summarized the era in his book, *Factory Made*, “The Sixties is not just the name for a decade but for a real-yet-mythical era of rebellion, America’s great rupture” (32). The year the Ball took place, 1966, was one full of change. Charismatic United States Congressman John Lindsay had been elected Mayor of New York. On his first day in office, January 1, 1966 he walked three miles to work. The Transport Workers Union of America, representing New York City’s mass transit crew, had gone on strike, effectively shutting down the City (Marmo 45).

On April 3rd, in Central Park across the street from the Plaza Hotel, 200,000 people rallied to protest conscription and America’s military intervention in Vietnam. The National Organization for Women began in Washington, DC on June 30th. Over the summer, race riots racked Atlanta, Georgia; Omaha, Nebraska; and Cleveland, Ohio. Martin Luther King, Jr, was stoned as he led a civil rights march in Chicago, Illinois. The Black Panther Party launched in Oakland, California on October 15th. Three weeks before the Ball, on November 8, actor, union leader, and future president Ronald Regan won his first election for California governorship. Also on November 8th, Edward Brooke, representing the Commonwealth of Massachusetts, became the first African-American elected to the United States Senate by popular vote since Reconstruction, 85 years before.

At this time in the mid-1960s, Capote was at the height of his career. American novelist, John Knowles (1926-2001), best known for *A Separate Peace* (1959) was a guest at the Ball. Knowles remarked during an interview with George Plimpton, “There are only two American writers who are recognized by the man on the street in this country: Truman and Ernest Hemingway” (“T.C.”300). Regarded as a “bridge” between people from various walks of life, Capote was well-traveled and had made many friends along the way. His guest list for the Ball, published in *The New York Times* the day after the event (Curtis, “Capote’s” 53), reads as a veritable “Who’s Who” compendium of the twentieth century. Capote personally knew every one of his guests. Among them were people who influenced national policy, waged wars, sought peace, directed multi-national corporations, led media empires, created important artworks, starred in major motion pictures, and wrote songs sung world-wide.

Results from the exhibition’s preliminary front-end evaluation, conducted in 2013 at Harvard University during the prototype’s meta-research phase and analyzed in the thesis’ next chapter, indicate there is an abiding interest in people, of all ages and backgrounds, in the history, fashion, and music of the 1960s decade as well as their awareness of Truman Capote and his written work. More survey respondents correctly identified Capote than could name the United States’ presidents elected between 1956 and 1972 (Rodman 4). Although respondents had a general sense of what was going on in the 1960s, they did not know the specifics. People noted they want clarification about what happened when, and with whom, to help them understand why things are the way they are today.

Filling in the missing links of history can be accomplished in places other than a classroom or library. Walking through a gallery, people acquire knowledge in different ways (Falk and Dierking 9). By presenting *Party of the Century: Truman Capote's Black and White Ball* in a metropolitan museum, the cultural venue becomes an educational vehicle and the exhibition the avenue of sharing with visitors, through the prism of one night, the recent yet elusive past. Herein countless thousands of people encounter the magic and legacy of the historic Ball along with evidence of the social and cultural changes then evolving in the 1960s decade.

The Black and White Ball has been well chronicled: a chapter in Gerald Clarke's 1988 book, *Capote: A Biography*; Amy Fine Collins' article, "A Night to Remember," published in the July 1996 edition of *Vanity Fair*; George Plimpton's 1997 book, *Truman Capote: In Which Various Friends, Enemies, Acquaintances, and Detractors Recall his Turbulent Career*; Deborah Davis' 2006 book devoted to the event, *Party of the Century*; and, more recently, a chapter in Nicholas Foulkes' 2011 book, *Bals: Legendary Costume Balls of the Twentieth Century*.

Regardless of both Capote's and the night's allure however, they have been overlooked by museum recognition. *Party of the Century* is the first exhibition to tap into the demonstrated public interest in Capote and the Ball. Aside from a gallery focused on his childhood years in the Old Courthouse Museum in Monroeville, Alabama, population 6,300 (*City-Data N. pag.*) where he lived as a boy, Capote has been the subject of only one other exhibition: *Truman Capote: Writer and Celebrity*. Shown posthumously in 1987 at the New York Public Library on Fifth Avenue and West 42nd Street, it featured

100 papers and photographs, selected from Capote's archive bequeathed to the library the year before (Mitgang 1).

Investigating this memorable man and his cosmopolitan gathering for the thesis propelled a coast-to-coast journey exploring, first hand, places where Capote lived and worked over the course of his lifetime, among them Brooklyn and Manhattan in New York City; Washington, DC; Birmingham, Mobile, Monroeville, and Montgomery, Alabama; and Palm Springs, California. Project-related travel led to valuable discoveries. Each locale yielded research opportunities; primary source information; encounters with topic-related objects; interviews with people who knew Capote; and, most importantly, conversations with guests who attended the Ball. This exhibition draws from their shared memories.

The thesis' Chapter I has introduced the project's parameters. Chapter II summarizes the exhibition's evaluation process and results. Chapter III constructs the context of the event. Chapter IV describes what visitors encounter in the gallery presentation. Chapter V outlines the museum's exhibition-related outreach, special events, public and family programs. Chapter VI presents the thesis' conclusion.

The Ball's guest list, published in *The New York Times* (Curtis, "Capote" 53), is found in Appendix A. Chronologies of 1966 and the 1960s decade in Appendix B share with readers the history of the Ball's surrounding era. The projected schedule is found in Appendix C. Finally, in Appendix D are a series of captioned "thumbnail" images, which have informed the exhibition concept and are a sampling of what, with all permissions granted, may appear in gallery displays when the prototype is realized.

Chapter II

Evaluation Process

In order to create a relevant exhibition with informative content and the widest possible visitor appeal, it was necessary to find out what people already knew about Truman Capote and the 1960s decade. How familiar are today's potential museum visitors with the writer, who died more than 30 years ago, his literary canon, and the era? What are people's associations with those years? What interests them about the decade and what do they want to find out more about?

Preliminary Front-End Survey

A preliminary front-end exhibition evaluation survey was conducted in Cambridge, Massachusetts in 2013 to establish a baseline of commonly-held knowledge and determine the perimeters of people's curiosity about the 1960s decade as well as gaps in their knowledge which could be addressed by the exhibition's focus, content, and presentation.

Methodology

A two-page survey, a mix of 13 quantitative and open-ended qualitative questions, was composed to be the measuring index. Copies of the survey questionnaire were circulated amongst a randomly selected group of people encountered during a three-week period in February 2013. Thirty-three respondents completed the survey; they were students, staff, and other affiliates at Harvard University or people living in the Boston, Massachusetts area. The survey's enumerative data was tabulated and then the open-ended responses were analyzed. The statistical tally of the results is detailed in Appendix D where readers will also find a sample of the preliminary front-end evaluation survey questionnaire.

Findings

The questionnaire answers revealed everyone knew something about the 1960's decade, regardless of respondents' age, gender, or background. The most frequently mentioned incidents they associated with the 1960s were:

- Vietnam War (15)
- Civil rights movement (11)
- Woodstock (9)
- United States space program and moon landings (6)
- Cuban missile crisis (6)
- Cold War (5)

The most frequently mentioned people [groups] associated with the 1960s were:

- Martin Luther King, Jr. (and his death) (14)
- President John F. Kennedy (and his death) (9)
- Hippies (9)
- The Beatles (6)
- President Lyndon B. Johnson (5)
- President Richard M. Nixon (5)
- The Kennedy Family (4)
- Marilyn Monroe (3)
- Andy Warhol (3)

Responses to the question of how the 1960s decade differs from today were:

- Role of Women (15)
- Cultural revolution about gender, race, and equality (15)
- Civil rights movement and interracial relations (9)
- Counterculture, Hippies, and drugs (9)
- Pre-computer era and technology (6)
- Prosperity turning into chaos, riots, and assassinations (5)
- Cold War fears and threat of nuclear annihilation (5)
- Era of empowerment when young people could impact a change (4)

Respondents considered the following as the most popular magazines or newspaper of the 1960s decade:

- *Time* (9)
- *Reader's Digest* (4)
- *Newsweek* (4)
- *Life* (4)
- *Look* (2)

Respondents mentioned many books they associated with the 1960s though only a few received more than one reference. Those books were:

- *In Cold Blood* (1966) (4)
- *To Kill a Mockingbird* (1960) (4)
- *Feminine Mystique* (1963) (3)
- *Catcher in the Rye* (1951) (2)

Respondents listed a wide variety of films and television programs they associated with the era. Only three films received more than one mention. They were:

- *The Graduate* (1967) (2)
- *Psycho* (1960) (2)
- *Sound of Music* (1965) (2)

Many television shows were noted. Several received more than two mentions, more so than films. Perhaps this is because television shows are available for viewing on syndicated reruns years after they are first released:

- *Leave it to Beaver* (1957-1963) (7)
- *Dick Van Dyke* (1961-1966) (4)
- *The Brady Bunch* (1969-1974) (4)
- *Batman* (1966-1968) (2)
- *Father Knows Best* (1954-1960) (2)
- *Flipper* (1964-1967) (2)
- *Andy Griffith* (1960-1968) (2)
- *Hogan's Heroes* (1965-1971) (2)
- *My Favorite Martian* (1963-1966) (2)

When asked to name music groups or songs from the 1960's, results were more uniform. Respondents noted:

- The Beatles (25)
- The Rolling Stones (14)
- Jimi Hendrix (8)
- The Monkees (7)
- Janis Joplin (5)
- The Doors (5)
- The Beach Boys (5)

So as to define their range of interests, when asked to identify what they like to read about, surf the web, or watch on television, respondents wrote:

- Travel (13)
- Food (12)
- Politics (8)
- News and current events (7)
- Entertainment (7)

- Art and museums (4)
- History (4)

Respondents of all ages and backgrounds expressed an interest in learning about the 1960s decade. In order of preference, they wanted to find out more about:

- Culture (12)
- Social rebellion, changing social issues, and attitudes (8)
- One decade transitioning into the next (6)
- Relate the 1960 decade's social rebellion to life today (4)
- Sexual revolution and women's rights (4)
- Civil rights movement (4)
- Vietnam (4)
- Music (4)
- Fashion (3)

Respondents shared their reflections and questions about the era in spontaneous, hand-written comments:

- There were large strides in technology that would revolutionize communication, war, home life, and schooling. World War II technologies led to frozen foods, modern computers, space programs, dishwashers, and washing machines. At the same time a counterculture was starting to develop that would eventually turn into the 1970s, Hippies, and anti-Vietnam War movement.
- I would like to know more about the very early sixties, 60-63. How post-war 50s led to 60s rebellion, the late 60s the bridge to the early 70s fulfillment of 60s ideals.
- I have bits and pieces of information about the 1960s. Adults, the young generation, the civil rights movement, Kennedy, the Vietnam War. I don't always know how they intersected, maybe they did not?
- It would be helpful to find out about the shift from a post-World War II highly patriotic country to a very anti-government, anti-war country with draft dodging, protests, etc.
- What are the roots of some of the problems we have today? (e.g., income inequality, racial inequality, divided political landscape, terrorism and foreign relations, environmental problems, divorce rate...)

- Why did Vietnam cause social unrest as compared to the last three wars in the Middle East?
- What are the economic differences from now? Was it simpler or does it just seem that way?
- What was the path and influence of literary and dramatic scene on culture? Pivotal inventions leading to 2013 culture of global access?
- How does the social rebellion of that time relate to today?
- What are the roots of some of the problems we have today?
- How did the post-war 50s lead to the 60s rebellion?
- What did people think about day to day?
- A lot of things that come to my mind when you ask about the 60s are really from the 70s.
- I'd like to know more about trends among young folks, also politics, and social customs.
- I imagine that relating back to contemporaneous events would be interesting.
- People remain the same but the times are absolutely very different.
- The "American dream" in tatters.

Summary

The exhibition's preliminary front-end evaluation survey results established everyone, regardless of gender, age, or country of origin, has an awareness of and an interest in the history of the 1960s decade. Results revealed generalized, though at times

wavering, knowledge about the events from those years, spanning the spectrum of respondents irrespective of their backgrounds.

In their 2013 book, *The Museum Experience Revisited*, John Falk and Lynn Dierking observed visitors are more likely to focus their in-museum attention on topics and objects they are familiar with than on those with which they are unfamiliar (93). From their studies, Falk and Dierking noted visitors self-reported the topics they most attended to and learned from were ones they ‘sort-of’ already knew something about (94).

Furthermore, prior knowledge was the best indicator for not only what visitors paid attention to, but also how many would remember what they saw and what emotions they felt when viewing exhibitions (95). People want to see new things, but not things they have never heard of or thought about before (110). Additionally, Falk and Dierking posited people’s social interactions are at the heart of all museum experiences (144).

Party of the Century aims to engage visitors’ attention with topics they are already familiar with—Capote, celebrities, current events, fashion, music, and parties—and then lead them deeper into the era’s history. Visitors’ pre-existing and subjective frame of references provides an entry way for them to delve into the gallery’s layered content.

In their answers, respondents frequently referred to the changing role of women over the 1960s decade. In the exhibition, this trend is examined in-depth: the Ball’s honoree *Washington Post* President, Katherine Graham, authorized her editors to publish the Pentagon Papers in 1971 and the Watergate break-in story in 1972, actions which contributed to the impeachment and 1974 resignation of President Richard M. Nixon. Also attending the Ball were other highly accomplished women in their own right,

specifically: writer, Gloria Steinem; self-made fashion designer and style icon, Valentina; and actress, Claudette Colbert.

Several assumptions were dispelled by the survey results. For example, questionnaire answers unexpectedly revealed how quickly events recede and history is forgotten: only nine of the 33 respondents (less than one third) correctly identified the sequence of United States presidents who served from 1958-1971. Another corrected notion was that respondents would not be familiar with Truman Capote (who died in 1984) or his book, *In Cold Blood*. In fact, over 60 percent of respondents, spanning all ages, were familiar with Capote. Twice as many respondents knew about the writer and *In Cold Blood* than could answer the question of who was president when. Furthermore, without prompting, the majority of them independently linked Capote with *In Cold Blood* and the Black and White Ball. When asked what they thought the phrase “In Cold Blood” meant, half of the respondents associated it with Capote’s book. Those who did not mention the book by name associated the term with “murder.”

Another incorrect assumption undermined by survey results was the pre-conception that formal balls are held infrequently and most respondents would not have attended one. It turned out half of those taking the survey had been to a ball. Furthermore, they all remembered where and when the ball was held as well as what they wore. These results suggest people savor and value their festive party experiences. Of the 15 respondents who had not been to a ball, nine wrote they would like to attend one. Two were unsure: only four respondents (≈ 10 percent) indicated no interest whatsoever in balls.

Although only 12 of the 33 people surveyed answered that they paid attention to celebrities, every respondent referred to them in their comments. The survey findings mirror the pervasiveness of celebrities in contemporary culture. This trend is exemplified by the popularity of television shows documenting fame, such as *Entertainment Tonight*; websites catering to celebrity news, for example www.tMZ.com; and a multitude of periodicals including *People* magazine. With a weekly readership of 43.6 million, *People* has the largest audience of any United States publication (Johnson-Greene 1).

Survey results confirmed public awareness of Capote's persona and his literature has transcended his passing. His recognition, or "Q" Factor, has been bolstered by two films about him: *Infamous* (2006) and *Capote* (2005) starring Philip Seymour Hoffman (1967-2014), who won the 2005 Academy Award Best Actor "Oscar" for his portrayal of Capote. Even though there was no mention of either film in the survey questionnaire, many respondents independently referred to them in their answers and comments.

Insights gained from analyzing the exhibition's preliminary front-end evaluation survey results impacted the prototype's content and presentation. Equally valuable were how helpful results proved to be in identifying respondents' range of interests. The survey findings suggest it is highly probable people of all ages and backgrounds will patronize *Party of the Century: Truman Capote's Black and White Ball*.

Summative Evaluation Phase

To fully benefit from the exhibition's presentation and outcome, two more phases in the evaluation process are scheduled. First, once the exhibition has opened, museum

docents will conduct a summative evaluation visitor survey, a sample of which is in Appendix D. By studying visitors' in-gallery movement patterns, noting what people pay attention to, and determining the degree to which they engage with various display elements, museum staff will gauge the exhibition's overall effectiveness. After compiling and analyzing the results, aspects identified as needing remediation will be adjusted accordingly (McLean 66).

For the second phase of the summative evaluation process, after *Party of the Century* has closed and the objects packed up for safe transit to the next museum venue, museum staff will conduct a subjective, internally-oriented assessment to measure the success of the exhibition. These findings will inform and guide the museum's future plans.

Chapter III

Context of the Event

Born in New Orleans in 1924 to incompatible parents who divorced when he was four years old, Truman Capote, né Truman Streckfus Persons, lived in Monroeville, Alabama as a boy and moved to New York City in 1932 (Clarke 34). Though he traveled around the world, for the rest of his life until he died in 1984, Capote always maintained a home in the City. After completing high school, Capote worked as a copy boy at *The New Yorker*. Following an altercation with poet Robert Frost at a 1944 literary event, Capote was asked to leave the magazine. Awarded a fellowship to Yaddo, an artists' retreat in Saratoga Springs, New York, Capote decided to concentrate on his own writing (77). His first novel, *Other Voices, Other Rooms*, was published in 1948. Seemingly destined for the spotlight, the book's immediate success brought Capote, at age 23, international attention and acclaim (158).

Capote was prolific: he went on to write articles; film and television scripts; lyrics; non-fiction books; novels; plays; short stories; travelogues; and novellas, including *Breakfast at Tiffany's* wherein he introduced the character of Holly Golightly (portrayed by actress Audrey Hepburn in the 1961 film adaptation). In January 1966, his career reached new heights when Random House published a book Capote had spent the previous six years writing: *In Cold Blood*. The bestseller chronicled the true story of the

November 15, 1959 murders of four members of the Clutter family on their wheat farm in rural Holcomb, Kansas by perpetrators Richard Hickock and Perry Smith.

From their December 30, 1959 capture six weeks after murdering the Clutters, through the March 22-29, 1960 jury trial, and until their April 14, 1965 executions Capote befriended the two convicted killers and visited them while they were imprisoned in adjacent cells on Kansas State Penitentiary's Death Row (Clarke 327). Capote completed his book after witnessing their death by hanging (352). Serialized in *The New Yorker* over four installments in September-October 1965, the book was released in January 1966. In the innovative narrative style by which Capote wrote *In Cold Blood*, he is credited with creating a new genre of literature, the non-fiction novel (Inge 120).

To restore his spirits depleted by the book's gestation and celebrate the best-seller's success, Capote made plans to do something he had longed for since he was a child in Alabama: host a masked dance (Collins 126). Capote's 1966 soiree was not the first masquerade party he had organized: that one took place in 1932 when he was a second-grader. Before moving to New York City to rejoin his mother and be adopted by his new step-father, businessman Joe Capote, Truman Capote gave himself a going away party and invited both his white and African-American friends. Capote selected a Halloween theme and required his friends come disguised in costumes and masks. He dressed up as a pirate. Even as a boy, Capote took to bringing diverse people together. This was an unusual occurrence in rural Monroeville, then a segregated, small town county-seat in south-west Alabama.

Tipped off by Monroeville's sheriff, the local chapter of the Ku Klux Klan—robed in their traditional white-gowned attire and conical hats—raided Capote's aunt's

home where the party was going on in the back yard, behind a cobbled stone fence known today as “The Boneyards” (N. Carter, N. pag). Capote, age seven, came out front. By his side was a next-door neighbor, lawyer Amasa Lee, the father of his friend, Nelle Harper Lee. Seven years old, Capote stood his ground and talked down the vigilantes. The Klansmen turned around and left the partygoers alone to bob for apples (Plimpton, “T.C.” 22).

Capote decided to host his 1966 event at the Plaza Hotel’s Grand Ballroom, which he considered the most beautiful location in New York (Capote, “Guests” 214). He spent the summer of 1966 composing his guest list and allocated \$16,000 of income proceeds he earned from *In Cold Blood* to pay for the party (Clarke 370). Capote’s expenditure was criticized at the time in the press by those who faulted him for hosting a party which appeared to capitalize on the deaths of six people. Pete Hamill’s column in the *New York Post* the day after the Ball interspersed gratuitous made-up party dialog with an accounting of Vietnam War atrocities (45).

Not wanting to be accused of opportunism, Capote had chosen, from amongst his informal group of picturesque and wealthy female friends he dubbed his “Swans” (Davis, “POTC” 33), an honoree to share the spotlight. His choice was someone whom he thought needed cheering up: publisher Katharine Meyer Graham, one of the most powerful women in the United States (Clarke 373). Widowed in 1963 when her husband took his own life (*NYT*, “Graham” N. pag.), Graham perfectly met Capote’s criteria.

Reflecting on the Ball in *Personal History*, her 1997 Pulitzer Prize-winning autobiography, Graham referred to herself as a middle-aged debutante, even a Cinderella (394). She wrote, “Truman's “Black and White Ball,” as it became known, was the height

of my social life then—in some ways, ever” (391). Capote and Graham had been introduced in 1961 by their mutual friend, Mrs. William S. (Barbara, “Babe”) Paley (Collins 122), and were urban neighbors. Among their other residences, Capote and Graham each owned apartments with expansive views on the twenty-second floor in one of the twin towers of New York City’s posh United Nations Plaza (Clarke 372).

At a time when the “youth quake” color palette dominated fine and applied arts with psychedelic hues such as royal blue, lime green, tangerine orange, shocking pink, violet purple, and DayGlo yellow (Walford 30), Capote went in the other direction to frame his event. He selected the orderly, two-tone color scheme of black and white. The invitation, printed by Tiffany’s on heavy white cardstock, and edged with narrow orange and yellow pin stripe borders, directed women to wear black or white gowns and masks, and to carry fans. The dress code for gentlemen was black tie and black masks.

Capote’s color choice had been inspired by the black and white Ascot scene in *My Fair Lady*. His friend, Cecil Beaton (1904-1980), a renowned British polymath, had designed the Tony and Academy Award “Oscar” winning costumes for Frederick Lowe and Alan Jay Lerner’s musical (Clarke 370). Capote accompanied Beaton to the show’s Broadway premiere in 1956 (Gale 58) and, in 1962, visited him at the Warner Brother’s sound stage studio in Los Angeles when Beaton spent a year in California designing the film version (Clarke 349).

Beaton’s color choice for *My Fair Lady* drew from his childhood memories of life in England at the height of Edwardian era before the epoch was splintered by World War I and the influenza pandemic. In the 1964 book he wrote about his work on the film, *Fair*

Lady, Beaton shared the story of Britain's King Edward VII, a horseman, who had died in 1910 shortly before the start of Ascot's annual Royal race season (3).

Rather than cancel the series, race-goers showed their respect by dressing for Ascot in all-black attire accented with white. Newspapers and magazines of the day published photographs of the elaborately dressed race crowd and dubbed the event "Black Ascot" (Independent N. pag.). These contemporaneous images created an indelible impression on six-year old Beaton. He explained in *Fair Lady*:

The more I thought about it, the more I was enthusiastic about the wish-fulfilling opportunity to re-create the world as I remembered it when *Pygmalion* [George Bernard Shaw's play upon which *My Fair Lady* was based] first appeared in 1914 ... fashions of the period that had so impressed me in my boyhood. I went to work with the greatest of fervor ... so frantic was my appeal for the re-creation of the world as I knew before it disappeared in the first world war, I was given free reign. Never had my theater assignments given me so much pleasure. Suddenly, a myriad of childhood impressions were paying dividends: haphazard pieces of the jig-saw puzzle of memory suddenly started sorting themselves into place. (3)

Beaton's two-tone color scheme endures as a popular design choice: "Black and White" events are held all over the world as the allure of positive and negative travels with time to successive generations of party-goers.

Even before Capote mailed the invitations, his party took on a life of its own and became the talk of the town (Sheppard 29). In *Capote*, his 1988 biography, Gerald Clarke wrote:

What happened after that can best be described as a chemical reaction. By itself, each of the ingredients Truman had poured into his flask—the select guest list, the strict dress code, the thrill of a masked ball—might have remained inert. Together, they fizzed and gurgled, bubbled and boiled, and all of New York knew that something remarkable was soon to occur. 'I've never seen women putting so much serious effort into what they're going to wear,' said Halston, who was making many of the masks. (373)

Capote's stage was set. At the Plaza Hotel on the wet and chilly Monday evening of November 28th, 1966, television camera crews jostled for space. They competed with 200 journalists and still camera photographers who stood outside the hotel and inside the lobby along with a throng of spectators assembled to view the elaborately attired and masked guests come in out of the rain (Graham 392).

In the Grand Ballroom, the musicians began playing at 10:00 p.m. Masked couples soon filled the dance floor. Over the course of the party, waiters at bars set up in the room's four corners poured 450 bottles of Taittenger champagne that flowed, according to ball guest C.Z. Guest, "like the Mississippi or the Nile" (Collins 136). Incognito until masks came off at midnight, in the centuries-old tradition of "bal masqués" where masks present the façade of a personality, guests could talk to anyone they wished and ask them to dance (Davis 228). Gerald Clarke conveyed the scene in his book, *Capote*, "Identities would be secret, or so he [Capote] liked to think, and strangers could meet, dance, and perhaps fall in love. And like Prospero, he would be the magician who had arranged these revels" (370). At the Black and White Ball, the world was his puppet and—for one night—Capote, the master, who pulled the strings.

Lewis Lapham, Editor of *Harper's* magazine, attended the Ball. Thirty years later Capote's friend recalled his impressions, "I remember the evening as being extraordinary for one reason ... on this occasion every table was the right table. Simply to be present was to be, for the time being, safe ... on the high and sunny plateau" (qtd. in Plimpton, "T.C." 272). A crescendo of its era, over the intervening years the heritage of the event has proven to be so remarkable as to become a societal obsession (Magidson, "Thesis

Review” 3). Paired with the celebrated guest list’s collective attraction, the event is now known as “The Party of the Century” (Davis 243).

Following the juggernaut acclaim of *In Cold Blood* and the excitement of the Ball, Capote continued to write on and off until the day prior to his death though he never again published another full-length book. When interviewed in 1997 by ball guest George Plimpton, Joan Axelrod, wife of George Axelrod (who wrote the film script for *Breakfast at Tiffany’s*) and also a ball guest, observed, “In retrospect, I would feel very superstitious about giving myself a party like that. It’s like putting a period on the sentence. It is spooky to say, “Here I am in all my splendor” (qtd. in Plimpton 273). Axelrod was correct: the Ball was a bellwether marker. In the years to follow, the arc of Capote’s life began to tilt down. Nine years after the Ball, in a reversal of his ascent in the orbits of the rich and famous, Capote fell from grace.

For years he had written chapters of an often referred to but seldom seen novel-in-progress, *Answered Prayers*. Capote’s descent began when excerpts from the unfinished book were published in *Esquire’s* November 1975 edition (Plimpton, “TC” 466). The chapters angered several of Capote’s friends; his stories included versions of thinly veiled secrets they had confided in him over the years. People Capote cherished—his “Swans” Barbara Paley, Slim Keith, and others—cut him off and never spoke to him again (Hawkins N. pag.). The sole typed draft of the *Answered Prayers* manuscript, along with the book’s hand-written notes, vanished in the early-1980s. The day before he died, Capote told his friend Joanne Carson he had locked *Answered Prayers* in a safe deposit box and gave her an unmarked key. Despite a search by Capote’s estate executor, attorney Alan U. Schwartz, the *roman a clé* has yet to be found (Plimpton, “T.C.” 449).

After the *Answered Prayers* debacle, Capote's life irrevocably changed. Luncheons with his "Swans" at the posh Colony Restaurant were superseded by substance-fueled nights at discotheque Studio 54 (Lane N. pag). Following a struggle with alcohol and drug abuse, chronicled by his at-times inebriated appearances on television talk shows (Clarke 513), Capote died at age 59 in 1984 at Joanne Carson's home in Beverly Hills, California. They had first met as neighbors in New York City when she was then married to television talk show host Johnny Carson. Capote flew from New York to Los Angeles to visit her on Thursday, August 23, 1984. He died in Carson's arms two days later (Clarke 545). The coroner listed "multiple drug intoxication and liver failure" on Capote's death certificate (State of California 1).

Regardless of the nature of his slide, Capote's literature and persona resonate with successive generations. Two of his short stories, *A Thanksgiving Visitor* and *A Christmas Memory*, were adapted in 1967 into Emmy-Award winning television productions directed by ball guests, Frank and Eleanor Perry. The shows are perennial favorites and still broadcast during holiday seasons. Both stories have been adapted into more recent iterations including additional film versions, a play, an opera, radio broadcasts, and books-on-tape recordings.

Capote's character creations, such as Holly Golightly in *Breakfast at Tiffany's*—swathed in a pearl necklace and wearing a chic black cocktail dress—continue to hold readers' interests and inspire artists across genres (Taylor N. pag.). In 1966, *Breakfast at Tiffany's* was adapted into a musical. Another version of the story, a play, was presented in 2011 on London's West End and on Broadway in 2012. Capote's *Breakfast at Tiffany's* typed manuscript, hand-notated by the author in 1958, sold at auction in 2013

for \$306,000. The buyer was Igor Sosin, a Russian tycoon. Sosin removed the manuscript from the United States and plans to exhibit the papers in Moscow and Monaco (A.P. N. pag.).

Capote's generosity with friends lives on in perpetuity: his will set up an eponymous literary trust. The income generated from his publications supports young writers through scholarships and awards given to students at universities around the United States. Capote's trust also awards the largest annual cash prize in the field of English-language literary criticism, the Newton Arvin Award, which is administered by the Writer's Center at the University of Iowa. (Iowa, N. pag.).

Chapter IV

Exhibition Narrative

For the purpose of this thesis, *Party of the Century: Truman Capote's Black and White Ball* is hypothetically written about as a presentation on exhibit in the North Gallery on the second floor of the Museum of the City of New York (referred to as City Museum and the Museum). Founded in 1923, the private, nonprofit City Museum is a highly-regarded cultural venue where visitors connect with the past, present, and future of New York City. The Museum “celebrates and interprets the city, educating the public about its distinctive character, especially its heritage of diversity, opportunity, and perpetual transformation” (MCNY, “Our Mission” N. pag.).

The City Museum is located at Fifth Avenue and 103rd Street in Manhattan's East Harlem neighborhood, at the northern end of an area designated as “Museum Mile.” Capote's “bal masqué” took place two miles further south, where the Plaza Hotel commands one full block fronting Fifth Avenue. Close to a quarter of a million people from across the world, including 42,390 students, visited the City Museum during its recently completed fiscal year (July 1, 2013-June 30, 2014). Throughout this time period, the Museum's website had 1,045,974 hits by 886,382 unique visitors from 199 countries (Magidson, “Proposal” 1).

The City Museum presents an ever-changing series of innovative cross-media cultural history exhibitions exploring the characteristics of New York City. It is a

particularly appropriate choice for this one: the Museum's collections include an archive of objects with provenance linked to the Black and White Ball (Steinem, "The Party" 135). Walking through *Party of the Century's* multisensory gallery—surrounded by vitrines featuring attire worn to the Ball as well as displays illuminating the evening and the event's celebrated invitees—visitors may feel as if they, too, are amongst Capote's guests on the memorable Monday evening.

Broadway impresario, producer David Merrick (1911-2000), attended the Ball and found the mood magical. In an interview with a *New York Times* reporter one month later, Merrick remarked, "It was always shimmering. It was never still, nor was there a static moment. I guess this is what you could call a rave review" (Curtis, "D.M." 90). In the City Museum exhibition, interdisciplinary elements capture and reflect the spirit of the glittering party, lit by the glow of hundreds of white wax tapers placed in candelabras wrapped with flowering smilax vines, and set atop scarlet clothed tables in the formal splendor of the Grand Ballroom (Davis, "POTC" 157).

The multi-faceted exhibition reunites, for the first time, rarely viewed objects from the City Museum's permanent holdings. The objects are components in immersive displays mixing artifacts with biographical information, ephemera, fashion, masks, media, music, narrative lore, and photographs. Interspersed are timeline elements referring to what was going on in the world at large in 1966 and over the course of the 1960s decade.

The Black and White Ball was abundantly photographed by, among others, Harry Benson; Santi Visalli; Elliott Erwitt and Lawrence Fried for *Vogue*; Mel Finkelstein for *World Journal Tribune*; Bernard Gottfried, and Henry Grossman for *Time/Life*

publications; Arthur Browers, Burton Berinsky, and Barton Silverman for *The New York Times*; and David Pickoff for the Associated Press. Exhibition prints of many of the photographs are featured in the gallery. These images, some in black and white, others in rich 'Kodachrome' color, establish for visitors a distinct sense of time: November 28, 1966; and place: New York City and the Grand Ballroom at the Plaza Hotel overlooking Central Park.

A selection of mid-1960s art works created by Capote's friends who attended the party is on exhibit in the gallery, among them: Charles Addams (1912-1988), Cecil Beaton (1904-1980), Richard Avedon (1923-2004), Gordon Parks (1912-2006), and Andy Warhol (1928-1987). Their pieces capture and reify for visitors the ethos of the 1960s decade. Addams' cartoons portray the comic, and at times ironic, aspects of life in New York City: a photograph on display taken at the Ball shows Addams pulling a mask resembling an executioner's over his head.

Several of Beaton's award-winning *My Fair Lady* costumes and design sketches, the inspiration for the Ball's two-tone color scheme, are displayed and paraphrase the strong contrasts apparent in the accompanying photographs taken in England of the original 1910 Black Ascot. Other photographs depict Beaton at the party along with several others he took over the years of people who were, coincidentally, guests at the Ball. A nearby case holds invitations to recent black and white themed events, proof of the residual influence of Beaton's two-tone design.

Avedon and Parks, well-known for their fashion images and portraiture, also photographed the social activism they witnessed in the 1960s decade. Examples of their portraits and temporal work are mounted in the gallery. Parks took off his mask before

entering the Grand Ballroom and later commented, “I didn’t wear a mask. With a mask people wouldn’t know that I was Black. After all, I was there to make it a real black-and-white ball” (qtd. in Plimpton, “T.C.” 263). Parks wanted to insure the assembled press and onlookers took notice of his presence as an African-American so they would know his friend Capote was hosting an integrated event.

In mid-1960s, Warhol was in the midst of creating mixed-media pieces which would rewrite art history. In a 2014 *New York Times* review of the Queens Museum exhibition, “Most Wanted, Most Hunted,” which featured Warhol’s art work created for and then censored at the 1964 World’s Fair, Holland Cotter wrote, “To a degree hard to imagine now, contemporary art had a reflective active role in this feverish picture. No artist took the cultural pulse more precisely than Andy Warhol” (D1). Warhol’s art works were ciphers for the era; his imagery and themes reflected the consternation of his times.

Set among the art and photographs, in contiguous sections of the gallery, are original garments, masks, and accessories worn to the Ball by Capote, Graham, and his guests Carol Bjorkman, Billy Baldwin, Candice Bergen, Marie Dewey, Lee Radziwill, Penelope Tree, and others. These surviving objects were created by fashion greats including Adolfo, Elizabeth Arden, the atelier of Balmain, Bill Cunningham, Alfred Dunhill, Galanos, Halston, Betsey Johnson, Gene Moore, and Mila Schön. Text panels, captioned images, and related ephemera accompany each item helping visitors connect it, along with its wearer and maker, to the Zeitgeist of the era.

At the gallery entrance, visitors are introduced to Truman Capote and Katharine Graham as full-scale images captured in their party finery as they stood greeting guests on the receiving line. Capote’s tuxedo, tailored by Alfred Dunhill, Ltd., and now a part of

the company's archive, is displayed along with biographical elements illustrating the writer's talent and adventures. Here visitors learn of Capote's past: his childhood in New Orleans, Louisiana; Monroeville, Alabama; and aboard the Mississippi River steamship where his father worked; and then Capote's adult years as a successful writer. To illustrate the range of Capote's achievements, copies of books, plays, and lyrics he wrote rest on a shelf nearby his tuxedo. Displayed with the volumes are musical scores, posters, and photographs from his films and Broadway shows.

Adjacent to Capote's tuxedo, visitors encounter a vitrine containing Graham's white, wool-crepe, columnar ball gown; its neckline and cuffs decorated with patterned black jet beads. The gown, conceived by the House of Balmain in Paris (opened 1945), was realized in 1966 by Bergdorf Goodman's couture atelier located next door to the Plaza Hotel. Graham's mask, fabricated to match her gown, is on view as well. It was made by Halston (1932-1990), then a Bergdorf's milliner with his own studio on the elegant department store's second floor (Davis, "POTC" 167). Halston designed a number of masks worn to the Black and White Ball and attended the party as an escort of fashion journalist Carol Bjorkman (1929-1967) (215). Graham's gown and mask are an exhibition loan from the Costume Institute of New York's Metropolitan Museum of Art.

Set securely beside Graham's gown and mask is a swatch square for visitors to touch. This contemporary recreation emulates the texture and beadwork chosen for Graham's original items. The swatch affords visitors the opportunity to feel, handle, and enjoy a tactile experience alongside the fragile archival objects safely displayed beyond reach in the interest of their preservation. Each of the fashion elements in the gallery, including Capote's tuxedo, is accompanied by a comparable swatch station.

Close by Graham's gown, visitors find objects, text, and captioned images illustrating her background and achievements. After she assumed presidency of the Washington Post Company in 1963, Graham became a pioneering media executive and the first woman to head a Fortune 500 company (Smith and Epstein N. pag.). Next to a copy of *Personal History*, Graham's Pulitzer-prize winning autobiography is another book, *All the President's Men*. Written in 1974 by *Washington Post* journalists Carl Bernstein and Bob Woodward, it chronicled the *Post's* Pulitzer-Prize winning investigation of the 1972 Watergate story. The *Post's* managing editor, Ben Bradlee (b. 1921), was a guest at the Black and White Ball. Jason Robards, Jr. (1922-2000), who won the Academy Award "Oscar" for his portrayal of Bradlee in the book's 1976 film version, attended as well. Photographs of the two men are on view in the North Gallery alongside a poster from the film, which starred Robards, Jane Alexander as Graham, Dustin Hoffman as Bernstein, and Robert Redford as Woodward.

The exhibition also tells the story of Graham's mask maker, Roy Halston Frowick, known more simply to the public by his middle name. In 1966, Halston was in the midst of the expansion of his successful millinery career by launching an apparel line. One of his earliest dresses is on view; Halston designed it for his friend, Carol Bjorkman (Collins 130). The ensemble is now in the City Museum's Costume Collection. Bjorkman's two-piece black feathered gown and stole are shown with the matching mask and headdress Halston custom-made for her. Mounted nearby is a photograph of Bjorkman making her entrance to the Ball; she beams a wide smile, glorious in her flowing attire. The informational caption states that less than a year later, in July of 1967, Bjorkman would be dead at age 38, felled by leukemia (Pittsburgh 38).

Over the next twenty years, Halston built a fashion empire and his designs would revolutionize the way women thought about and wore clothes. As evidenced with the sinuous line and cut of Bjorkman's gown, Halston's pioneering creations clung to and moved with the body, a shift away from the heretofore traditional, more structured, and formal dress construction represented by Graham's Balmain-designed gown (Madigson, "Interview 18 June" N. pag). Following a series of corporate takeovers, in 1984 Halston lost the rights to his name and designs (Belkin N. pag.). He was unsuccessful in his attempts to regain them before he died in 1990 from AIDS-related complications in San Francisco (Odell N. pag.). Halston's company remains in business today.

A nearby vitrine features another Halston-designed gown and mask made at Bergdorf Goodman's and worn by newly arrived actress, Candice Bergen (b. 1946), then twenty years old. Bergen dressed in a white mink, tall-eared bunny mask and a black, strapless, white ermine-trimmed, form fitting gown. Both pieces are now a part of the City Museum's Costume Collection. Bergen had made her screen debut earlier that year, in March of 1966, when she starred in *The Group*, the film adaptation of Mary McCarthy's best-selling novel. Visitors see captioned photographs taken at the Ball of the stunningly beautiful Bergen. Pictured on the dance floor, mask in hand, she appeared to enjoy herself; Capote reported she stayed at the Plaza till after 3:00 a.m. on Tuesday morning (Capote, "Guests" 215). Yet the caption reveals how Bergen later professed to another ball guest, the writer George Plimpton, her confused guilt and ambivalence over attending such an event during the Vietnam War era (qtd. in Plimpton T.C. 268).

Moving through the exhibition, visitors come upon an eye-catching black and white gown, an original costume designed by Cecil Beaton for *My Fair Lady*, and on loan

from the Wick Museum in Boca Raton, Florida. The floor-length gown, sewn from joined bands of vertically striped fabric, was worn to the Ball by Amanda Mortimer Burden (b. 1944). Halston once described Burden as “the most beautiful girl going” (qtd. in Schulman 1). The daughter of Capote’s “Swan” Barbara Paley, Burden served from 2002-2014 as director for city planning during Michael Bloomberg’s mayoral administration (Schulman 1).

Burden rented the gown for the party from a theatrical costume shop (Davis 194). A drawing by fashion illustrator Kenneth Paul Block (1924-2009), which appeared on the cover of the *Women’s Wear Daily* the day after the Ball on November 29, 1966, is on display in the North Gallery, lent by Boston’s Museum of Fine Arts. The drawing portrays Burden as she left the pre-ball dinner party she and her then-husband, Carter Burden (1941-1996), hosted at their apartment in The Dakota on Central Park West and West 72nd Street. Close by is a photograph of the couple as they arrived at the Plaza Hotel with one of their friends, ball guest Marisa Berenson (b. 1947), who wore a Halston-designed white satin hooded cape.

On display in another section of the gallery is Princess Caroline Lee Radziwill’s (b. 1933) ball gown and coat, on loan from the Victoria and Albert Museum, London. Radziwill’s white, diaphanous, sleeve-less, sequin-laden sheath and matching cover up coat were created by Italian-born, and Milan-based, fashion designer Mila Schön (1919-2008). Mounted copies of party photographs show Radziwill dancing with Capote and laughing with her friends. Next to Radziwill’s attire are media accounts informing visitors of the Princess’ *fairy-tale-without-a-happy-ending-life* as well as related stories about her extended family who were also invited to the Ball (Halsam 186).

Radziwill's sister, Jacqueline Kennedy (1929-1994), declined Capote's invitation; she then curtailed her social engagements during November, three years after the November 22, 1963 assassination of her husband, John F. Kennedy (Davis, "POTC" 176). However, the President's mother, Rose Kennedy, accepted Capote's invitation as did three of his sisters: Patricia Lawford along with Eunice Shriver and Jean Smith. They came with their husbands; Sargent Shriver, founder the Peace Corps; and Stephen Smith, manager of the Kennedy family's investment portfolio (Davis, "POTC" 224). Mounted photographs, taken at the Ball, show the family in their masks and party attire.

Ball guest Andy Warhol created a series of portraits of Jacqueline Kennedy throughout the 1960s using iterations of news photographs. One 1966 portrait, *Jackie III*, on loan from the Smithsonian's American Art Museum, is on display close by her sister Lee's ball gown. *Jackie III* depicts four close-ups of Kennedy's face. In one, she wears a hat designed by Halston. *Jackie III's* caption explains how Halston had created both the pill box-styled hat Kennedy wore to her husband's inauguration as well as a similarly-styled one she had on while sitting next to him in the open convertible-topped car when he was assassinated on November 23, 1963 in Dallas, Texas. Warhol's art work captures Kennedy's glamour as well her grief. *Jackie III's* inclusion in the exhibition is an example of the degree to which Capote's ball guests and invitees permeated the cultural landscape of 1960s decade: Warhol, artist; Halston, designer; and Jacqueline Kennedy, invitee and the subject of the public's perennial fascination with their slain president's picturesque widow.

In addition to Radziwill's gown, Mila Schön had created another iridescent outfit for the Ball: the white, long-sleeve gown embossed with circular, crystal emblems worn

by one of Capote's "Swans," Italian heiress Marella Agnelli (b. 1927). Her gown was reported, in newspaper accounts, to have been the most beautiful of all worn that night to the party (WWD N. Pag.). Mounted in the gallery are photographs taken of Agnelli en masqué at the Plaza Hotel accompanied by information about her; her husband, Gianni Agnelli (1921-2003), owner of the Fiat automotive empire; as well as designer Schön.

Visitors' attentions are drawn to a spell-binding black and silver unicorn mask from the City Museum's Costume Collection on view in the North Gallery. It was worn to the Ball by Baltimore-born and internationally renowned "indigenous decorator"—as he referred to himself—Billy Baldwin (1903–1984). Among his assignments, Baldwin decorated rooms in Katharine Graham's home in Georgetown as well as the often-photographed vermilion-red study in fashion maven Diana Vreeland's New York City apartment (Aronson 2).

Baldwin's shiny mane mask was designed and made by Gene Moore (1910-1998), then a Vice President at Tiffany's Fifth Avenue store. A text panel summarizes both Baldwin's and Moore's backgrounds and accomplishments. Born in Birmingham, Alabama, Moore moved to New York in the 1930s. After 15 years as a display decorator for department store Bonwit Teller, in 1955 he went to work for Tiffany's. For the next 40 years, Moore created 5,000 displays for the five street-facing windows at Tiffany's flagship location (Lague 1), the same windows Audrey Hepburn, as Holly Golightly, looked upon in the opening sequences of *Breakfast at Tiffany's*. A copy of a still photograph from the film scene is on view.

Perhaps the most extraordinary mask in *Party of the Century* is a feathered creation from the City Museum's Costume Collection. Designed by Bill Cunningham (b.

1929), it was worn to the Ball by Mrs. Frederick (Isabel) Eberstadt (1933-2006), a writer who was the daughter of poet Ogden Nash. Eberstadt's mask was fitted like a hat, crafted with a faux black swan on one side and a white swan on the other. The birds' necks entwine overhead, rising to a height of over two feet. The caption notes the mask was designed and hand-crafted by Cunningham, a 1948 Harvard College drop-out who began his fashion career in the early 1950s as a milliner known as "William J." He created hats until he was drafted into the United States Army (Press N. pag.). After rejoining civilian life, Cunningham switched to photojournalism and is now a style columnist for *The New York Times*. Echoing the mask's "parti-colored" scheme is Eberstadt's ball gown, designed by James Galanos, displayed upon a vitrine. The single shoulder strap, A-line shaped, full length gown is white on the front and reverses to black on the back. Eberstadt's gown is also in the City Museum's collection.

In a neighboring area of the North Gallery, visitors encounter Mrs. Alvin (Marie) Dewey's (1919-2002) ball gown, a black, sleeveless, empire-waisted sheath, purchased in Kansas City, Kansas. Her husband, Alvin Dewey (1912-1987), was the Special Agent in charge of the Clutter murder case for the Kansas Bureau of Investigation, the crime which inspired *In Cold Blood*. Capote's book made Dewey a nationally-known law and order hero (Plimpton, "T.C." 224). The Dewey's were members of the "Kansas Contingent," a group of friends Capote made during the six years he spent, on and off, in the Midwest writing *In Cold Blood* and whom he invited to the Ball. Photographs on view in the gallery show the group in their party attire. In addition to Marie Dewey's gown and accessories, the masks she and her husband wore to the Plaza Hotel are

displayed, on loan from the Finney County Museum in Garden City, Kansas, where the Clutter trial took place.

Adjacent to the Dewey display, visitors come upon mention of another celebrated ball guest, reclusive novelist Harper Lee (b. 1926). A lifelong friend, Lee is the only guest who attended both of Capote's masquerade parties: the one in 1932 raided by the Ku Klux Klan and, as an adult, she would later be a guest at the Black and White Ball. Lee had initially accompanied Capote to Kansas in 1959 and helped him with research on the Clutter case over the next several years (Clarke 319). In appreciation, Capote dedicated *In Cold Blood* to Lee along with his life-long companion, Jack Dunphy. Capote and Lee had been childhood friends in Monroeville, Alabama. They lived next door and spent afternoons together after grade school writing stories in a backyard treehouse (Davis 13). Both grew up to be writers of extraordinary renown.

In 1960, when she was 33-years old, Lee published her sole book, the Pulitzer-Prize winning and best-selling novel *To Kill a Mockingbird*, a copy of which is on display in the gallery along with a photograph of the film's star, Gregory Peck, who was invited to the Ball but chose not attend. A caption by the book reveals Lee based the character Charles "Dill" Harris on her memories of Capote as a boy (Steinem, "Go Ahead" 94). Lee herself was the inspiration for Ida Mae, the tomboy heroine of Capote's first novel, *Other Voices, Other Rooms* (Krebs 1).

An example of the cross-disciplinary nature of the exhibition, a text panel by Marie Dewey's gown introduces the subject of capital punishment, on which Capote considered himself an expert (Clarke 412). The subject is amplified by *Orange Disaster*, Andy Warhol's art work mounted in the gallery, on loan from the Guggenheim Museum.

Created in 1963, the canvas is screened with repetitive images of an empty electric execution chair. During the mid-1960s, Warhol and Capote often explored parallel themes in their respective mediums. Among other subjects, they were inspired by the topics of death and disaster. Warhol's 1964 diptych, *Most Wanted Men, John M. #1*, is also on display in the North Gallery, loaned from the Cornell University Museum. Mirroring Capote's preoccupation with crime and punishment, the screened canvas is an iteration of a police mug shot depicting a convict sought by the Federal Bureau of Investigation.

A text panel explains how Warhol, as a college student in Pittsburgh, idolized Capote, then living in New York City, and sent him fan letters. After graduating in 1949, Warhol moved to the City and sought out the writer (Warhol, *Popism*, 193). Warhol's first New York City art show, at the Hugo Gallery in the summer of 1952, was a collection of hand-drawn illustrations, now lost, inspired by Capote's debut novel *Other Places, Other Rooms* (Gagosian N. pg.). A copy of the Hugo Gallery invitation is on display along with portraits of Capote drawn by Warhol.

Photographs exhibited in the North Gallery show Warhol in his tuxedo at the Black and White Ball as he stands with his escort, Metropolitan Museum of Art curator Henry Geldzhaler, who wore a cardboard mask covered with a caricature of his own face painted by Martial Rayse (Watson 303). Warhol began the evening ensconced in a faux cow head, an allusion to the wallpaper images he was then producing, topped with a pair of black sunglasses (303). Warhol ditched his hot and heavy get-up before entry and was one of the few guests Capote admitted without a mask (Davis 225).

Warhol recalled the party in *POPism*, his 1980 autobiography:

I was so intimidated, I'd never seen such a herd of celebrities before in my life ... As far as I could tell, this was the densest concentration of celebs in the history of the world. As Henry and I stood there gaping, I told him, 'We're the only nobodies here.' He agreed ... I tried to stick around Cecil Beaton because at least he was someone I knew well enough to say hi to... It was a perfect affair for *MAD* magazine to cartoon, because it was so surreal—I mean, you couldn't look over your shoulder without dropping thirty names. (196)

Warhol and Geldzhaler stuck to the sidelines in the Grand Ballroom. They were on the cusp of their own respective fame but felt overwhelmed in the hotel by the presence of so many well-known celebrities.

In another area of the North Gallery, visitors encounter a vitrine featuring a gown which speaks to the “youth quake” that would revolutionize mainstream fashion (Davis 194). Worn to the Ball by Penelope Tree (b. 1949) over a pair of tights and a bikini bottom, the black, sleeveless, split-seamed, bare midriff gown was designed by fashion newcomer, Betsey Johnson (b. 1942). The Jasco-jersey gown is on loan from the Metropolitan Museum of Art's Costume Institute. The masks Tree and her mother, Marietta, wore—now in the collection of the Museum at the Fashion Institute of Technology—are also on exhibit.

Photographs mounted in the gallery show Penelope Tree, garbed in her clingy gown, escorted by Ashton Hawkins, a Harvard-educated lawyer who was then legal counsel at the Metropolitan Museum of Art (Hawkins, N. pag.). “Penelope was the hit of the party. Everyone else was overdressed in stiff ball gowns and bouffants,” observed Paul Young, founder of Paraphernalia Boutique (qtd. in “Radical Rags” P 92). Then a 17-year old high school student, Tree is the daughter of diplomat Ronald Tree (1897-1976)

and United Nations Human Rights Commissioner Marietta Peabody Tree (1917-1991), and half-sister to author Frances Fitzgerald (b. 1940), who wrote the 1972 Pulitzer-prize winning *Fire and Lake*, an analysis of the Vietnam War. Capote invited the whole family and they all came (Fitzgerald N. pag.).

Penelope Tree garnered attention as soon as she walked into the Grand Ballroom. In a 2012 interview, Capote chronicler Deborah Davis summed up Tree's impact at the party, "She represented the world ahead, the new order, and the wild world." (qtd. in Gilkey N. pag.). Cecil Beaton, a master of line (Magidson, "Interview 23 Jul" N. pag.), went straight to Tree's side and asked her to dance again and again (Davis 227). Ball guests Diana Vreeland, *Vogue* magazine's editor-in-chief and photographer, Richard Avedon, were also drawn to the slender and doe-eyed teen (Plimpton, "T.C." 260). Indeed, Tree's ongoing modeling career was launched at the Black and White Ball (Collins 137).

The daring style of Tree's gown alludes to the emerging 1960s counterculture and the changing look of women's fashion influenced at that time by concurrent and rapidly evolving social trends. Over the course of the 1960s decade, women's fashion transitioned from the formal order of European-influenced and dress-oriented couture using classic tailoring techniques towards a less constructed, more affordable, casual, and practical wardrobe (Rielly 76). By 1969, dress codes had tumbled: instead of girdles and garter belted hose, women often went sans-bra. They wore sandals, denim blue jeans, and tie-dyed t-shirts rather than the previously popular matching sweater and skirt sets hemmed to cover their knees (Whitely 10).

Betsey Johnson, then 24 years old, created Tree's gown while working at the Paraphernalia Boutique in New York City, located at Madison Avenue and East 67th Street, next door to Vidal Sassoon's mod style-setting hair salon (Whitely 12). A 1964 graduate of Syracuse University, and former cheerleader for the football team renowned for her handsprings and cartwheels (Watson 156), Johnson entered Andy Warhol's circle in the mid-1960s when she began dating and later married musician, John Cale, who was a member of The Velvet Underground, a rock band managed by Warhol. Johnson continues to design her fashion line now owned by the Steve Madden Corporation. The exhibition tells Johnson's story along with Penelope Tree's and her family.

Situated in the center of the City Museum gallery is a wayfaring station for visitors—a round table and eight chairs—a haven where they may sit down, catch their breath, and look around. As Falk and Dierking pointed out in their book, *The Museum Experience Revisited*, “providing benches and other kinds of mental and physical respite will not only enhance the visitor experience, but likely extend it” (145). The scarlet clothed table is decorated as it would have been at the Ball: topped with a candelabra wrapped by a faux-smilax vine and a holding flickering electric candles. Overhead is hung a silver balloon garland, resembling a cluster of grapes, a répliqué of the one that was suspended from the ceiling of the Grand Ballroom's for Capote's party.

Balloons were popular in 1966 and silver was a salient color, reflecting the impact of the space age and its “sci-fi” aesthetic upon contemporary design (Magidson, “1960s Fashion” 2). During the mid-1960s, factotum Billy Name had lined the walls, ceilings, and windows of Andy Warhol's Factory Studio with strips of silver aluminum foil

(Homans 1). In his book about fashion in the 1960s decade, *Radical Rags*, Joel Lobenthal referred to the color's characteristics:

The prominence of silver in Warhol's spectrum contributed to its importance in the palette of Pop Fashion. Silver evoked the tinsel glitter of nighttime hedonism, the ubiquitous chrome of postindustrial society, and the futuristic sheen of vehicles for outer-space exploration. (86)

In 1966, Warhol created silver helium-filled Mylar balloon sculptures. He released them at "happenings" and displayed the floating balloons along with his two-dimensional art work in gallery exhibitions (Warhol, *Popism* 149).

Near the wayfaring table, visitors find a display case with the original dime-store black and white school composition book Capote had bought and hand-labeled "Dance" on the cover. Over the summer of 1966, in his left-leaning script, Capote recorded the names and addresses of the friends whom he intended to invite to the Ball (Davis, "POTC" 124). The artifact is on loan from the Special Collection Archives of the New York Public Library (Stingone, Series IX: 3). A later, typed version of the guest list is on view, also on loan from the Library. A hands-on facsimile of the composition book is tethered nearby for visitors to pick up and look through. In proximity to the original composition book, surviving examples of the Ball's coveted invitation and admission card designed by Tiffany's, from the City Museum's collection, are on view.

In addition to the artists, writers, and political advisers gathered in the Grand Ballroom there were business titans, film stars, scions of America's most venerable families, and members of European royalty. Biographer Deborah Davis observed, "Truman, who had a passport to every single world, decided it would be really fun to put all these people in the same room and at the same time as if they were all equal" (qtd. in Gilkey N. pag.). Captioned images share a selection of their stories.

To categorize Capote's friends on the guest list as alluring is an understatement: 63 invitees attained rarified fashion celebrity status as members of International Best Dressed List Hall of Fame, founded 1940 by ball guest Eleanor Lambert (Collins, "Queen" 2). Captioned photographs and portraits from the City Museum's archives depict a selection of these trendsetting Hall of Fame icons. Alongside are party photographs of Academy Award "Oscar" winning ball guests en masque: Henry Fonda; Joan Fontaine; and Frank Sinatra who came with his wife of six months, Mia Farrow, her close cropped hair styled by Vidal Sassoon (Ginsberg N pag.).

Capote invited scores of writers and publishers to the Ball. Collectively, his literary guests wrote countless best-selling books and have earned, to date, 18 Pulitzer Prizes (*Pulitzer* N. pag.). In the North Gallery, visitors view an assemblage of books written by Capote's invitees. The volumes are on loan from the New York Public Library and the Carter Burden Collection at the Morgan Museum and Library. Bibliophile Burden was a guest at the Ball, accompanied his then-wife, Amanda, who wore Cecil Beaton's aforementioned black and white striped Ascot gown.

Mounted on the gallery wall is a ball photograph of Pulitzer-Prize winning writer Norman Mailer, en masqué, and standing behind statesmen McGeorge Bundy in the receiving line. Bundy was National Security Adviser to two presidents, Kennedy and Johnson, and an early architect of the Vietnam War (Davis 84). The photograph's caption tells the story of how later in the evening, fueled by champagne; the tuxedoed Mailer and McBundy came to fisticuffs, riled up over their opposing views on the Vietnam War (Plimpton, "T.C." 269).

Other party photographs show ball guest and historian Arthur Schlesinger Jr. (1917-2007), who published the 1965 Pulitzer-prize winning account of John F. Kennedy's presidency, *1000 Days*. Also pictured are guests who were members of the Kennedy administration: special adviser and speech writer, Theodore Sorenson (1928-2010) and Secretary of Treasury, C. Douglas Dillon (1909-2003). Lyndon Johnson's Attorney General, Nicholas Katzenbach (1922-2012) was a guest as were three generations of presidential daughters: Alice Roosevelt Longworth (1884-1980); Margaret Truman Daniels (1924-2008); and Lynda Bird Johnson (b. 1944) who arrived surrounded by a dozen Secret Service agents garbed in tuxedos and black domino masks (Clarke 377).

Here visitors come upon a reprint of an article from the November 1966 edition of the *Harvard Crimson*. It tells the story of another influential friend Capote invited to the Ball: Robert McNamara (1916-2009), Secretary of Defense from 1961-1968 and then President of the World Bank. The *Crimson* article recounts an altercation in Harvard Yard two weeks before the Ball. During his visit to the Cambridge, Massachusetts campus, McNamara had been attacked by Harvard undergraduates angered by his role in the Vietnam War (Samuelson). McNamara had planned to attend Capote's Ball but changed his mind following his visit to Harvard and instead sent his last-minute regrets (Davis, "POTC" 176).

Close by the reproduction of the McNamara article are photographs by ball guests Richard Avedon and Gordon Parks, on loan from their respective foundations. These images portray the 1960s civil rights demonstrations and anti-Vietnam War protests they documented. Andy Warhol's *Birmingham Race Riots*, a 1964 silk-screened iteration of a

Life magazine photograph depicting a police dog attacking an African-American man on the street is on view as well.

Intermingled with the exhibition elements are several video monitors. One shows a 20-minute loop of television coverage filmed live at the party and narrated by Charles Kuralt (1934-1997) for CBS-TV News. The footage was broadcast nationwide on the evening of November 28th and again the morning of November 29th (CBS, “Archives” 1). At another monitor, visitors watch pre-recorded short segments of oral histories of people who were at the party or who involved with the event. A third monitor screens a compilation of Capote’s television talk show appearances. Through the years he was a frequent guest on shows hosted by Johnny Carson, Dick Cavett, David Frost, and Merv Griffin (Clarke 414).

Layering yet another multisensory component are sound elements broadcast from parabolic sound dome speakers set around the gallery to establish the tone and tenor of the party. Emanating from one speaker is a recording of the names of the ball guests, announced as they were to Capote and Graham who stood, masked, for two hours in the receiving line to greet their guests.

Another speaker emits melodies played at the ball that were written or performed by Capote’s guests: Harold Arlen (1905-1986), the team of Betty Comden (1917-2006) and Adolph Green (1914-2002), Alan Jay Lerner (1918-1986), and Frank Sinatra (1915-1998) (Duchin, “Phone” N. pag.). Arlen wrote *Over the Rainbow* and the score for Capote’s *House of Flowers*, which had been produced on Broadway in 1954 and provided Barbra Streisand with one of her early hits, *A Sleepin’ Bee*. Comden and Greene penned *Never Never Land* for *Peter Pan* as well as *New York, New York* for *Wonderful*

Town. Lerner wrote the lyrics for *My Fair Lady* and *Camelot*, a favorite musical of John F. Kennedy (Kunhardt 14). Sinatra released a bestselling album in 1966 featuring a number one song, *Strangers in the Night*, which revived his then-stalled career.

At a third sound station, visitors hear a selection of songs from the musicians who performed at the party, Peter Duchin (b. 1937) and his orchestra, along with Benny Gordon (1932-2008) and The Soul Brothers, an African American family group who hailed from Estill, South Carolina. When Gordon and his group commanded the band stand at midnight, ball guests took to their feet and switched from the traditional waltz and fox trot to the modern moves of the 1960s generation, the “Twist” and “Mashed Potato” (Davis, “POTC” 230). Additional songs heard over the soundtrack are “Moon River,” composed by Henry Mancini (1924-1994) for the 1961 film *Breakfast at Tiffany’s*; and Quincy Jones’ (b. 1933) jazz-hewn soundtrack composed for the 1967 film version of *In Cold Blood*.

Ball guest Elizabeth Hylton (b. 1930s) remembers dancing to Duchin and Gordon’s music in the Grand Ballroom at the Black and White Ball. Hylton has worked for the Graham family at *The Washington Post* for over 50 years. Reminiscing at her Georgetown apartment in 2013, Hylton described her take on Capote’s party, “It was like the day after Christmas. As the years went by, I realized it was an epic moment in social history. Truman broke the code. It was more than just a party, that’s why it has lived on in history” (Hylton N. pag.). A copy of the front page of the July 25, 1966 edition of the *Washington Post*, on loan from Hylton, is on display in the City Museum gallery. Headline stories include coverage of Capote’s Congressional testimony on capital punishment alongside stories of the Gemini astronauts’ return to Earth, race riots in

Cleveland, and the Vietnam War: news emblematic of the 1960s decade (1). Amidst this commentary, there is Truman Capote, front and center across three columns right under the fold (“Front Page,” 1).

Museum visitors linger in the gallery. They are caught up in the recreation of the evening’s glamorous ambiance and surrounded by echoes from the era. On their way out the door, visitors come upon another black and white school composition book set atop a stand. The book is labeled “Dance” in a facsimile of Capote’s hand writing. Here they can record their experiences and note where they are from, information which will help the Museum plan for the future.

Music, gowns, masks, flickering candles, and more have combined to bring the historic Black and White Ball back to life in the North Gallery of the Museum of the City of New York. Visitors may well imagine they, too, have been with Truman Capote, Katharine Graham, and his celebrated guests on the night of the “Party of the Century.”

Chapter V

Outreach

To promote visitation to *Party of the Century*, the City Museum launched a comprehensive marketing campaign employing traditional as well as new media resources. Prior to the exhibition's opening, museum staff wrote and circulated press releases and general interest stories to local, national, and international print, broadcast, and digital media outlets including: *The New York Times*, *The Wall Street Journal*, *Daily News*, *New York Post*, *Financial Times*, *The New Yorker*, *The Observer*, *Washington Post*, and *Los Angeles Times*; television networks; radio stations; as well as style and design blogs.

Promotional brochures about the exhibition were mailed to Museum members. Information about it has been featured in the Museum's quarterly *Program Calendar* as well as the *City Courant*, the Museum's bi-annual journal. Museum staff distributed exhibition and public program-related information to New York City's tourism offices and partnered with the Plaza Hotel to develop a package combining room stays with exhibition tickets.

Along with other exhibitions the Museum is concurrently presenting, prominent placement of *Party of the Century* appears on the Museum's website and in weekly email blasts. There are also frequent social media postings in the Museum's accounts on

Facebook, Instagram, Pinterest, Twitter, and Tumblr. The exhibition team contributes regularly updated entries to the Museum's website blog.

Truman Capote has a Facebook page maintained by Vintage Press at Random House where regularly updated posts keep the writer's persona visible on the internet. A quarter of a million people from around the world have "liked" Capote's "page" on line. The Museum has partnered with Vintage to share news about *Party of the Century* with this group of people who have already demonstrated an interest in the writer.

Special Events

The City Museum has planned a variety of exhibition-related special events. One thousand people have been invited to the opening reception: among them City Museum supporters, elected officials, members of the region's cultural community, and people who were involved with or attended Capote's 1966 dance. The Museum's annual fund raising gala will be a black and white-themed masked ball for 500 guests hosted by the Board of Trustees. The party will be held in the Grand Ballroom of the Plaza Hotel where the Museum has hosted several other successful galas in recent years.

After Capote's death, his 1967 red Mustang convertible was purchased from his estate and restored by his friends Joe Petrocik and Myron Clement (Petrocik N.pg.). They still own the automobile and have agreed to, on occasion, park this classic "cherry car" on the street out in front of the Museum. Capote's mustang will be a focal point at the exhibition's opening reception as well as at other special events.

A number of companies in business today have a connection to Capote, the Ball, and his guests; their generosity has helped underwrite the exhibition expenses. Those participating include: Adolfo, Bergdorf Goodman's, Columbia Broadcasting Systems, Condé Nast, Duchin Entertainment, Dunhill, Ford Motor Company, Halston, Betsey Johnson, Kenneth Jay Lane, Random House, F.A.O Schwartz, Taittenger, and Verdura, among others. Additional support has come from the Tee and Charles Addams Foundation, Richard Avedon Foundation, Gordon Parks Foundation, Graham Family Holdings, and Andy Warhol Foundation.

Public and Education Programs

Education is at the core of the City Museum's mission. By presenting a year-round series of intergenerational public programs, the Museum augments and expands upon visitors' in-gallery experiences. Along with public programs are docent-led gallery tours geared to adults as well as chaperoned field trips and out-of-school visits by K-12 students, the majority of whom come from New York City's under-resourced public schools (MCNY, "About" 18). The Museum offers exhibition-themed hands-on family programs every Saturday and Sunday in the Museum's Frederick A.O. Schwartz Children's Center whose namesake was the founder of the Fifth Avenue toy store where in 1966 Capote bought for 39 cents the domino mask he wore to the Ball (Davis, "POTC" 202).

There is much more for visitors to explore about the exhibition's topics—the Ball, host Capote, honoree Graham, the guest list, and the era—than can be absorbed in one gallery visit alone. As the exhibition's preliminary front-end evaluation survey results demonstrated, people of all ages and backgrounds want to find out about the history of the 1960s decade. At the City Museum, they have the opportunity to do so. The Museum has organized a series of public programs examining these topics. Scheduled are panel discussions, seminars, live performances, and lectures featuring leading scholars and experts (MCNY, "Our Mission" 19).

At first glance, *Part of the Century: Truman Capote's Black and White Ball* appears to highlight the party and its celebrity guests. The exhibition covers that, and more. Through the story of this one evening, visitors are connected with those who attended the party as well as the dynamic of what occurred inside and beyond the ballroom. In particular, the year Capote hosted his Ball, 1966, was twelve months filled with issues and incidents, many of which continue to reverberate in the twenty-first century. Participation in the Museum's public programs affords visitors a neutral forum where they can investigate trends and incidents from the 1960s decade of relevance today: the emergence of the youth-oriented counterculture, the civil rights movement, the changing role of women, space exploration, capital punishment, the Cold War, and American military actions overseas.

Another highlight is a film festival presenting screenings in the Museum's ground floor auditorium throughout the exhibition's tenure, which is detailed next.

Film Festival

A number of people involved with the Black and White Ball have been the subject, or creator, of documentaries, feature films, plays, and television shows. The City Museum has organized a film festival presenting a series of topic-related screenings in the Museum's ground level auditorium. Each one is followed by a question and discussion session led by experts on the subject matter. As Falk and Dierking noted in *The Museum Experience Revisited*, for most visitors, the museum experience is first and foremost a social one (171). Participating in these structured conversations turns what could be a passive outing into an opportunity to meet and talk with people who share common interests, creating opportunities for strangers to connect (Simon N pag.).

Featured in the festival are film and television versions of Capote's books as well as scripts he wrote, among them:

- *Beat The Devil* (1953)
- *The Innocents* (1961)
- *Breakfast at Tiffany's* (1961)
- *The Grass Harp* (1997)
- *In Cold Blood* (1967, 2006)
- *The Thanksgiving Visitor* (1967)
- *A Christmas Memory* (1967, 1997)
- *Laura* (1968)
- *Other Places, Other Rooms* (1997)

Films and documentaries about or featuring Capote will be shown, such as:

- *With Love from Truman* (1966, Maysles Films, 29 minutes)
- *Murder by Death* (1976, Columbia Pictures, 94 minutes)
- *Tiny Terror* (1987, Arts and Entertainment Television, 44 minutes)
- *Capote* (2005, United Artists, 114 minutes)
- *Infamous* (2006, Arclight Films, 110 minutes)

There have been many motion pictures and documentaries made about Capote's friends who attended or were invited to the Ball. A number of films are on the festival calendar, including:

- *James Baldwin Debates William Buckley* (1965, 58 minutes)
- *Beaton by Bailey* (1971, ATV, 52 minutes)
- *All the President's Men* (1976, Warner Brothers, 138 minutes)
- *The Fog of War: Eleven Lessons from the Life of Robert McNamara* (2004, 107 minutes)
- *Bill Cunningham's New York* (2010, Zeitgeist Films, 80 minutes)
- *Ultrasuede: In Search of Halston* (2010, 85 minutes)
- *Gloria: In Her Own Words* [Steinem], (2011, 62 minutes)
- *Diana Vreeland: The Eye Has to Travel* (2012, 86 minutes)
- *Plimpton!* (2012, PBS, 89 minutes)
- *Lee* [Radziwill] (2012, Sofia Coppola, 12 minutes)
- *Six by Sondheim* (2013, HBO, 90 minutes)
- *Eleanor* [Lambert]: *Godmother of American Fashion* (2013, Moses Berkson, 30 minutes)
- *Beyond Rustin and James Baldwin: Freedom Fighters and Friends* (2014, 29 minutes)

Ball guest and featured artist Andy Warhol himself was a prolific film maker. Several of the many mid-1960s films produced by the artist at his Factory Studio are screened at the festival, for example:

- *Henry Geldzahler* (1964)
- *Empire* (1964)
- *Factory Diaries* (1965)
- *The Velvet Underground and Nico: A Symphony of Sound* (1966)
- *The Chelsea Girls* (1966)
- *Since aka The Kennedy Assassination* (1966)

Films featuring Academy Award "Oscar" winner Sir Cecil Beaton's designs are scheduled:

- *Anna Karenina* (1948)
- *GiGi* (1958, MGM, 115 minutes)
- *My Fair Lady* (1964, Warner Brothers, 174 minutes)

- *On A Clean Day You Can See Forever* (1970, Paramount, 129 minutes)

In addition to media screenings, the City Museum is presenting live theater, specifically *Tru*, Jay Presson Allen's one-man play first produced in 1990 on Broadway. Actor Robert Morse will recreate his Tony and Emmy "Best Actor" award-winning portrayal of Capote in the Museum's auditorium. Additional museum-theatrical presentations are scheduled including on-site readings of Capote's own work, as well as selections written by his literary guests. Another play written about the Black and White Ball, *Bal Masqué* will be presented as well. First produced in New York City in 2006, the play features the stories of three couples who attended the Ball, or pretended they had been invited.

The full schedule of special events, public programs, and film festival screenings complement and expand upon visitors' in-gallery experience. These events provide opportunities to discover more about the Ball and the history of the 1960s decade as well as reason to return to the City Museum.

Chapter VI

Conclusion

Imagine the electrically charged Grand Ballroom at the Plaza Hotel on the night of the Black and White Ball. There were so many high-wattage personalities, from disparate spheres—converging in a single room—the Old Guard, the Avant Garde, all connected through just one man, Truman Capote. Historian John Kenneth Galbraith attended: twenty years later he spoke about the event, “Of all the evenings that have disappeared from my memory, this one is distinctive in the way it remains” (qtd. in Plimpton 270). Even as the party wound down, Capote’s friends lingered, somehow intuitively knowing that this had been a unique evening of historic significance. They did not want to let go of each other or allow the evening to slip into the next day. It was as if his friends sensed they all would never be together like this again.

Eventually Frank Sinatra left the party with his wife Mia Farrow. They headed over to Jilly’s Saloon a few blocks away, one of Sinatra’s favorite late-night haunts. Producer Leland Hayward, his wife, Pamela (later American Ambassador to France), along with Pulitzer-prize winning *San Francisco Chronicle* columnist Herb Caen and his third wife, literary agent and writer Marie-Theresa, went with them. Italian industrialist, Gianni Agnelli, accompanied by several friends, departed for Elaine’s, a restaurant on the Upper East Side, to grab a bite to eat and play a round or two of poker (Davis 233).

Peter Duchin's Orchestra performed until three-thirty Tuesday morning. The ball guests were still dancing when the musicians put down their instruments. The "Kansas Contingent" was the last group to leave. Too wired to sleep, they took off downtown to a night club in Greenwich Village (233). Duchin's orchestra finally packed up and headed off into the dark before dawn. The party was over.

Capote's friend, writer-activist Gloria Steinem attended the Ball. She described her first-hand impression of the party's end in an article published in the January 1967 edition of *Vogue* magazine:

When the music stopped at three-thirty, the many remaining guests looked surprised and stayed to talk. Reluctant to leave each other and let the spirit go, some went off to all-night restaurants. Truman thanked each one as if he or she alone had made the party, and wandered off down the hall, looking much too boyish and serene to be a major writer, much less the perpetrator of a [historic] ball. (135)

After his friends had left, Capote went upstairs alone to a room he had reserved in the Plaza Hotel. In a 1977 *McCall's* magazine article, he wrote, "Remembering it now is like a flurry of snowflakes whirling in my head" (214). The wish Capote had harbored ever since he was young, and never let go of, came true (Davis 16). For once in his life, all the people he cared about had gathered in one place. In high spirits, they laughed together and danced away the night.

After the party, Katharine Graham returned to Washington, DC. In her 1997 autobiography *Personal History*, Graham looked back and shared her impressions of the Black and White Ball:

The publicity and higher profile frightened me a little, and might actually have hurt me—and probably should have, given the serious, professional person I was trying to be. Oddly, however, the party itself for the most part escaped being described as Marie-Antoinette's last fling. Perhaps this was because the women's movement had not yet come to the fore, and it

was before the most serious racial urban problems surfaced and before Vietnam became the burning issue that so dominated our society. This was the last possible moment such a party could take place and not be widely excoriated ... For me, the party was just great pleasure, maybe doubly so because it was unlike my real life ... for one magic night I was transformed. (394)

Graham credited the party as the foundation for what would become new life-long friendships. Her foresight about the tenor of the era was correct: the winds of the century were shifting.

The year, 1966, was the best of times and the worst of times (Magidson, "Interview 23 July" N. pag.). By its end one month after the Ball, 385,000 American troops were stationed in Vietnam. The United States' nuclear arsenal peaked at 32,193 weapons. In the New Year, on January 27, 1967, three American astronauts died in a fire aboard the spaceship Apollo One docked at Cape Canaveral, Florida. On April 15th in New York City, 200,000 anti-Vietnam War protestors marched from Central Park, across the street from the Plaza Hotel, to the United Nations. In June, the Six-Day War rattled the Middle East. Race riots rocked Detroit, Michigan in July: 43 people died in the melee. In October, Cuban revolutionary Che Guevara was murdered in Mexico. In November, the first edition of *Rolling Stone* magazine was published. At the end the year, on December 22nd, the counterculture musical *Hair* opened at the Cheetah discotheque on West 53rd Street and Broadway.

Dissent and unrest prevailed throughout the tail end of the decade. Between April and June of 1968, Martin Luther King, Jr., Andy Warhol, and Robert F. Kennedy had been shot for their political and philosophical beliefs: only Warhol survived. Sprouting amidst this chaos, the counterculture youth rebellion sought solace in flower power, the dawning of the "Age of Aquarius," and the mantra of universal love. The next decade

began with more upheaval. In Ohio, on May 4, 1970, United States National Guard soldiers shot and killed unarmed students taking part in anti-Vietnam War protests on-campus at Kent State University.

Earlier on in this thesis, Chapter II analyzed *Party of the Century's* preliminary front-end evaluation survey. The results confirmed people, of all ages and backgrounds, want to discover more about the cultural, political, and social history of the 1960s decade (Rodman 3). They are looking for ways to figure out what actually happened 50 years ago in order to help them understand their lives today. Survey results also determined there are gaps and missing links in people's knowledge about the decade's history.

The City Museum's exhibition addresses this ambiguity. Immersion in the gallery's cross-media displays provides an alternative learning platform whereby museum visitors connect with what was happening when, and who was involved with what, before and after Capote's Ball. In 2014, *New York Times* architecture critic Alexandra Lange commented in an opinion for deZeen magazine, "We need more museums that let us relax into knowledge, showing not telling everything by audio guide" (N. pag.). *Party of the Century* is designed to show, not tell. The exhibition is a window opening up onto the evening and the times. In the North Gallery, visitors navigate their way through displays of the party's festivities and simultaneously brush up against evidence of the event's encompassing era.

The exhibition presents the stories of Truman Capote, Katharine Graham, and the assemblage of stellar guests while setting the Black and White Ball within the context of the 1960s decade. In addition to showcasing an array of ball gowns, the City Museum concurrently serves as a neutral forum, a gathering place where people can investigate

and consider the legacy of the event and the 1960s decade. The exhibition's full schedule of topic-related public and family programs, the ongoing film festival, and special events, create opportunities for visitors to explore the topics by a variety of media and methods.

Examining the past informs the future. Acquiring a sense of history helps people understand how things got to be the way they are today. This is at the core of the City Museum's mission. By uniting diverse components—art, fashion, images, lore, masks, media, music, photographs, and text—into a complete synthesis, the Museum conjures up for visitors a multi-layered experience, one which is concurrently aesthetic, emotive, informative, and memorable.

A walk through *Party of the Century*, Truman Capote's *Black and White Ball* is akin to opening a text book page and having it come to life. In her article published in 2013, "High Culture Goes Hands-On," *New York Times* art critic Judith Dobrynski reported on Director of the Museum of Modern Art, Glenn D. Lowry's, vision for the future of museums which he had shared at a conference:

Lowry noted that museums had to make a 'shift away from passive experiences to interactive or participatory experiences, from art that is hanging on the wall to art that invites people to become part of it.' And, he said, art museums had to shed the idea of being a repository and become social spaces. (qtd. in Dobrynski N. pag.)

This exhibition aims to create a place where intergenerational visitors from around the world come face to face with the not-so-distant but already elusive past.

Visionary exhibit designer Edwin Schlossberg described the potential for museums to emerge as forums when he spoke at the 2012 Aspen Ideas Festival. Schlossberg remarked to attendees, "It's in the cultural context that communication happens" (N. pag.). Inside the North Gallery, where light filters in from a Palladian

window overlooking Fifth Avenue and the trees of Central Park across the street, mixed-media elements blend together to create an artful and historic tableau which both welcomes and delights visitors while expanding their horizons.

The Museum of the City of New York has always sought to be “more than a window to the past” (Jones, “Director’s Welcome” 1). This guiding spirit is alive and present in the exhibition today. A walk through *Party of the Century: Truman Capote’s Black and White Ball* not only connects people with this legendary event but introduces them to the dynamics of the 1960s decade as well. Such is the transformative power of cultural history within a museum setting.

Appendices

Appendix A

Guest List for the Black and White Ball

(Curtis, "Capote", 53)

The names italicized are, reported anecdotally, of those who did not attend.

A

Leroy Aarons
Charles Addams
Richard Adler
Count Adlerberg
Mr. and Mrs. Gianni Agnelli
Count Umberto Agnelli
Edward Albee
Mr. and Mrs. Archibald Albright
Nelson Aldrich
Shana Alexander
Mr. and Mrs. Charles Allen
Mr. and Mrs. Stewart Alsop
Mr. and Mrs. Cleveland Amory
Princess Charles d'Arenberg
Mr. and Mrs. Harold Arlen
Odette Arnaud
Mrs. W. Vincent Astor
Mary Louise Aswell
Mr. and Mrs. William Attwood
Mr. and Mrs. Louis Auchincloss
Mr. and Mrs. Richard Avedon
Mr. and Mrs. George Axelrod

B

Don Bachardy
Mr. and Mrs. George Backer
James Baldwin
William Baldwin
Tallulah Bankhead
Samuel Barber
Trumbull Barton
Benedetta Barzini
Charles Baskerville
Mr. and Mrs. Theodore Bassett
Sir Cecil Beaton
Mr. and Mrs. Frederick S. Beebe
S. N. Behrman
Mr. and Mrs. Harry Belafonte
Marisa Berenson
Candice Bergen
Mrs. Seymour Berkson
William Berkson
Mr. and Mrs. Irving Berlin
Mr. and Mrs. Leonard Bernstein
Mr. and Mrs. Robert Bernstein
Lemoyne Billings
Mrs. Pierre Billotte
Carol Bjorkman (with Roy Halston)

Mr. and Mrs. Watson Blair
Mr. and Mrs. Charles Bohlen
Mr. and Mrs. Anthony di Bonaventura
Mrs. Rene Bouche
Anthony Bower
Mr. and Mrs. Thomas Braden
Mr. and Mrs. Benjamin Bradlee
Count and Countess Brando Brandolini
Henry Brandon
Mr. and Mrs. Frederick Brisson
James E. Broadhead
Donald Brooks
Mr. and Mrs. Richard Brooks
Eve Brown
Mr. and Mrs. John Mason Brown
Mr. and Mrs. David K. E. Bruce
Mrs. Mellon Bruce
Mr. and Mrs. William Buckley
Dr. and Mrs. Ralph Bunche
Mr. and Mrs. McGeorge Bundy
Susan Burden
Mr. and Mrs. S. Carter Burden, Jr.
Mr. and Mrs. Abe Burrows
Robert Burtis
Mr. and Mrs. Richard Burton
Mrs. Robin Butler
Mr. and Mrs. J. F. Byers, III

C

Paul Cadmus
Mr. and Mrs. Herb Caen
Mrs. William M. Campbell
Mr. and Mrs. Cass Canfield
Prince Carlo Caracciollo
Prince and Princess Nicola Caracciollo
Leslie Caron
Margaret Case
Mr. and Mrs. Dan Platt Caulkins
Mr. and Mrs. Bennett Cerf
Christopher Cerf

Lord Chalfont
Mr. and Mrs. Hugh J. Chisholm, Jr.
Blair Clark
Mr. and Mrs. Richard Clurman
Harold Cole
Dr. and Mrs. John Converse
Senator and Mrs. John Sherman Cooper
Wyatt Cooper and Gloria Vanderbilt
General John Coulter
Noel Coward
Chandler Cowles
Mr. and Mrs. Gardner Cowles
Count and Countess Rudolfo Crespi
Mr. and Mrs. Walter Cronkite
Bessie de Cuevas
Charlotte Curtis
Thomas Quinn Curtiss
Mr. and Mrs. Frederick Cushing
Minnie Cushing

D

Mr. and Mrs. John Daly
Mr. and Mrs. Clifton Daniel
Mr. and Mrs. Sammy Davis, Jr.
Oscar de la Renta
Francoise de Langlade
Arnaud de Renee
Mr. and Mrs. Robert Delheim
Alan Delynn
Mr. and Mrs. Armand Deutsch
Mr. and Mrs. Alvin Dewey
Marlene Dietrich
Mr. and Mrs. Douglas Dillon
Ainslie Dinwiddie
Mrs. Kingman Douglass
Sharman Douglas
Mrs. Peter Duchin
Drew Dudley
Marquis and Marchioness of Dufferin
Jack Dunphy

Mr. and Mrs. Robert Dunphy
Mr. and Mrs. F.W. Dupree

E

Mr. and Mrs. Frederick Eberstadt
Mr. and Mrs. Osborn Elliott
Mr. and Mrs. Ralph Ellison
Mr. and Mrs. Charles Engelhard
Jean Ennis
Mr. and Mrs. Jason Epstein
Elliott Er Witt
Mr. and Mrs. Rowland Evans, Jr.

F

Douglas Fairbanks, Jr.
William Farenga
Mrs. John R. Fell
Mel Ferrer and Audrey Hepburn
Mrs. Marshall Field
Jason Biddle Fishbein
Frances F. Fitzgerald
Janet Flanner
Mr. and Mrs. Henry Fonda
Joan Fontaine
Mr. and Mrs. Henry Ford, II
Anne McDonnell Ford
Michael Forrestal
Mr. and Mrs. James Fosburgh
Gray Foy
Mrs. Jared French
Lawrence Friede
Mrs. Donald Friede
Clayton Fritchey
Mr. and Mrs. William Frost

G

Martin Gabel and Arlene Francis
Mr. and Mrs. John Kenneth Galbraith
John Galliher
Greta Garbo

Geoffrey Gates
Henry Geldzhaler
Mr. and Mrs. Brendan Gill
Genevieve Gillaizeau
Mrs. Bailey Gimbel
Bernard Giquel
Peter Glenville
Tony Godwin
Mr. and Mrs. William Goetz
*Ambassador and Mrs. Arthur J.
Goldberg*
*Mr. and Mrs. Samuel Goldwyn
Henry Golightly*
Mr. and Mrs. Richard Goodwin
Mark Goodson
Katharine Graham
Adolph Green and Phyllis Newman
Mr. and Mrs. Stefan Groueff
Lauder Greenway
Mrs. Polk Guest
Winston F. C. and C. Z. Guest
Mrs. Loel Guinness
Thomas Guinzburg
Mr. and Mrs. John Gunther
Baron de Gunzberg
David Guthrie

H

Mr. and Mrs. William Haddad
Richard Halliday and Mary Martin
Hamish Hamilton
Jean Hannon
Lord Hardwicke
Ambassador and Mrs. W. Averell
Harriman
Kitty Carlisle Hart
Ashton Hawkins
Kitty Hawks
Mr. and Mrs. Harold Hayes
Lennie Hayton and Lena Horne

Mr. and Mrs. Leland Hayward
Mr. and Mrs. William R. Hearst, Jr.
Mr. and Mrs. Henry J. Heinz, II
Lillian Hellman
John H. Hemingway
Princess Domiella Herculani
Mr. and Mrs. John Hersey
Helene Hersent
Mr. and Mrs. Andrew Heiskell
Horst P. Horst
Jane Howard
Milton Holden
Mr. and Mrs. Arthur Hornblow
Emmett John Hughes
Elizabeth Hylton

I

Christopher Isherwood

J

Maharajah and Maharanee of Jaipur
Senator and Mrs. Jacob K. Javits
Lynda Bird Johnson
Philip Johnson

K

Garson Kanin and Ruth Gordon
Mr. and Mrs. Warren Kask
Mr. and Mrs. Nicholas Katzenbach
Mr. and Mrs. Alfred Kazin
Dr. Benjamin Kean
Slim Keith
Horace Kelland
Senator and Mrs. Edward M. Kennedy
Mrs. John F. Kennedy
Mrs. Joseph P. Kennedy
Senator and Mrs. Robert F. Kennedy
Mr. and Mrs. Walter Kerr
Prince Aryn Khan
David King

Mr. and Mrs. Donald Klopfer
Alfred Knopf
John Knowles
Mr. and Mrs. Joseph Kraft
Jack Kroll
Harry Kurnitz
Mr. and Mrs. Steven Kyle

L

Melissa Laird
Baron Leon Lambert
Kenneth Jay Lane
Mr. and Mrs. Kermit Langner
Lewis Lapham
Marquis Raimundo de Larrain
Mary Lasker
Robert Launey
Patricia Kennedy Lawford
Valentine Lawford
Barbara Lawrence
Mr. and Mrs. Irving Lazar
Harper Lee
Vivien Leigh
Mrs. Oates Leiter
Mr. and Mrs. Jack Lemmon
Leo Lerman
Mr. and Mrs. Alan Jay Lerner
Herman Levin
Mr. and Mrs. Alexander Lieberman
Mr. and Mrs. Goddard Lieberman
Mayor and Mrs. John V. Lindsay
Mr. and Mrs. Walter Lippman
Mr. and Mrs. Joshua Logan
Alice Roosevelt Longworth
Anita Loos
Mr. and Mrs. Robert Lowell
Henry and Clare Booth Luce
Andrew Lyndon

M

Shirley MacLaine
Mr. and Mrs. Norman Mailer
Mr. and Mrs. Joseph Mankiewicz
Marya Mannes
Mr. and Mrs. Stanley Marcus
William Marshall
Mr. and Mrs. Peter Matthiessen
Mr. and Mrs. Walter Matthau
Mr. and Mrs. Graham Mattison
Dr. and Mrs. Russell Maxfield
Albert Maysles
Dauid Maysles
Ken McCormick
Roddy McDowell
John McHugh
Mr. and Mrs. Robert McNamara
Mr. and Mrs. Joseph A. Meehan
Marcia Meehan
Aileen Mehle
Frederick Melhado
Mr. and Mrs. Paul Mellon
Gian Carlo Menotti
David Merrick
Robert Merrill
David Metcalfe
Agnes E. Meyer
Andre Meyer
Mr. and Mrs. James Michener
Catherine Milinaire
Mr. and Mrs. Arthur Miller
Mr. and Mrs. Gilbert Miller
Mrs. Walter Millis
Mr. and Mrs. Vincent Minnelli
John Moore
Marianne Moore
Mr. and Mrs. Thomas Moore
Mr. and Mrs. William S. Moorhead
Mr. and Mrs. Walthes Moreira-Salles
Edward P. Morgan

Stanley Mortimer

Ann Mudge
Natalia Murray

N

Mr. and Mrs. Samuel I. Newhouse, Sr.
Mrs. Stavros Niarchos
Mike Nichols
Eric Nielsen
Norman Norell

O

Serge Obolensky
Lord and Lady David Ogilvy
John O'Hara
Patrick O'Higgins

P

Mr. and Mrs. Bruno Pagliai
Mr. and Mrs. William S. Paley
Mr. and Mrs. Gordon Parks
Mr. and Mrs. Iva S. V. Patcevitch
Mr. and Mrs. Samuel Peabody
Mr. and Mrs. Drew Pearson
Mr. and Mrs. Gregory Peck
William Pennington
Mr. and Mrs. Frank Perry
Mr. and Mrs. Michael Phipps
Mr. and Mrs. Ogden Phipps
Mr. and Mrs. Thomas W. Phipps
Princess Luciano Pignatelli
Duarte Coelho Pinto
George Plimpton
Mr. and Mrs. Norman Podhoretz
Katherine Anne Porter
Dr. and Mrs. Joel Pressman
Mr. and Mrs. Harold Prince
Alan Pryce-Jones

R

Prince and Princess Stanislas Radziwill
Count Vega del Ren
Mr. and Mrs. James Reston
Vicomtesse Jacqueline de Ribes
Mr. and Mrs. Larry Rivers
Mr. and Mrs. Jason Robards, Jr.
Jerome Robbins
Governor and Mrs. Nelson Rockefeller
Mr. and Mrs. Richard Rodgers
Mr. and Mrs. William P. Rogers
Philip Roth
Baroness Cecile de Rothschild
Baron and Baroness Guy de Rothschild
Theodore Rousseau
Mr. and Mrs. John Barry Ryan, III
Mrs. John Barry Ryan, Jr.

S

Arnold Saint Subber
Herbert Sargent
John Sargent
Mr. and Mrs. Robert Sarnoff, Jr.
Mr. and Mrs. Frank Schiff
Mr. and Mrs. Thomas Schippers
Mrs. George Schlee
Mr. and Mrs. Arthur Schlesinger, Jr.
Jean Schlumberger
Mr. and Mrs. Mark Schorer
Mrs. Zachary Scott
Peggy Scott Duff
Nelson Seabra
Daniel Selznick
Jennifer Jones Selznick
Irene Mayer Selznick
Mr. and Mrs. Irwin Shaw
Mrs. Robert E. Sherwood
Mr. and Mrs. Sargent Shriver
Robert Silvers
Agnes Sims

Frank Sinatra and Mia Farrow
Richard Sircre
Earl E. T. Smith
Oliver Smith
Preston Smith
Stephen and Jean Kennedy Smith
David Somerset
Steve Sondheim
Theodore Sorenson
Charles F. Spalding
Sam Spiegel
Mr. and Mrs. Jules Stein
Mr. and Mrs. Robert Stein
Susan Stein
Mr. and Mrs. John Steinbeck
Gloria Steinem
Mr. and Mrs. George C. Stevens, Jr.
Marli Stevens
Mrs. William Rhinelanders Stewart
Monica Stirling
Mr. and Mrs. William Styron
Mr. and Mrs. Arthur Ochs Sulzberger

T

Harold E. Talbott
Mrs. Roland Tate
Mr. and Mrs. Walter Thayer
Ambassador and Mrs. Llewellyn E.
Thompson
Virgil Thomson
Alfredo Todisco
Alvin Topping
Mr. and Mrs. Warren Topping
Mr. and Mrs. Michael Tree
Penelope Tree
Mr. and Mrs. Ronald Tree
Mr. and Mrs. Lionel Trilling
Van Day Truex

U

Mr. and Mrs. Giancarlo Uzielli

V

Mr. and Mrs. Jack Valenti

Baron and Baroness Van Zuylen

Mr. and Mrs. William vanden Heuvel

Mr. and Mrs. Alfred Gwynne Vanderbilt

Mrs. Murray Vanderbilt

Wendy Vanderbilt

Duke di Vendura

Doris Vidor

Marquis and Marquesa Cristobal

Villaverde

Diana Vreeland

W

Gillian Walker

Mr. and Mrs. John Walker, III

William Walton

Mr. and Mrs. Edward Warburg

Andy Warhol

Mr. and Mrs. Robert Penn Warren

Whitney Warren

David Webb

Mr. and Mrs. Robert Wells

Glenway Wescott

Mr. and Mrs. Anthony West

Mr. and Mrs. Yann Weymouth

Monroe Wheeler

Robert Whitehead

Mr. and Mrs. John Hay Whitney

Mr. and Mrs. Billy Wilder

Thornton Wilder

Edward Bennett Williams

Mr. and Mrs. Odd Williams

Tennessee Williams

Mr. and Mrs. Edmund Wilson

Jean Sprain Wilson

Donald Windham

Duke and Duchess of Windsor

Frederick M. Winship

Mr. and Mrs. Norman K. Winston

Mrs. Frank Wisner

Mrs. William Woodward

Alfred Wright, Jr.

Mr. and Mrs. Charles Wrightsman

Z

Darryl Zanuck

Appendix B

Chronicle of the 1960s Decade

Summary of news for 1966, the year the Ball took place:

January 1966

- 1/1 In the Central African Republic a military coup ousts David Dacko, the nation's first president.
- 1/1 Congressman John Lindsay is elected Mayor of New York City.
- 1/1 Simon & Garfunkel's "Sounds of Silence" reaches #1 on the music charts.
- 1/1 United States cigarette packs begin carrying the warning: "Caution! Cigarette smoking may be hazardous to your health."
- 1/2 First native Jewish child since the 1492 expulsion is born in Spain.
- 1/2 According to *The New York Times*, President Johnson's greatest personal disappointment for 1965 is the failure of the United States to convince Hanoi and Beijing of the sincerity of its desire for peace in Vietnam.
- 1/4 In Upper Volta, the nation's first president Maurice Yaméogo is ousted in a military coup.
- 1/7 In Hanoi, a high level delegation from the Soviet Union expresses unity with North Vietnam and its wishes for an early Communist triumph over the United States forces in the South.
- 1/10 By a vote of 184-12, a duly elected young African-American Julian Bond is denied his seat in Georgia's House of Representatives because of his opposition to the Vietnam War.
- 1/10 In Mississippi, Civil Rights leader Vernon Dahmer is killed in a firebombing.
- 1/12 *Batman* starring Adam West and Burt Ward premieres on ABC-TV.
- 1/13 Robert C. Weaver becomes the first African-American Cabinet member when President Johnson appoints him Secretary of Housing and Urban Development.
- 1/15 Nigeria's Prime Minister Abubakar Tafawa Balewa and two regional prime ministers are kidnapped and assassinated in the country's first military coup.
- 1/17 *In Cold Blood* by Truman Capote is published and becomes a bestseller.
- 1/19 Indira Gandhi, Nehru's daughter, is elected the third prime minister of India.
- 1/31 Soviets launch Luna 9, the first spacecraft to land softly on the moon.

February 1966

- 2/10 United States anti-Vietnam war protester David Miller is convicted of burning his draft card.
- 2/19 Senator Robert F. Kennedy suggests the United States offer the Vietcong a role in governing South Vietnam.
- 2/22 Nancy Sinatra releases her best-selling record "These Boots Are Made for Walking."
- 2/23 In Syria, Army officers take power. The coup leaders describe their move as a "rectification" of Ba'ath Party principles.
- 2/24 In Ghana, a military coup overthrows President Kwame Nkrumah.

March 1966

- 3/1 Moscow reports a space probe has crashed on Venus.
- 3/2 In Uganda, Milton Obote stages a coup against President Edward Mutesa and has himself declared president.
- 3/4 John Lennon brags, "We [Beatles] are bigger than Jesus" during an interview with Maureen Cleave for the *London Evening Standard*.
- 3/6 "Ballad of the Green Berets" sung by Barry Sandler begins its 13-week reign atop the music charts. It ends up being the #1 Song for the year, selling over nine million records.
- 3/6 In Guatemala, security forces arrest 32 people suspected of aiding Marxist guerrillas. They all disappear.
- 3/8 In Dublin, an Irish Revolutionary Army bomb destroys the Nelson Column.
- 3/11 In New York, Talmadge Hayer, Norman Butler, and Thomas Johnson are convicted of the 1965 shooting murder of Malcolm X.
- 3/11 In Indonesia, Army generals hold guns to the head of President Sukarno and force him to sign a document transferring power to General Suharto.
- 3/19 Texas Western College wins the NCAA basketball tournament becoming the first all-African American team to do so.
- 3/21 United States Supreme Court reverses Massachusetts *Fanny Hill* obscenity ruling.
- 3/22 General Motors President James M. Roche appears before a United States Senate subcommittee and apologizes to consumer advocate Ralph Nader for the company's campaign of intimidation and harassment against him.
- 3/27 In South Vietnam, 20,000 Buddhists march and demonstrate against Saigon regime policies. Anti-Vietnam War demonstrations also take place in the United States, Europe, and Australia.
- 3/29 In Moscow, Leonid Brezhnev becomes First Secretary of the Soviet Communist Party. He denounces American policy in Vietnam as one of aggression.

April 1966

- 4/1 Daylight Savings Time is enacted as a national standard, as an energy saving measure, so evenings have more daylight and mornings have less.
- 4/3 In New York City, 200,000 anti-Vietnam war protestors demonstrate. In Saigon, 3,000 South Vietnamese Army troops lead a protest against the Ky regime.
- 4/8 Time magazine cover asks "Is God Dead?"
- 4/11 Frank Sinatra releases *Strangers in the Night* album. The song and album revives his career and goes to #1.
- 4/12 Emmett Ashford becomes the first African-American major league umpire.
- 4/12 First United States B-52 planes bombing of North Vietnam takes place.
- 4/20 NORAD, the North American Aerospace Defense Command, opens its Cheyenne Mountain complex in Colorado.
- 4/29 United States troops in Vietnam total 250,000.

May 1966

- 5/1 The Beatles perform their final British concert at Empire Pool in Wembley.
- 5/6 California Senate releases a report describing the University of California, Berkeley campus as a haven for Communists.
- 5/7 In Northern Ireland, a group of loyalists led by Gusty Spence (1933-2011) petrol bombs a Catholic-owned pub in Belfast.
- 5/13 Federal education funding is denied to 12 Southern school districts because of violations of the 1964 Civil Rights Act.
- 5/12 In California, Ronald Reagan, Republican candidate for governor, calls for the dismissal of those who contributed to the "degradation" of the University of California, Berkeley and demands a legislative investigation of alleged Communism and sexual misconduct at Berkeley campus.
- 5/16 In China, Mao Zedong delivers a report to the Communist Party's Central Committee charging "representatives of the bourgeoisie" have infiltrated the Communist Party at all levels. "Persons like Khrushchev, for example," says Mao "are still nestling beside us."
- 5/25 Peru and Argentina soccer fans fight in a stadium in Lima, Peru. 248 people die.
- 5/26 A Buddhist monk sets himself on fire at the U.S. consulate in Hu, South Vietnam.
- 5/27 In Northern Ireland, four Ulster Volunteer Force men shoot and murder John Scullion, a civilian, as he walks home.

June 1966

- 6/2 United States space probe Surveyor I lands on the moon.
- 6/2 In the Republic of the Congo, four former cabinet ministers are accused of plotting to assassinate President Mobutu. They are executed.
- 6/6 Civil rights activist James Meredith is shot while on his "March against Fear" from Memphis Tennessee, heading to Jackson, Mississippi. The march continues, led by Stokely Carmichael, Martin Luther King Jr., and others who launch the "Black Power" movement.
- 6/10 Mamas & Papas win a gold record for *Monday, Monday*.
- 6/13 United States Supreme Court issues its *Miranda vs. Arizona* decision, ruling criminal suspects must be informed of their constitutional rights against self-incrimination and to consult with an attorney prior to questioning by police.
- 6/14 Vatican abolishes the *Index Librorum Prohibitorum* (index of banned books).
- 6/28 In Argentina, a military coup deposes President Arturo Umberto Illia.
- 6/29 In North Vietnam, United States planes begin bombing the cities of Hanoi and Haiphong.
- 6/30 During a conference in Washington, D.C., a group of 28 women and men gather—including Gloria Steinem—each pay \$5 in membership dues, and organize the National Organization for Woman (N.O.W). Betty Friedan is elected to be the N.O.W.'s first president.

July 1966

- 7/1 United States Medicare federal insurance program goes into effect.
- 7/4 President Johnson signs the Freedom of Information Act.
- 7/4 The Beatles are attacked in Philippines after insulting Imelda Marcos.
- 7/12 Race riots take place in Chicago, Illinois.
- 7/14 German-born playboy Gunter Sachs marries Brigitte Bardot in Las Vegas.
- 7/14 In a Chicago dormitory, Richard Speck rapes and murders eight student nurses.
- 7/19 In Cleveland, race riots cause Governor James Rhodes to declare a state of emergency. There are 275 arrests. Four people are killed and 30 others are critically injured. The Ohio National Guard is called in to re-establish order.
- 7/19 Frank Sinatra (55) marries Mia Farrow (21). It is his third marriage and her first.
- 7/22 B-52 bombers hit the Demilitarized Zone between North and South Vietnam for the first time.
- 7/29 In Nigeria, a military coup ends civilian rule. 10,000 people are killed.
- 7/31 Radio station WOR-FM in New York City switches its programming to Rock music as FM stations begin their association with the counterculture.

August 1966

- 8/1 At the University of Texas at Austin, student Charles Joseph Whitman (25), climbs to the tower, shoots and kills 14 people and wounds 31 before police kill him in a gunfire battle. His mother and wife were his first victims earlier in the morning. The first ever S.W.A.T. team is mobilized to deal with the emergency.
- 8/3 Controversial comedian Lenny Bruce (b. 1925) dies from a morphine overdose at his home in Hollywood, California.
- 8/5 Martin Luther King, Jr. is stoned during a civil rights march in Chicago.
- 8/5 World Trade Center tower's groundbreaking ceremony takes place in Manhattan.
- 8/5 The Beatles release their *Revolver* album in the United States.
- 8/8 In China, Chairman Mao's "Sixteen Points" are ratified and the Cultural Revolution is launched to eliminate traditional cultural elements from society.
- 8/8 In Lansing, Michigan, hundreds of African-American youths launches a multi-day rampage downtown. Governor George Romney (Mitt's father) denounces advocates of "Black Power" and threatens action.
- 8/15 Syrian and Israeli troops clash at their border next to the Sea of Galilee.
- 8/19 An earthquake strikes Varko, Turkey. 2,400 people die.
- 8/20 The Beatles are pelted with rotten fruit during a concert in Memphis, Tennessee.
- 8/21 Seven men are sentenced to death in Egypt for anti-Nasser agitation.
- 8/27 There is a race riot in Waukegan, Illinois.
- 8/29 The Beatles conclude their fourth and final American tour with their last public concert at Candlestick Park in San Francisco.
- 8/31 Two-week long rampage begins in China. 2,000 Beijing residents are killed in response to Mao's call for a Cultural Revolution.

September 1966

- 9/1 First Muscular Dystrophy Telethon led by Jerry Lewis is televised.
- 9/6 In Cape Town, South Africa, Prime Minister Verwoerd is stabbed to death by Dimitri Tsafendas.
- 9/6 Margaret Higgins Sanger (b. 1883), birth control advocate and founder of the organization which became Planned Parenthood, dies in Tuscon, Arizona.
- 9/6 Race riots take place in the Summerhill neighborhood of Atlanta, Georgia. Student Non-Violent Coordinating Committee's (SNCC) Stokely Carmichael is indicted for inciting the uprising.
- 9/8 *Star Trek* premieres on NBC-TV. Actor William Shatner, as Captain Kirk proclaims, "Beam me up, Scotty!" in the first episode entitled "The Man Trap."
- 9/12 *The Monkees* debuts on NBC-TV.
- 9/12 The Beatles receive a gold record for *Yellow Submarine*.

- 9/17 *Mission Impossible* premieres on CBS-TV.
- 9/21 Jimmy Hendrix changes the spelling of his name and forms *The Jimi Hendrix Experience*.
- 9/30 In Africa, Botswana acquires independence from British rule.
- 9/30 Nazi war criminals Albert Speer, the German minister of armaments, and Baldur von Schirach, the founder of the Hitler Youth, are freed at midnight from Spandau prison after serving twenty-year prison sentences.

October 1966

- 10/5 A cooling system malfunction causes a partial core meltdown at the Enrico Fermi demonstration breeder reactor near Detroit, Michigan. Radiation is contained.
- 10/6 Lysergic acid diethylamide (LSD) is made illegal in California. Other states soon follow suit.
- 10/6 Hanoi insists the United States must end its bombing in Vietnam before peace talks can begin.
- 10/10 *Good Vibrations* by The Beach Boys is released and goes to the top of the music charts.
- 10/15 President Lyndon Johnson signs a bill creating the Department of Transportation and establishes auto industry safety standards including seat belts, warning flashers, and head restraints.
- 10/15 United States Congress passes the Endangered Species Preservation Act.
- 10/15 Black Panther Party writes their Ten Point Program in Oakland, California.
- 10/16 Joan Baez and 123 anti-draft protestors are arrested in Oakland, California.
- 10/21 More than 140 people, mostly children, are killed when a coal waste landslide engulfs a school and several houses in Aberfan, Wales.

November 1966

- 11/4 A devastating flood swamps Venice, Italy damaging monuments and covering the city in mud. 5,000 people are homeless.
- 11/6 Beatle John Lennon meets artist Yoko Ono for the first time in a London gallery.
- 11/7 At Harvard University, United States Secretary of Defense Robert S. McNamara receives courteous treatment until he is set upon by 800 students organized by the Harvard chapter of the Students for a Democratic Society. Twenty-five of them get under his car and prevent his getaway. The crowd jeers, screams, and calls him a fascist and a murderer. McNamara's host is undergraduate Barney Franks, later elected to the United States House of Representatives where he serves as the first openly gay politician.

- 11/8 Ronald Reagan defeats Pat Brown to become governor of California. In Massachusetts, Edward Brooke becomes the first African-American elected to the United States Senate by popular vote since Reconstruction 85 years before.
- 11/13 American Civil Liberties Union asks college and university presidents to block efforts by the House Committee on Un-American Activities to obtain membership lists of campus organizations critical of the Vietnam war policy.
- 11/18 United States Roman Catholic bishops do away with the rule against eating meat on Fridays outside of Lent.
- 11/20 Men in Zurich, Switzerland vote against female suffrage.
- 11/28 The Monkees earn their third gold record for *I'm a Believer*, which remains Number One for seven weeks.

December 1966

- 12/7 Caribbean Island of Barbados achieves independence from Britain.
- 12/15 Walt Disney dies from lung cancer at age 65 in Burbank, California.
- 12/18 Dr. Seuss' *How the Grinch Stole Christmas* airs for first time on CBS-TV.
- 12/22 United States government announces the allocation of 900,000 tons of grain to fight the famine in India.
- 12/26 Dr. Maulana "Ron" Karenga, Black Studies chairman at California State University, Long Beach, celebrates the first Kwanzaa, a seven day African American celebration of family and heritage.
- 12/31 As the year ends, 385,000 U.S. troops are in Vietnam where 5,008 of them died in action during 1966, an average of more than 13 per day. Another 1,045 die from "non-hostile" occurrences. By the end of 1967, the number of United States soldiers in Vietnam will total 535,000.
- 12/31 The US nuclear arsenal peaks at 32,193 weapons.

Summary of the news of the 1960s decade:

1960

- 2/1 Four African-American college student stage a sit-in the Greensboro, North Carolina Woolworths seeking an end to segregation in public places.
- 2/29 First Playboy Club opens in Chicago.
- 5/9 Federal Drug Administration approves the Birth Control Pill.
- 9/26 First Presidential television debates are broadcast.
- 11/8 John F. Kennedy defeats Eisenhower's Vice President Richard Nixon and is elected President.

1961

- 4/17 Kennedy launches ill-fated Bay of Pigs invasion hoping to topple Communist premiere Fidel Castro.
- 5/25 Kennedy vows to win the space race against Russia and pledges to land an American on the moon within a decade.
- 8/13 East Germans begin construction of the Berlin Wall dividing the city into two.
- 10/5 Film version of Capote's *Breakfast at Tiffany's* premieres popularizing Audrey Hepburn in her "Little Black Dress" and the song "Moon River."
- 12/11 Kennedy sends 400 military advisers to South Vietnam.

1962

- 2/20 John Glenn is first American to orbit in space.
- 7/2 First Walmart opens in Rogers, Arkansas.
- 8/4 Andy Warhol ushers in the age of Pop Art with the first exhibit of his Campbell Soup Can paintings at Ferus Gallery in Los Angeles.
- 8/5 Marilyn Monroe dies at age 36 after overdosing on barbiturates.
- 10/11 James Meredith is the first African-American student admitted to segregate University of Mississippi. 3,000 federal troops are deployed on campus to keep order.
- 10/22 Cuban Missile crisis comes to a head with an American blockade of the Caribbean island, forcing Soviet ships to turn back.
- 12/31 11,000 United States personnel are now stationed in South Vietnam.

1963

- 2/19 Betty Friedan publishes *The Feminine Mystique*.
- 5/15 “Weight Watchers” founded in Brooklyn, New York.
- 6/11 In Saigon, Buddhist monk Thich Quang Duc voluntarily is burned to death in protest Diem government.
- 8/28 200,000 civil rights protestors gather on the Mall for the March on Washington, D.C. where orator Martin Luther King delivers his “I Have a Dream” speech.
- 9/7 16th Street Baptist Church in Birmingham, Alabama is bombed as an act of White supremacist terrorism, killing four young African American girls.
- 11/22 President Kennedy is assassinated in Dallas, Texas and Vice President Lyndon Johnson is sworn in as Chief Executive.

1964

- 2/9 The Beatles first appear on Ed Sullivan’s television show.
- 6/12 Nelson Mandela is sentenced to life imprisonment in South Africa for crimes against the state.
- 7/2 United States Civil Rights Bill is enacted banning discrimination based on race or sex.
- 8/11 Congress passes War on Poverty Bill.
- 10/14 Martin Luther King, Jr. is awarded the Nobel Peace Prize.
- 11/3 Lyndon Johnson is elected President defeating Arizona Senator Barry Goldwater.
- 12/20 ABC, CBS, and NBC-TV simultaneously broadcast in color for the first time.

1965

- 2/21 Malcolm X is assassinated in New York.
- 4/17 20,000 gather for first major anti-Vietnam war protest in Washington, DC.
- 8/11 African Americans riot in the Watts neighborhood of Los Angeles go on for four days: 34 die, 1,032 are injured.
- 8/6 United States Voting Rights Act is enacted into law.
- 9/5 The term “Hippie” first appears in print.
- 10/22 Highway Beautification Act passed into law.

1966

- 1/17 *In Cold Blood* published.
- 4/3 200,000 anti-Vietnam War protestors gather in New York City.
- 4/12 United States warplanes bomb North Vietnam targets for the first time.
- 6/2 United States space probe Surveyor I lands on the moon.
- 6/30 National Organization for Women is founded in Washington, DC.
- 7/1 Medicare federal insurance program goes into effect.
- 7/19 Race riots in Cleveland, Ohio, 4 people die, 30 critically injured and 275 arrested.
- 8/31 2,000 Chinese are murdered in Peking in response to Mao's call for a Cultural Revolution.
- 12/31 385,000 American troops are stationed in South Vietnam.

1967

- 1/14 First "Human Be-In" takes place in San Francisco's Golden Gate Park. Timothy Leary advises the crowd to: "Turn on, tune in, and drop out."
- 1/15 First Super Bowl football tournament is played in Los Angeles.
- 1/27 Three American astronauts die in a fire aboard Apollo 1.
- 4/15 In New York City, a record-setting crowd of 200,000 anti-Vietnam War protestors march from Central Park to the United Nations.
- 6/1 Six-day War rattles the Middle East.
- 6/13 100 years after the Civil War, Thurgood Marshall is appointed the first African-American Supreme Court judge.
- 7/23 Race riots rock Detroit lasting four days. 43 die and 1,189 are injured.
- 10/9 Che Guevara, Cuban revolutionary, is murdered in Mexico.
- 10/15 Black Panther Party is founded in Oakland, California
- 10/21 50,000 protestors march on the Pentagon to protest the draft.
- 11/9 First edition of *Rolling Stone* magazine published.
- 12/2 Rock musical *Hair* opens on Broadway.
- 12/31 500,000 American military personnel are stationed in South Vietnam.

1968

- 1/16 Youth International Party (Yippies) is founded.
- 1/30 Viet Cong launch the Tet offensive and attack 100 cities in South Vietnam.
- 3/16 American soldiers massacre 500 South Vietnam civilians in My Lai.
- 3/31 President Lyndon Johnson announces he will not run for re-election.
- 4/4 Martin Luther King, Jr. is assassinated by White Supremist James Earl Ray in Memphis, Tennessee. Subsequently, race riots erupt in 168 United States. 70,000 Army and National Guard troops are called up to combat the violence.

- 6/3 Andy Warhol gravely wounded in an assassination attempt by Valerie Solanas in New York City but survives.
- 6/5 Robert F. Kennedy assassinated in Los Angeles by Palestinian-born Sirhan Sirhan.
- 7/29 Vatican publishes *Humanae Vitae* opposing birth control.
- 8/25 Anti-Vietnam War protestors battle with Chicago police for three days and nights during the Democratic National Convention.
- 11/5 California Governor Richard Nixon defeats Minnesota Senator Hubert Humphrey to win the United States presidency.

1969

- 5/4 Ohio National Guardsmen shoot and kill four students on the campus of Kent State in Ohio and two more students are killed at Jackson State in Mississippi.
- 6/27 Gay men demonstrate in the Stonewall Riots in New York City for two days and nights and marks beginning of militant gay liberation movement.
- 7/18 Senator Edward Kennedy drives his car off a bridge on Martha's Vineyard and fails to report the accident until his drowned passenger, Mary Jo Kopechne, was discovered the next day.
- 7/20 United States astronaut Neil Armstrong is the first man on the moon.
- 8/8 "Manson Family" commits a series of murders over two days in California.
- 8/15 Woodstock music festival takes place over the weekend on a farm in New York.
- 10/29 First 'email' is sent on the newly invented 'Arpanet', a precursor of the Internet World Wide Web; in New York.
- 12/31 475,000 United States troops are on duty in South Vietnam.

Appendix C

Exhibition Schedule

Eighteen months prior to opening:

- Team leaders:

Schedule exhibition on the museum's master calendar.

Brainstorm plans for gallery content, design, and layout.

Determine budget perimeters and preliminary cost estimates.

Select and contract exhibition design firm.

- Development staff:

Strategize fundraising goals and identify potential support.

Prepare and send out project summary along with funding requests to prospective foundation, corporate, government, family, and individual donors.

One year prior to opening:

- Team leaders:

Develop exhibit script.

Decide upon media elements.

Contract firms working with design team to fabricate project components.

- Curator:

Undertake condition analysis and consult with conservators to determine necessary steps needed to prepare objects selected for display from the City Museum's archives.

Send out formal loan request letters to public and private collections.

Determine copyright issues and supervise curatorial associate responsible for securing required approvals.

Nine months prior:

- Exhibition Team Leaders:

Selection and approval of design and fabrication firms' plans, schematics, and budgets.

Secure interdepartmental consensus and Museum Director's approval for outreach and public program plans.

Supervise recording of oral histories from people who were involved with the Black and White Ball.

Source and develop exhibition-related merchandise for the museum store.

Strategize exhibition promotion and marketing plan.

- Curator:

Write exhibition script and exhibition catalog content. Select images for publication.

Send the exhibition catalog final draft to the publisher for printing.

Devise section/division wall text panels and select accompanying images to create intended visitor movement patterns within the gallery.

Edit preliminary Object Information Summary and create an object list grid so as to optimize gallery experience.

Work with exhibition designer and curatorial associate to update object list grid. Keep track of label copy, complete description of layout, and sequence of exhibition objects.

Six months prior:

- Curator:

Finalize exhibition content selection and update object list grid accordingly.

Meet with exhibition and lighting contractors to oversee exhibition's construction, fabrication, and gallery lighting design.

Meet with mount makers to determine object and case requirements.

Contract fabrication of exhibition cases, vitrines, and tour crates.

Write and edit finalized versions of text panels and object labels.

Plan exhibition opening reception with the City Museum's Development and Special Event Associates.

Three months prior:

- Museum Installation Staff:

Supervise exhibition preparation.

Source and/or construct additional exhibit elements.

- Marketing and Communications Staff:

Launch visitation/destination marketing campaign.

Promote exhibition with press and tourism markets.

Conduct outreach to City Museum members.

- Curator:

Brief City Museum docents who will lead adult group gallery tours.

Supervise ongoing exhibition preparation.

One month prior:

- Museum Installation Staff:

De-install previous exhibit.

Prep gallery for new exhibit.

Install *Party of the Century*.

- Publisher delivers printed exhibition catalog to City Museum.

Open to the Public:

- Host opening reception.
- Present educational, public programs, and special events.
- Museum store offers exhibition related merchandise for sale on site and on line.
- Conduct visitor summative evaluation and make necessary changes.

Four months later:

- Exhibition closes.
- De-install elements.
- Complete condition reports and prepare exhibition for touring.
- Conduct internal summative evaluation of the exhibition.
- Pack objects in pre-fabricated crates and send onto next venue destination.

Appendix D

Evaluation Addendum

Front-end evaluation survey quantitative data:

Respondents were 18 women and 15 men from 11 states and seven countries:

- Arkansas (1)
- California (3)
- Connecticut (2)
- District of Columbia (1)
- Florida (1)
- Maine (1)
- Massachusetts (6)
- New Hampshire (1)
- New York (4)
- North Carolina (1)
- Pennsylvania (1)
- Ohio (2)
- Texas (1)
- Did not specify (1)

- Canada (1)
- France (1)
- Italy (2)
- Iran (1)
- New Zealand (1)
- South Korea (1)
- United States (26)

Respondents' birth years spanned 50 years from 1940 to 1990. Respondents are tabulated into birth decades: the prevalence of respondents born in the 1980s reflects the average range of Harvard's graduate student population:

- 1940s: 1
- 1950s: 6
- 1960s: 3
- 1970s: 5
- 1980s: 12
- 1990s: 6

Preliminary Front-End Evaluation Survey Questionnaire Sample

Party of the Century – Truman Capote’s Back and White Ball

Please take a few minutes to answer this questionnaire.

Your responses will help shape a museum exhibit about the 1960s.

Thank you for your time and input!

1. What events or people are you familiar with from the 1960s? List as many as you wish.
2. Which music groups or songs do you recall from the 1960s?
3. How about TV shows or films—which ones do you think were popular in the 1960s?
4. Which books or magazines would you say were well read during that era?
5. Who was the United States President in these years?
1957 _____
1961 _____
1965 _____
1969 _____
1971 _____
6. How do you think the 1960s era differs from our lives today?
7. What, if anything, would be helpful to find out about the 1960s era?
8. What fields do like to read about, watch on TV, or surf the web to find out more—for example sports, entertainment, politics, food, travel?

9. Are you interested in celebrities?

Yes _____ No _____

If yes, who in particular?

10. Are you familiar with Truman Capote?

Yes _____ No _____

If yes, what do you know about Mr. Capote? _____

11. Have you heard about The Black and White Ball at the Plaza Hotel in New York City in 1966?

Yes _____ No _____

12. Have you ever been to a masked, costume, or dress ball?

Yes _____ Where _____

When _____

If yes, what did you wear to the event?

Would you like to go to such a ball? Yes _____ No _____

If yes, what kind of mask or outfit would you like to wear to a costume ball?

13. What does the phrase "In Cold Blood" bring to mind?

Extra Comments:

Survey Date _____

Location _____

Respondents: Birth Year _____

Birth Place _____

Grew up where _____

M/F _____

Summative Evaluation Sample Survey Form

Truman Capote's Black and White Ball

Structured Observational Visitor Survey

Visitor #:

Estimated age:

Gender:

Ethnicity:

Personal appearance/style:

1. Did the visitor come solo: _____ or with others: _____
2. If with others, detail how many people and nature of group: _____
3. Time visitor spent in the gallery from entrance to exit: _____
4. What general direction did the visitor tour the gallery:
Clockwise _____ or counterclockwise _____
5. Did the visitor appear to read labels or text panels? Y ____ N ____
6. Note which ones:
7. What exhibit elements did the visitor go to and how much time spent at each?
9. Did one element appear to attract and engage the visitor's attention more than others? Y ____ N ____
10. If so, note which one and how:
11. Which media components did the visitor watch and, approximately, for how long?
12. Did the visitor appear interested in the exhibit? Y ____ N ____

13. Did the visitor appear perplexed, frustrated by, or unhappy with an element?
Y ____ N____
14. If yes, note which one and detail cause and effect:
15. Did the visitor leave a comment in the guest book? Y ____ N____
16. Which, if any, exhibition publications did the visitor pick up and keep?
17. Did the visitor go into the gift shop? Y ____ N____
18. What kind of merchandise did they buy? _____
18. Did the visitor return to look at the gallery before leaving the museum?
Y ____ N____
19. Did the visitor go into any of the museum's other exhibitions? Y____ N____
If yes, note which ones.
19. Did you observe any unintended activities? Y ____ N____
20. If so, note:
21. Did you engage the visitor in conversation about the exhibition? Y ____ N ____
22. If so, what were their comments?


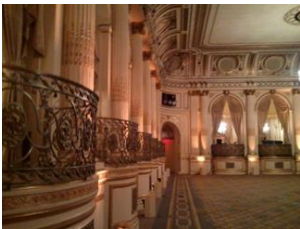


Additional observations:

Surveyor's name:

Date: _____ Time: _____

Appendix E

Object Information Summary

 <p>1. Plaza Hotel, 2014.</p>	<p>The hotel takes up one full block fronting Fifth Avenue across the street from Central Park. The elegant department store, Bergdorf Goodman's, is next door. (Photograph by the author)</p>
 <p>2. The Grand Ballroom, 2014.</p>	<p>The empty Grand Ballroom looks the same today as it would have been on November 28, 1966. At Capote's party, in addition to tables for eight to ten around the dance floor, guests sat at demi-lune tables set up in the series of curtained balconies, seen here, overlooking the main room. (Photograph by the author)</p>
 <p>3. Grand Ballroom, by Elliott Erwitt, 28 Nov. 1966</p>	<p>This photograph of Capote's party in full swing accompanied an article written by Gloria Steinem for <i>Vogue's</i> January 15, 1967 edition. Both Erwitt and Steinem, friends of Capote, were invited as "working guests." (© <i>Vogue</i>/Magnum Photos: NN19325.jpg)</p>
 <p>4. Blurred Ballroom, by Elliott Erwitt, 28 Nov. 1966.</p>	<p>A full view of the ballroom with the decorative silver balloon garland suspended from the center of the ceiling. The musicians are on stage at the rear. (© <i>Vogue</i>/Magnum: ERE1966032K008 (NYC14980))</p>



5. Museum of the City of New York, 2014.

Pictured is the hypothetical venue, the Museum of the City of New York, founded in 1923. The City Museum’s Georgian Colonial-Revival red-brick building was completed in 1932. It is currently undergoing a \$98 million, ten-year long interior and exterior renovation. (Photograph by the author)



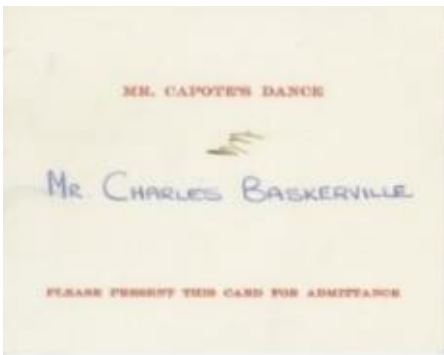
6. The City Museum’s foyer, 2014.

Visitors walk up the City Museum’s gracious marble stair case to see the exhibition in the Second Floor North Gallery just as Capote’s ball guests did as they ascended to the second-story Grand Ballroom in the Plaza Hotel. (Unknown photographer, www.mcny.org)



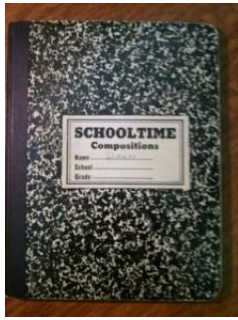
7. Black and White Ball Invitation, 1966.

One of the original invitations printed by Tiffany’s and sent by Capote to his friends. On each one, Capote hand-corrected a typo in the bottom left corner with blue ink. He also wrote “In Honor of Katharine Graham” across the top margin. (Museum of the City of New York: 67.55.1; 67.113.1, photograph by the author)



8. Black and White Ball Admission Card, 1966.

Guests had to present a card for admittance to the party. This one belonged to Charles Baskerville, a prominent portrait painter and muralist. Among his commissions were the King of Nepal, Helen Hayes, Mr. and Mrs. Paul Mellon, Jawaharlal Nehru, William S. Paley, the Richard Rodgers, Duchess of Windsor, and Cornelius V. Whitney. (Museum of the City of New York: 67.55.2, photograph by the author)



9. Composition Book Guest List, 1966.

Capote composed his guest list in this school composition book on display. Nearby are several iterations of the list, including a hands-on facsimile copy for visitors to handle and look through as well as one in which to record comments as they exit the North Gallery. (New York Public Library, Capote Archives, Box 27, photograph by the author)



10. Truman Streckfus Persons [circa 1928].

Persons is pictured here as a preschooler in Monroeville, Alabama where he lived with his extended family until he was 8. He then moved to New York City to rejoin his mother Nina. She had remarried to businessman Joe Capote who legally adopted Persons. (Unknown photographer, New York Public Library, Manuscripts and Archives Division)



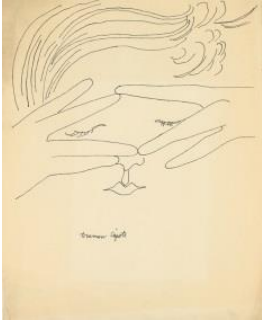

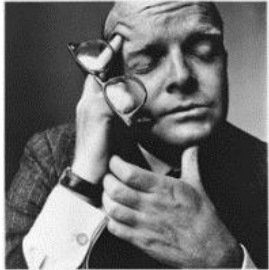
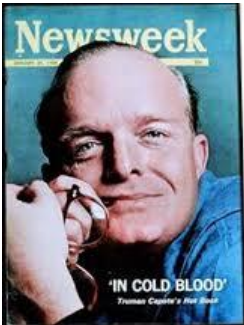
11. Truman Streckfus Persons and friends [circa 1932].

Before leaving Alabama for New York, Persons (left) hosted an interracial farewell party. The costumed event was raided by the Ku Klux Klan. Persons, age seven, stood his ground, the Klan departed, and the party carried on. (Unknown photographer, Capote Archive, Old Courthouse Museum, Monroeville, Alabama)



12. *Capote at Home*, Slim Aarons, 1958.F

For several years, Capote lived in the basement apartment, seen here, of scenic designer Oliver Smith's historic Brooklyn mansion. Capote's childhood afghan can be seen on the left. This image is important to include because it depicts Capote's habit of working while reclining. The couch is now in the collection of Andre Leon Tally. The afghan belongs to the Old Courthouse Museum in Alabama. Capote was wrapped in it on the day of his death. (Getty Images)

 <p>13. Truman Capote, by Andy Warhol [circa 1954].</p>	<p>This is one of a series of portraits Warhol made of Capote through the years. This image is important to include because it documents the early years of their friendship. It also exemplifies Warhol's lyrical drawing style of the 1950s before he turned to Pop Art. (Photograph by J. Littkemann. Collection of Staatliche Museen zu Berlin, © 2008 Andy Warhol Foundation for the Visual Arts / ARS, New York)</p>
 <p>14. Truman Capote, by Richard Avedon [circa 1950s].</p>	<p>Avedon and Capote were well acquainted. This photograph appeared on the cover of George Plimpton's biography, <i>Truman Capote: In Which Various Friends, Enemies, Acquaintances, and Detractors Recall His Turbulent Career</i>. The image is important to include because it testifies to Avedon and Capote's life-long friendship and professional collaboration. Together they produced the photojournalism book, <i>Observations</i> (1959). (Joe Petrocik and Myron Clement Collection, © Richard Avedon Foundation)</p>
 <p>15. Truman Capote, by Irving Penn, 1965, printed 1968.</p>	<p>Capote photographed at age 41, the year before the Black and White Ball. He had recently witnessed the execution of Richard Hickock and Perry Smith whom he had befriended while Capote wrote <i>In Cold Blood</i> (1966). This image is important to include because it conveys the depth of Capote's complex and compelling personality. (Metropolitan Museum of Art: 1986.1206)</p>
 <p>16. Truman Capote, 24 Jan. 1966.</p>	<p>Capote was featured on the cover of the then widely-read news magazine the week <i>In Cold Blood</i> was released. Katharine Graham owned the magazine. Purchased by her husband from the Vincent Astor Foundation for \$6 million in 1961, Graham's family sold the magazine in 2010 to investor Sidney Harmon for \$1.00. (Unknown photographer, <i>Newsweek</i>)</p>



17. *Capote's Mustang*, Rick Bonilla and Joe Petrocik, 2008.

Truman Capote's red 1968 Mustang convertible has been restored. It is now garaged close by his former Long Island beach-side home in Sagaponack, New York.

(Published in *Mustang Times*, Joe Petrocik and Myron Clement Collection, New York).



18. *The Host*, by Barton Silverman, 28 Nov. 1966.

Capote and Graham began the evening of the Ball by stopping in at the pre-ball dinner party held in William and Barbara's Paley's apartment. This photograph was taken outside of their building.

(Published in *The New York Times*, Alfred Dunhill, Ltd., Collection)



19. *Truman Capote*, by Harry Benson, 28 Nov. 1966.

The host adjusts his black domino mask—bought for 39 cents at the Fifth Avenue toy store, F.A.O Schwartz, across the street from the Plaza—before receiving his guests in the foyer adjacent to the Grand Ballroom. (© Harry Benson Photography)



20. *Tuxedo*, by Alfred Dunhill, Ltd. [circa 1960s].

The tuxedo Capote wore to the Ball was tailored by Dunhill. The company now owns it and displays the tuxedo at company stores locations around the world. (Alfred Dunhill, Ltd. Collection)



21. Gown, designed by Balmain, 1966.

This structured white wool crepe gown was worn by Katharine Graham. It was originally designed by the atelier of Balmain in Paris, and made for Graham in the custom salon at Bergdorf Goodman's in New York. The collar and cuffs are adorned with hand-sewn black jet beads.
(Metropolitan Museum of Art:1994.334a)



22. Mask, by Halston, 1966.

Katharine Graham's custom-made white wool crepe mask had a built-in spectacle frame to keep it attached to her face: a string or band around her head would have put a dent in her bouffant hair style.
(Metropolitan Museum of Art: 1994.334b)



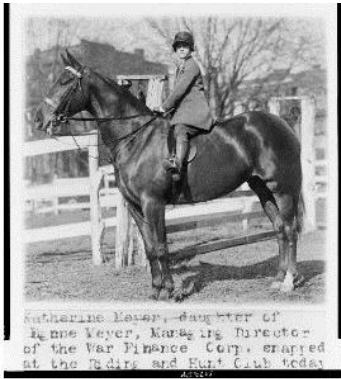
23. Katharine Graham and Truman Capote, by Barton Silverman, 28 Nov. 1966.

The honoree stands with her host. They were photographed after arriving at the Plaza Hotel. They were returning from the Paley's pre-ball dinner party, one of a series of 18 dinners Capote organized for his 300 guests. The other guests came straight to the hotel. These gatherings broke the ice: they insured guests arrived at the Ball in good spirits, well-fed, and plied with drink.
(*The New York Times*)



24. Truman Capote and Katharine Graham, 28 Nov. 1966.

(Unidentified photographer, *Herald Tribune*,
Associated Press/Bettman/Corbis, #42-50375443)



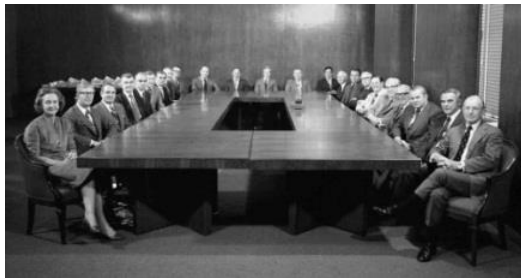
25. Katharine Meyer [circa mid-1920s].

An heiress, Graham was brought up on her parent's estate in Mount. Kisco, New York. She graduated from the University of Chicago and worked as a reporter prior to her marriage. This image is important to include because it conveys the context of her background and upbringing. (Unknown photographer, Riding and Hunt Club, Library of Congress, National Photo Company collection, www.loc.gov/pictures/item/93502868)



26. Philip and Katharine Graham, 1940.

A portrait of the then-happy couple on their wedding day. This image is important to include because it portrays biographical information about Graham and establishes a timeframe in the arc of her life. (Unknown photographer, Graham Holding Company)



27. Katharine Graham [circa late-1960s].

Graham emerged to become one of the most influential and powerful women in the world. The only female at the Board table, this photograph is important to include because it demonstrates the uniqueness of her career at a time when no other women led Fortune 500 corporations. (Unknown photographer, Graham Holding Company)



28. Graham and her editorial team [circa 1971].

Graham with Carl Bernstein, Bob Woodward, Howard Simons, and Ben Bradlee (L to R), at the *Washington Post*. This photograph is important to include because it encapsulates the paper's coverage of Watergate under Graham's leadership, a story which changed the course of history and contributed to President Richard Nixon's resignation. (Unknown photographer, Graham Holding Company)



29. Katharine Graham in her office, by Diana Walker [undated]

A portrait of Graham taken in the study of her Georgetown home by White House photographer Diana Walker. (Collection of Diana Walker, © Diana Walker)



30. Books by or about Katharine Graham.

Copies of Bernstein and Woodward's, *All the President's Men*; Graham's autobiography, *Personal History*; and *A Good Life*, an autobiography written by *Washington Post* editor and ball guest Ben Bradlee. The books share accounts of the Watergate story. (Collection of and photograph by the author)







31. Halston, by Andy Warhol, 1974.





Halston was born in Indiana. He moved to Chicago in 1952 where he began his millinery career. In 1957, he moved to New York City. This image is important to include because it symbolizes the collaborative friendship between ball guests Warhol and Halston and how intertwined their lives were. (Los Angeles County Museum of Art: M.2000.84.2, © The Andy Warhol Foundation for the Visual Arts, Inc./ Artists Rights Society (ARS), New York)



32. Carol Bjorkman in her Halston ensemble, 28 Nov. 1966.

Bjorkman was photographed arriving at the Ball attired in one of Halston's earliest-known dresses. The fluidity of the gown's construction foretold how Halston would soon impact the style of women's fashion. (Unknown photographer, Museum of the City of New York, Costume Collection)

 <p>33. Carol Bjorkman, by Maning, 28 Nov. 1966.</p>	<p>The fashion journalist wore a feathery ensemble designed by her friend, Halston, who escorted her to the Ball. Maning's sketches of a number of the ball guests appeared in the <i>The New York Times</i> the day after the party. (Photograph of the sketch in the collection of the Museum of the City of New York: 67.119.4)</p>
 <p>34. Mask, by Halston, 1966.</p>	<p>Feathered mask in three parts including two combed headpieces, black standing feathers, and feather shafts with glitter. Worn by Carol Bjorkman to the Ball along with headband shown below. (Museum of the City of New York: 67.119.2B-D, photograph by the author)</p>
 <p>35. Headpiece, by Halston, 1966.</p>	<p>Headband worn by Carol Bjorkman with two feathered hair combs and mask shown above. (Museum of the City of New York: 67.119.A, photograph by the author)</p>
 <p>36. Gown, by Halston, 1966.</p>	<p>Two-piece gown worn by Carol Bjorkman to the Ball, over a beige-pink underdress not shown. Black feathers hand-glued onto sheer black organza. (Museum of the City of New York: 67.119A and B-underdress, photograph by the author)</p>

 <p>37. Stole, by Halston, 1966.</p>	<p>Worn to the Ball by Carol Bjorkman. Black organza covered with black feathers and lined with black velvet. (Museum of the City of New York: 67.119.C, photograph by the author)</p>
 <p>38. Jacqueline de Ribes (L) and Candice Bergen (R), 28 Nov. 1966.</p>	<p>deRibes and Bergen enter the Ball. To shield her outfit from the rain, deRibes wore a plastic coat over her gown while Bergen had on a mink coat and carried an alligator-skin hand bag. deRibes is a French countess and a longtime member of international society and the Best Dressed List. (Unknown photographer, Pinterest)</p>
 <p>39. Candice Bergen, by Henry Grossman, November 28, 1966.</p>	<p>Designed by Halston and crafted at Bergdorf Goodman's, Bergen wore an outfit originally made for Marisa Berenson. Due to a fitting schedule snafu, it ended up on Bergen instead. Berenson wore a white hooded Halston-designed cape-like gown to the Ball, shown in image #48. (© Time Inc. Picture Collection)</p>
 <p>40. Candice Bergen, by Elliott Erwitt, 28 Nov. 1966.</p>	<p>Bergen's parents, Edgar and Frances, were both entertainers. Bergen dropped out of the University of Pennsylvania to pursue her own on-going acting career. Bergen became an international celebrity in 1966 when she starred as 'Lacey' in the film, <i>The Group</i>. (<i>Vogue/Magnum</i> : NYC22214)</p>



41. Gown, by Halston, 1966.

Bergen’s gown was fabricated at Bergdorf Goodman’s. Halston launched his first apparel collection in 1966. The gowns and masks he created for Capote’s ball guests received significant press coverage and helped promote his career.
(Museum of the City of New York: Gown, 67.24A.; Mask, 67.24B)



42. Truman Capote and Cecil Beaton, by Cecil Beaton [circa 1952].

Kindred spirits, Capote met Beaton in the late 1940s in Europe. They remained lifelong friends. This image is important to include because it is evidence of their early friendship and also the bonhomie and repartee the two men shared.
(Cecil Beaton Studio Archives at Sotheby’s, London)



43. Cecil Beaton, 28 Nov. 1966.

In his diary, Beaton detailed his ambivalence about attending the Ball. Despite his pique, pictures show him as a happy guest.
(Unknown photographer, Express Newspapers/Getty Images: 71967430)



44. Racegoers at Black Ascot, 1910.

As a young boy, Beaton saw photographs in newspapers and journals taken at “Black Ascot” in 1910. He drew upon these memories when he created the costumes for the Ascot Scene for the musical, *My Fair Lady*.
(Unknown photographer, Huffingtonpost.com)



45. *My Fair Lady*, by Leo Friedman [circa 1958].

A photograph of the Ascot scene in the Broadway production of *My Fair Lady*. This image is important to include because it illustrates the creative lineage of Beaton's designs for the musical, inspired by his memories of "Black Ascot," (Friedman-Abeles Photo, Museum of the City of New York: 68.80. 7242)



46. *Fair Lady* by Cecil Beaton, 1964.

Beaton wrote and illustrated this book about the making of the film version of *My Fair Lady*. In it, he recounts his childhood memories of the Edwardian era. The front cover is a photograph of Audrey Hepburn wearing an iconic black and white Ascot scene costume. (Museum of the City of New York, Theater Archive)







47. Cecil Beaton with Audrey Hepburn [circa 1962].





The designer and his star: Beaton won two Academy Award "Oscars" for his costume and set designs. They were photographed on the Warner Brothers studio where *My Fair Lady* was filmed in Los Angeles. (Unknown photographer, Museum of the City of New York, Theater Archive)

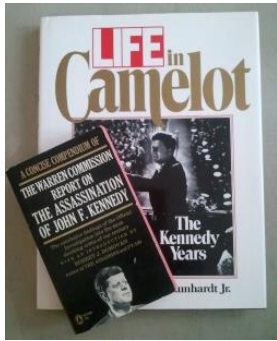


48. *My Fair Lady* costume, by Cecil Beaton [circa 1962].

This gown, modeled by Nicolette Wenzell at a 2012 fundraising party for the Palm Springs Art Museum, is one of several Eliza Doolittle's Ascot scene costumes created for the film version and worn by Audrey Hepburn. (Unknown photographer, Helen Rose Collection, Palm Springs Historic Association, California)

 <p>49. Ball guests, 28 Nov. 1966.</p>	<p>Carter and Amanda Burden, unknown guest, and Marisa Berenson (L to R). Amanda is seen in a <i>My Fair Lady</i> Ascot scene costume she rented for the party. Her mask was made by Adolfo. Halston designed Berenson's white hooded cape. (Unknown photographer, Pinterest)</p>
 <p>50. Costume, by Cecil Beaton [circa mid-1950s to early-1960s].</p>	<p>Costume designed for <i>My Fair Lady</i> and worn to the Ball by Amanda Mortimer Burden. (Wick Museum, Boca Raton, Florida)</p>
 <p>51. <i>Amanda Burden</i>, by Kenneth Paul Block, 29 Nov. 1966.</p>	<p>This sketch of Amanda Burden (Barbara Paley's daughter) attired in one of Beaton's original <i>My Fair Lady</i> Ascot scene costumes appeared on Page One of <i>Women's Wear Daily</i> the day after the Ball. (Museum of Fine Arts, Boston: 525056).</p>
 <p>52. <i>My Fair Lady</i> costume sketch, by Cecil Beaton [circa early-1960s].</p>	<p>Photograph of one of the <i>My Fair Lady</i> Ascot scene gown sketches. It is an illustration of the gown worn to the Black and White Ball by Amanda Burden. (Museum of the City of New York: 57.321.19)</p>

 <p>53. Princess Lee Radziwill, by Ray 'Scotty' Morrison, 28 Nov. 1966.</p>	<p>Radziwill wore a sequin trimmed coat and shimmering sequined sheath designed by Mila Schön. <i>(Women's Wear Daily Condénaststore.com)</i></p>
 <p>54. Princess Lee Radziwill, by Elliott Erwitt, 28 Nov. 1966.</p>	<p>The Princess adjusts her mask before entering the Grand Ballroom. <i>(Vogue/Bettman/Corbis: U1537811)</i></p>
 <p>55. Princess and Prince Stanislaus Radziwill, 28 Nov. 1966.</p>	<p>Radziwill's dress reportedly shed sequins when she danced. Her husband was born into a nobility-related Polish family. <i>(Unknown photographer, Bettman/Corbis: BE062714)</i></p>
 <p>56. Gown and coat, Mila Shon, 1966.</p>	<p>The sequined coat and gown worn by Lee Radziwill are now in the collection of the world-renowned decorative arts museum in London. The ensemble was featured in a recent exhibition highlighting Italian fashion. <i>(Victoria and Albert Museum: T.400&A-1974)</i></p>



57. *Life In Camelot*, 1988.

John F. Kennedy’s presidency is often referred to as “Camelot.” The 1960 Broadway musical’s script and lyrics were written by ball guest Alan Jay Lerner. Ball invitee Richard Burton played King Arthur. The Warren Commission report was published in 1964. Capote was, perhaps, the only person who was acquainted with John F. Kennedy, Lee Harvey Oswald, Robert F. Kennedy, and Sirhan Sirhan.

(Collection of and photograph by the author)



58. *Jackie III*, by Andy Warhol, 1966.

Ball guest Warhol’s art work depicts ball invitee Kennedy wearing, in the lower right, a pillbox hat designed by another guest, Halston. This image is important to include because it demonstrates the degree to which Capote’s invitees were entwined with the era’s cultural history. (Smithsonian American Art Museum: 1966.29.28, © The Andy Warhol Foundation for the Visual Arts, Inc /Artists Rights Society (ARS), New York)



59. Rose Kennedy, 28 Nov. 1966.

Mrs. Joseph (Rose) Kennedy, mother of President John F. Kennedy, arrives at the Ball.

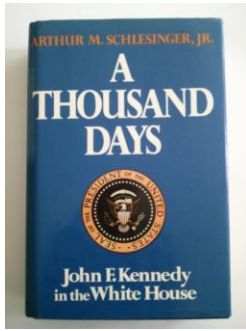
(Unknown photographer, Vanityfair.com)



60. Ball guests, by Harry Benson, 28 Nov. 1966.

Arthur Schlesinger, Jr., Eunice Kennedy Shriver, and Sargent Shriver in front of the hotel coatroom. A number of Kennedys were invited and several came. Schlesinger was a neighbor of Katharine Graham’s in Georgetown.

(Getty Images: 84513027)



61. *A Thousand Days*, by Arthur Schlesinger, Jr.

Arthur Schlesinger was a Harvard-educated historian and a member of John F. Kennedy's inner circle of friends and advisers.
(Collection of and photograph by the author)



62. Mrs. Arthur (Marian) Schlesinger, Jr., 2014.

Marian and Arthur Schlesinger, Jr., then married, were neighbors of the Grahams in Georgetown and attended the Black and White Ball. Marian witnessed tense and unhappy fights between Katherine Graham and her husband Philip.
(Photograph by the author)



63 Mila Schön [circa 1960s].

Italian-born Mila Schön photographed in her showroom. This image is important to include because it is an example of biographical information that would be presented in the exhibition about the designers involved with the Ball.
(Unknown photographer, www.milaschön.com)



64. Mrs. and Mrs. Gianni Agnelli, by Henry Grossman, 28 Nov. 1966.

Marella Agnelli wore a sequined applique silk crepe sheath designed by Mila Schön. The *Women's Wear Daily* pronounced it the most beautiful gown worn to the Ball.
(Time/Life Library)



65. Katharine Graham and Billy Baldwin, by Elliott Erwitt, 28 Nov. 1966.

Baltimore-born, Baldwin decorated Graham's Georgetown mansion in Washington, DC as well as Diana Vreeland's acclaimed "Red Room" in her New York City apartment. Gene Moore, Tiffany's Vice-President for Window Designs, created Baldwin's mask. (Photo credit Vogue/Magnum: ERE1966032K004 NYC14976).



66. Mask, by Gene Moore, 1966.

Close-up details of Billy Baldwin's unicorn mask and its bestial-like facial features, horn, and black and silver curling mane. (Museum of the City of New York: 67-13, photograph by the author.)



67. Gene Moore, undated.

For 40 years, Moore designed the window displays for Tiffany's Fifth Avenue store. This image is important to include because it is an example of the biographical information about the ball's designers, such as Moore, that would be integrated into the exhibition. (Unknown photographer, Lighting Services, Inc.)



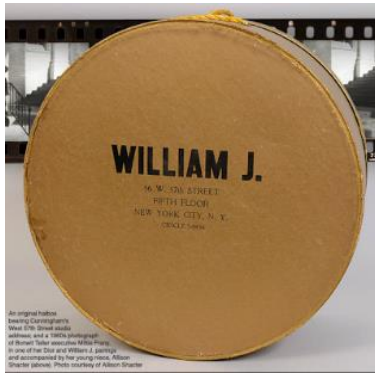
68. Film still, 1961.

Gene Moore's window displays were featured in the opening credits of the filmed version of Capote's novella *Breakfast at Tiffany's*. This image is important to include because it is emblematic of the degree to which ball invitee Hepburn, Moore's designs, and Capote's story have become iconic reference points of the era's cultural history. (Paramount Pictures)



69. Bill Cunningham, [mid-1950s].

Cunningham is shown making one of his millinery creations. He remains active in fashion as a photojournalist and produces two weekly columns published in *The New York Times*. This image is important to include because it attests to Cunningham's design work early on in his career. (Bill Cunningham and First Thought Films, *New York*, 7 Mar. 2011)



70. William J, hat box, [mid-1950s].

In 2012, 20 hats Cunningham made under the name William J in the 1950s-1960s sold for \$20,000 to a private collector during an online auction. This photograph is important to include because it is an example of the topic-related ephemera that would be on display in the exhibition. (Photograph by Allison Shacter, millineryatelier.com)



71. Mask, by Bill Cunningham, 1966.

Isabel Eberstadt wore Cunningham's black and white aviary creation to the Ball. The hat/mask was hand-assembled with feathers applied over buckram. (Museum of the City of New York: 67.12)



72. Parti-color gown, by Galanos, 1966.

Worn to the Ball by Mrs. Frederick (Isabel) Eberstadt. Divided black (rear) and white (front) double-knit wool jersey joined with one white over-the-shoulder strap. Label: Galanos. (Museum of the City of New York: 77.36, photograph by the author)

	<p>Capote befriended Dewey, the Kansas Bureau of Investigation agent who was the chief detective on the Clutter Case, the source for Capote's non-fiction novel <i>In Cold Blood</i>. They stayed in touch throughout the rest of their lives. (Unknown photographer, Garden City Police Department, Kansas)</p>
<p>73. Capote with Mrs. and Mrs. Alvin (Marie) Dewey [circa mid-1960s].</p>	
	<p>Worn by Marie Dewey to the Ball. (Unknown designer, Finney County Museum, Garden City, Kansas)</p>
<p>74. Gown [circa 1966].</p>	
	<p>Carried by Marie Dewey to the Ball. (Unknown maker, Finney County Museum, Garden City, Kansas).</p>
<p>75. Handbag [circa 1960s].</p>	
	<p>Hand-decorated and worn to the Ball by Marie Dewey. (Finney County Museum, Garden City, Kansas).</p>
<p>76. Mask, 1966.</p>	
	<p>Carried and worn by Marie Dewey to the Ball. (Unknown maker, Finney County Museum, Garden City, Kansas).</p>
<p>77. Gloves and fan [circa 1960s].</p>	



78. Kay Wells (R), Elliott Erwitt, 28 Nov. 1966.

The “Kansas Contingent” mingled with guests who gathered from around the world. Cater Burden can be seen sitting at the table behind Kay Wells.

(*Vogue*, Magnum: ERE1966032K019 NYC35058)



79. Gown, 1966.

Worn by Mrs. Robert (Kay) Wells to the Ball. At present, Kay Wells is the only surviving member of the “Kansas Contingent.” She and her husband met Capote during the time he spent in Kansas researching *In Cold Blood*.

(Unknown photographer. Gown: unknown designer, purchased in Kansas. Wells Family Collection, Kansas)



80. Mask, 1966.

Worn by Robert Wells and hand-decorated by his wife, Kay. Robert Wells ran the radio station in Garden City, Kansas, where the Clutter murder case was tried in the county court house.

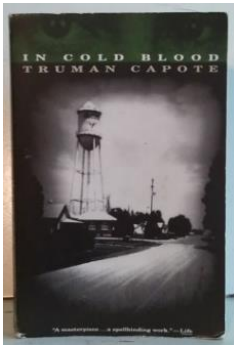
(Unknown maker, Wells Family Collection, Kansas).



81. Mask and fan, 1966.

Hand-decorated and worn to the Ball by Kay Wells.

(Unknown maker, purchased in Kansas, Wells Family Collection, Kansas).



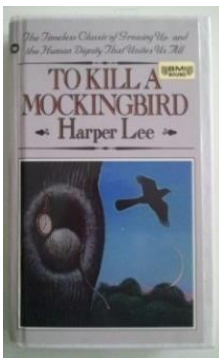
82. *In Cold Blood*, by Truman Capote, 1966.

The book that began it all: Capote allocated a portion of the proceeds from sales of *In Cold Blood* to pay for the Black and White Ball.
(Collection of and photograph by the author)



83. Truman Capote and Harper Lee [1966].

Capote was photographed autographing copies of *In Cold Blood*. His childhood friend, novelist Harper Lee, sits by him. Lee helped Capote with the book's research. This image is important to include because it attests to the close friendship and working relationship the two writers had throughout their lives.
(Unknown photographer, Pinterest)



84. *To Kill a Mockingbird*, by Harper Lee, 1960.

Lee's is one of the bestselling novelists of all time. She retired shortly after *Mockingbird* was released and never published another book again. Lee was awarded the Presidential Medal of Freedom by George W. Bush in 2007. She attended the ceremony in what was one of her last public appearances. Lee continues to live in Monroeville, Alabama.
(Collection of and photograph by the author)



85. *Life* magazine cover, 12 May 1967

Capote with actors Scott Wilson and Robert Blake who portrayed Richard Hickock and Perry Smith, the murderers Capote wrote about in *In Cold Blood*. In an ironic twist of fate, Blake was tried and acquitted of in the 2001 murder of his second wife Bonnie. In 2005, Blake was found liable in a California civil court for Bonnie's wrongful death.
(Collection of the author)



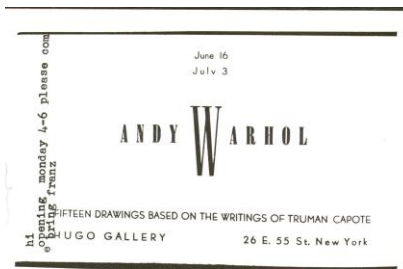
86 *Most Wanted Man #1 John M.*, by Andy Warhol, 1964.

One of a series of works created for the New York State Pavilion at the 1964 World's Fair in Flushing, Queens. This image is important to include because it is indicative of the theme of criminality explored by both Capote and Warhol at parallel times in their careers. (Johnson Museum of Art, Cornell University, © The Andy Warhol Foundation for the Visual Arts, Inc./Artists Rights Society (ARS), New York)



87. *Orange Disaster*, by Andy Warhol, 1963.

Warhol repeatedly screened an empty electric chair in this acrylic and silkscreen/enamel work-on-canvas. The work is from his "Disaster Series" inspired by Henry Geldzhaler. This image is important to include because it is an example of how Capote and Warhol were concurrently preoccupied with the issue of capital punishment. (Guggenheim Museum: 74.2118 © The Andy Warhol Foundation for the Visual Arts, Inc./Artists Rights Society (ARS), New York) mirrors the violence of the era



88. Hugo Gallery invitation, 1954.

An invitation to Warhol's first New York City fine art show, a collection of drawings inspired by Capote's stories. This image is important to include because it is evidence of how early on in his career, Warhol drew inspiration from Capote's literature. (Collection of George Klauber, *Andy Warhol: His Early Works*, catalog for Warhol exhibition at the Gotham Book Mart)



89. Henry Geldzahler and Andy Warhol, by Henry Grossman, 28 Nov. 1966.

The couple arrives at the Ball. (© Time/Life Library)



90. Henry Geldzhaler, by Dennis Hopper [circa 1964].

Geldzhaler dropped out of Harvard University's PhD Art History program to become the first curator of contemporary American art at the Metropolitan Museum. This image is important to include because it situates influential ball guest Geldzhaler in his milieu as an art historian. (Gelatin Silver Print, Metropolitan Museum of Art: 64.508)



91. *Andy Warhol*, by Richard Avedon, 1989

Warhol was shot at close range on June 3, 1968 by one of his associates, Valerie Solanas in his Factory studio. This photograph shows his residual scars. This image is important to include because it visually chronicles the violence occurring throughout the 1960s decade, which impacted on the lives of Capote's friends and ball guests. (Metropolitan Museum: 2002.379.10 © Richard Avedon)



92. Ashton Hawkins and Penelope Tree, 28 Nov. 1966.

Tree and her escort Hawkins, then General Counsel for the Metropolitan Museum of Art. They were photographed on the rainy evening outside the Plaza Hotel. Fifty years later, they remain friends. (Unknown photographer, Pinterest)



93. Penelope Tree and Mrs. Ronald (Marietta) Tree, 28 Nov. 1966.

Two generations of the Tree family came to the Ball: pictured here are daughter and mother. (Unknown photographer, Pinterest)



94. Penelope Tree and Ashton Hawkins, 28 Nov. 1966.

Tree enters the Ball with her escort Hawkins. Tree's gown, designed by Betsey Johnson, later on went into mass production in black and neon colored stretch knit fabric.
(Unknown photographer, Corbis Bettman: U1537431: gown: Metropolitan Museum of Art: 2012-318)



95. Penelope Tree and Ashton Hawkins, by Henry Grossman, 28 Nov. 1966.

Tree painted black diamond shapes around her eyes and then covered them with a mask. Candice Bergen is visible in the right rear of the photograph. Artist Don Bachardy stands behind Tree's right shoulder. A hotel waiter is to the left. Published in the 9 Dec. 1966 edition of *Life*. (© TIME/*Life*)



96. Penelope Tree, by Joe Eula, 29 Nov. 1966.

In the 1960s, fashion illustration regularly appeared alongside photographs in newspapers and magazines. Three sketch artists drew and published drawings of the ball guests: Joe Eula, Maning, and Kenneth Block.
(Published in *World Journal Tribune*)



97. Betsey Johnson, [mid-1960s].

Johnson designed Penelope Tree's ball gown and is pictured here sitting on a work table surrounded by bolts of fabric. This image is important to include because it is an example of biographical material that would be presented in the exhibition about the designer and her career, which began in the mid-1960s.
(<http://pinsndls.files.wordpress.com>, Halfaplanet.com)



98. Mask, unknown maker, 1966.

Made for Penelope Tree.
(Fashion Institute of Technology Museum: 91.190.13).



99. Marietta Tree, by Maning, 28 Nov. 1966

The sketch and photographs show the cascading feathered hairpiece and mask worn to the Ball by Marietta Tree.
(Unknown maker, published in *The New York Times*, Fashion Institute of Technology Museum: 91.190.12 mask, 91.190.13 headpiece)




100. *Washington Post*, 22 Jul. 1966.

Capote's testimony before Congress was front page news along with coverage about the United States space program, riots in Cleveland, and the Vietnam War.
(Collection of Elizabeth Hylton, Washington DC, photograph by the author)



101. Gown, Frankie Welch, 1966.

Gown, shoes, jewelry, and hand-decorated mask worn by Elizabeth Hylton to the Ball.
(Collection of Elizabeth Hylton, Washington, DC, photograph by the author)

	<p>Made for and worn to the Ball by Mrs. Vincent (Brooke) Astor who aspired to look like a figure from a Goya painting. White lace with fitted bodice, full skirt, and black silk rose with green plastic stem attached to waist band. Created at the custom department at Bergdorf Goodman's. Frankau also created the gown Jacqueline Kennedy wore to her husband's inaugural ball. (Museum of the City of New York: 67.188)</p>
	<p>Worn to the Ball by Brooke Astor. White ostrich plume feathers, side clips, and black feathered eyelash details. (Museum of the City of New York: 67.14, photograph by the author)</p>
	<p>Worn to the Ball by Mrs. Kingman Douglas (Adele Astaire). Black lace floral design with black paillettes, sheath with slit in front, edged with ruffles, and one ruffled sleeve. (Museum of the City of New York: 67.120.1, photograph by the author).</p>
	<p>Worn to the Ball by Mrs. Kingman Douglas (Adele Astaire). Black satin with label on reverse side. (Museum of the City of New York Costume Collection: 67.120.2, photograph by the author)</p>



106. Fred and Adele Astaire, by Vandamm, [1931-1932].

The siblings wear matching outfits designed by Kiviette for *The Band Wagon*. This was the last time they performed together, before Astaire gave up dancing to marry and move to England. This image is important to include because it illustrates Astaire's career as a celebrated partner with her brother Fred, better known of the two. (Museum of the City of New York: 68.80.19)



107. Mrs. Joseph (Kay) Meehan, by Elliott Erwitt, 28 Nov. 1966.

Kay Meehan is photographed wearing her gown, which is now in the collection of the Museum of the City of New York. (Vogue, Magnum: ERE1966032K009 NYC14981)







108. Gown, unknown maker [1966].

Worn to the Ball by Mrs. Joseph A. (Kay) Meehan. Strapless white silk evening dress with black bead insets around the gown's bodice top and hem. (Museum of the City of New York: 75.149.1, photograph by the author)



109. Adolfo Sardina [1960s].

Adolfo designed many of the masks worn to the Ball, including Adele Astaire's and Kay Meehan's. He began as a milliner and branched into apparel in 1962. This image is important to include because it personifies Adolfo. He later designed First Lady Nancy Reagan's ensembles for both of her husband's Presidential inaugurations. (Unknown photographer, upscalevivingmag.com)





	<p>Worn to the Ball by Mrs. Joseph (Kay) Meehan. Black sequined fabric, rhinestone crescent moon at center front, three black plumes, and two combs in back. (Museum of the City of New York: 75.149.1, photograph by the author)</p>
	<p>Sketch by Adolfo recreating the mask boxes that ensconced his millinery creations made for the Black and White Ball. The image appeared in the book <i>The Party of the Century</i>. (Deborah Davis Collection, New Jersey).</p>
	<p>Kenneth Lane holds up the mask he wore to the Ball. Photographed by the author at Lane's showroom in Manhattan. His costume jewelry collection currently has more than 40,000 designs in its inventory. (Photograph by the author)</p>
	<p>Worn to the Ball by Kenneth Jay Lane. (Collection of Kenneth Jay Lane, New York, photograph by the author)</p>





110. Mask, by Adolfo, 1966.

111. *Hat Box*, by Adolfo, 2006.

112. Kenneth Jay Lane, 19 June 2014.

113. Mask, by June Feathers, 1966.

 <p>114. Mask, unknown maker [1966].</p>	<p>Worn to the Ball by Mrs. Robert J. Dunphy, sister-in-law of writer Jack Dunphy, Capote's lifetime partner. Dime store domino-style, white sateen with pointed corners. Foundation facial make-up stains visible on back side. (Museum of the City of New York: 66.113.2, photograph by the author)</p>
 <p>115. Mask, by Don Marshall, 1966.</p>	<p>Worn by Mrs. Joshua (Nedda) Logan. Made with gilded wire, peacock feathers, and jet beads. Joshua Logan was a successful Broadway and Hollywood director. Among his productions were <i>Mr. Roberts</i> and <i>South Pacific</i>. (Museum of the City of New York: 78.24, photograph by the author)</p>
 <p>116. Masked Quartet, 28 Nov. 1966.</p>	<p>Unknown (UL), Cristina Ford (UR), Joan Fontaine (LL), and Lee Radziwill (LR). (Unknown photographer, Bettmann/Corbis: U1537813)</p>
 <p>117. Oscar de la Renta and Françoise de la Langlade, by Henry Grossman, 28 Nov. 1966.</p>	<p>Oscar de la Renta and his date for the dance, Françoise de la Langlade, in their black and white cat masks at the Ball. (<i>The New York Times</i>)</p>

 <p>118. Francoise de la Langlade and Oscar de la Renta, by Joe Eula, 1966.</p>	<p>The couple married in 1967. They were together until de la Langlade's death from cancer in 1983. She had been the Editor of <i>French Vogue</i>. Fashion designer de la Renta moved to New York from his native Dominican Republic after apprenticing with Balenciaga in Paris. (Published in <i>World Journal Tribune</i>)</p>
 <p>119. Guests, by Harry Benson, 28 Nov. 1966.</p>	<p>Françoise de la Langlade, Cristina Ford, and Oscar de la Renta greet each other at the Ball with raised claws and smiles. (Hulton/Getty: 84512872)</p>
 <p>120. Henry and Cristina Ford, 28 Nov. 1966.</p>	<p>The Detroit automotive tycoon attended the Ball with Cristina, his second wife. His first wife, Anne McDonnell, was also a guest along with one of their two grown daughters, Charlotte, and her then-husband, Greek shipping magnate Stavros Niarchos. The Ford's other daughter, Anne, and her husband Giancarlo Uzielli had been invited but did not attend. (Unknown photographer, Bettman/Corbis: BE062712)</p>
 <p>121. Shirlee and Henry Fonda, by Harry Benson, 28 Nov. 1966.</p>	<p>Shirlee Fonda's dress was designed by ball guest Oscar de la Renta. The Academy Award "Oscar" winning actor, Henry Fonda, had a decades-long stage and screen career. His daughter Jane, son Peter, granddaughter Bridget, and grand-son Troy Haydon have carried on the family's thespian tradition. (Getty Images: 3230866)</p>



122. Tallulah Bankhead, by Barton Silverman, 28 Nov. 1966.

Bankhead was not on Capote’s original guest list. Often referred to as a force of nature, she was a film, radio, and television actress known for her frank conversation and hard-drinking life style. She begged to be invited. Capote obliged his friend, a well-born Southern Belle from Alabama.
(The New York Times)



123. Norman and Beverly Mailer, 28 Nov. 1966.

Mailer got into two fights at the Ball: one, a fisticuff, with political adviser McGeorge Bundy; the other a verbal sparring with writer Lillian Hellman.
(Unknown photographer, Bettman/Corbis)



124. Ball guests and host, by Elliott Erwitt, 28 No. 1966.

All smiles: Graham, McGeorge and Mary Bundy, Capote, and Norman Mailer greet each other at the Ball. Mailer and Bundy later argued over their differing views of America’s involvement with the Viet Nam War.
(Magnum Photos)



125. Joan Fontaine and her escort, Dr. Benjamin Kean, 28 Nov. 1966

Academy Award “Oscar” winning actress Fontaine attended the ball with Kean, a doctor specializing in infectious diseases. He had formerly been married to heiress Rebekah Harkness. Years later, Kean was the physician who supervised the medical care for the ailing and exiled Shah of Iran.
(Unknown photographer, Pinterest)



126. Receiving Line, by Elliott Erwitt, 28 Nov. 1966.

Two unidentified guests greet host Truman Capote at the Ball. The host wore a domino mask bought at the F.A.O. Schwartz toy store.

(Vogue/Magnum: ERE1966032K018/EEK088)



127. Mia Farrow and Frank Sinatra, 28 Nov. 1966.

Fashion publicist Eleanor Lambert, wearing a white turban, stands behind the couple who wore cat masks. Lambert originated the Coty Awards, the Council of Fashion Designers of America, and the Best Dressed List.

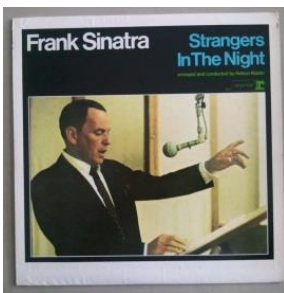
(Unknown photographer, Vogue/ Magnum: ERE1966032K002 NYC14986)



128. Mia Farrow and Ted Sorenson, by Fred W. McDarrah, 28 Nov. 1966.

Vidal Sassoon had styled Farrow's formerly long hair to a short pixie cut earlier in the summer. Featured in the prime time television soap opera, *Peyton Place*, with co-star Ryan O'Neal, Farrow would soon star in *Rosemary's Baby*. The film's director, Roman Polanski, married Sharon Tate in 1968. The next year, when she was 26-years old and eight months pregnant, Tate was murdered in California, along with four friends, by members of Charles Manson's gang.

(Getty Images: 94432737)



129. *Strangers in the Night* album cover, 1966.

Sinatra's career had tapered off in the mid-60s, at a time when Rock and Roll dominated the best-selling album charts. Arranged and conducted by Nelson Riddle, this successful 1966 Reprise record put Sinatra back on the top of the charts. (Collection of and photograph by the author)



130. Countess Consuelo and Count Rodolfo (Rudi) Crespi, 28 Nov. 1966.

The couple, members of the international Jet Set and Best Dressed Hall of Fame, flew in from Italy to attend the Ball. (Unknown photographer, www.vogue.it/en/encyclo/people/c/countess-consuelo-crespi)



131. Princess Luciana Pignatelli, by Lawrence Fried, 28 Nov. 1966.

The Italian princess (L), half-sister to Rodolfo Crespi, pictured above in #129, borrowed a sixty-carat diamond from Harry Winston's to drape across her forehead. She was accompanied by Winston guards wherever she went during the Ball. (*Vogue*)



132. Guests, by Henry Grossman, 28 Nov. 1966.

Gloria Guinness (left) with Mr. and Mrs. William (Barbara) Paley. Guinness and Mrs. Paley were two of the group of beatific lady friends Capote dubbed his "Swans." Both women wore gowns designed by Castillo to the Ball. Guinness entwined her emerald and ruby necklaces. Mrs. Paley's mask was designed by Halston. (Time/Life Library)



133. Mr. and Mrs. William F. Buckley, by David Pickoff, 28 Nov. 1966.

The couple was prominent in New York literary and society circles and they knew Capote for decades. William Buckley wrote a cover story for *Esquire* magazine's December 1967 edition critiquing Capote and his Ball (shown in #177). (AP: 42-29692918)



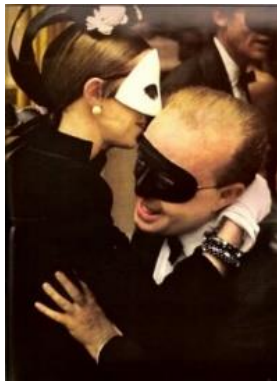
134. The Receiving Line, by Elliott Erwitt, 28 Nov. 1966.

“Pickle King” Henry J. Heinz, II, wore a paper plate mask with a nose cutout (center right). He was greeted along with the other guests by the host and honoree. (*Vogue*/Magnum: ERE1966032K001 NYC14973)



135. Mr. and Mrs. John Gunther en masqué, 28 Nov. 1966.

The best-selling writer and his wife were friends with Capote. (Unknown photographer, Pinterest)



136. Guest and host, by Elliott Erwitt, 28 Nov. 1966.

Mrs. John Barry (D.D.) Ryan, 3rd danced with Capote. Halston designed her Kabuki-style mask. Ryan was the Fashion Editor for *Harper's Bazaar*. (© *Vogue*/Magnum)



137. Guest and host, by Elliott Erwitt, 28 Nov. 1966.

Capote dancing with Gloria Guinness, whose husband, British banker Loel Guinness, stayed home. (© *Vogue*/Magnum: ERE1966032K005 NYC14977)



138. Lauren Bacall and Jerome Robbins, by Henry Grossman, 28 Nov. 1966.

The Grand Ballroom’s dance floor cleared when actress Lauren Bacall and choreographer Jerome Robbins, two veteran Broadway “hoofers,” waltzed together. (© Time/Life Library)



139. Jerome Robbins, by Al Hirschfield, 1988.

Robbins was an accomplished director and choreographer who created the dances for countless ballets and shows including *West Side Story* with music and lyrics written by ball invitees Leonard Bernstein and Stephen Sondheim. This image is important to include because it illustrates the degree to which many of Capote’s ball guests impacted culture during their lifetime. Pen and ink drawing. (National Portrait Gallery: 1999-11-29, represented by Margo Feiden Galleries, Ltd.)



140. Jason Robards, Jr., undated.

Actor Robards was then married to Lauren Bacall, the widow of Humphrey Bogart. Robards earned an Academy Award “Oscar” for his portrayal of ball guest Ben Bradlee in the film *All The President’s Men*. This image is important to include because it illustrates the entwined circles of confluence linking Capote’s friends who attended the Ball. (Unknown photographer, Museum of the City of New York: 68.80.3905)



141. Books by ball guest Lauren Bacall.

Capote wrote the film script for *Beat The Devil*, starring Bacall’s first husband, Humphrey Bogart, directed by John Huston. Bogart and Capote arm wrestled each other on the film set and Capote won. (Collection of and photographed by the author)



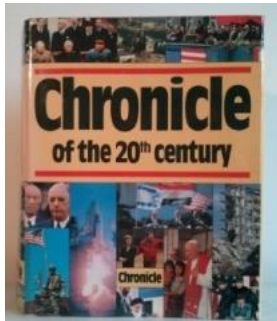
142. Alice Roosevelt Longworth, by Elliott Erwitt, 28 Nov. 1966.

A friend of both Capote and Graham, Alice—President Theodore Roosevelt’s daughter (lower right)—traveled to New York City from Washington, D.C. for the Ball. While she was out of town overnight, her apartment was burglarized.
(© Magnum Photos/Elliott Erwitt)



143. Margaret Truman Daniels, by Henry Grossman, 28 Nov. 1966.

Three generations of Presidential daughters attended the ball: Lynda Bird Johnson, Alice Roosevelt Longworth, and Margaret Truman Daniels, pictured here, escorted by her husband Clifton Daniels.
(*Life*, 9 Dec. 1966)



144. *Chronicles of the 20th Century*, by ball guest Clifton Daniels

Margaret Truman Daniel’s husband, Clifton Daniels, was the managing editor of *The New York Times* as well as editor of a series of history books such as this 1355-page *Chronicle of the 20th Century*.
(Collection of and photograph by the author)



145. Gloria Steinem, by Yale Joel, 1965.

Capote and Steinem were friends. She was invited to the Ball as a working journalist. Steinem wrote an article about the party, which appeared in *Vogue*’s January 15, 1967 edition. Earlier in the decade, Steinem had streaked her hair, inspired by Audrey Hepburn’s hair style in *Breakfast at Tiffany’s*. This image is important to include because it illustrates Steinem’s emerging role as a social activist at the time of the Ball.
(allposters.com)



146. *Birmingham Race Riot*, by Andy Warhol, 1964.

Warhol's screen print, an iteration of a news photograph taken by Charles Moore, was created the same year the Civil Rights Bill was approved by the United States government. This image is important to include because it shows how Warhol's work reflected the tumult of the 1960s decade.

(Museum of Modern Art: 139.1965.5, Whitney Museum and Brooklyn Museum also own prints, © The Andy Warhol Foundation for the Visual Arts, Inc./Artists Rights Society (ARS), New York)



147. Richard Avedon, [late 1960s].

Avedon and Capote collaborated on a photojournalism book, *Observations*. Avedon, coincidentally, took pictures through the years of many people who were invited to the Black and White Ball. This image is important to include because it portrays Avedon as he appeared during the 1960s.

(Unidentified photographer, pinterest.com)



148. *Three Generations of Kings*, by Richard Avedon, 22 Mar. 1963.

Portrait of Martin Luther King, Jr. with his father and son, Atlanta, Georgia. This image is important to include because it represents Avedon's photography work, which would be on view in the exhibition, documenting the political evolution of the 1960s decade.

(© Richard Avedon Foundation)



149. *Ban the Bombers*, by Richard Avedon, 8 May 1963.

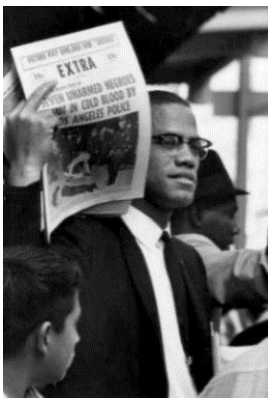
Avedon photographed this protest march in Times Square, New York. This image is important to include because it illustrates Avedon's work chronicling the anti-war and draft movement happening in the 1960s decade.

(© Richard Avedon Foundation)



150. Gordon Parks [circa early 1960s].

Parks began his professional life as a photographer and later became a director. Among his achievements was the 1971 film *Shaft*. This image is important to include as it provides a biographical reference for Parks.
(Unknown photographer, Gordon Parks Foundation)



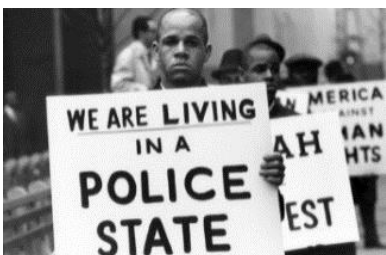
151. *Malcolm X at Harlem Rally*, by Gordon Parks, 1963.

Malcolm X was shot to death at a rally in New York City on February 25, 1965. This image is important to include because it is an example of Park's work photographing the civil rights leaders of the era that would be on view in the exhibition.
(© Gordon Parks Foundation)



152. *Let Another World Be Born*, by Gordon Parks, 1967.

New York's urban spaces became popular as protest demonstration sites during the 1960s. Parks would shoot fashion assignments one day and then take street-based photographs the next. This image is important to include because it captures the scene of a New York City civil rights demonstration.
(© Gordon Parks Foundation)



153. *Muslim Protest, Harlem*, by Gordon Parks, 1963.

The 1960s decade began with racial protests in the South and ended with anti-Vietnam War protests held around the world. This image is important to include because it is indicative of Park's photographs of civil unrest occurring in the 1960s decade.
(© Gordon Parks Foundation)



154. Charles Addams en masqué, by Henry Grossman, 28 Nov. 1966.

Addams attended the Ball in a mask resembling one worn by an executioner. (© Time/Life Library)



155. City life, by Charles Addams, 16 Feb. 1963

Cover art work for *The New Yorker* magazine. Addams stayed away from drawing overt social or political commentary but none the less conveyed a sense of the era in his cartoons. This image is important to include because it illustrates Addam's depiction of the comic irony of life in New York City during the 1960s decade.

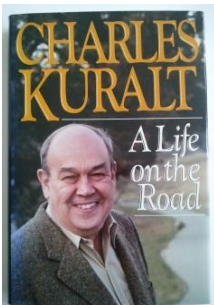
(Museum of the City of New York collection, *The New Yorker*, © Tee and Charles Addams Foundation)



156. Ball hair stylist Kenneth Battelle, by Carl Gossett, Jr., 1961.

Battelle styled the hair of a number of the Ball's celebrity guests including Katharine Graham. Battelle used up to seven hairpieces to coif each ball guest. This image is important to include as it provides biographical information about Battelle, who was, perhaps, the most well-known hair stylist of his era.

(*The New York Times*)



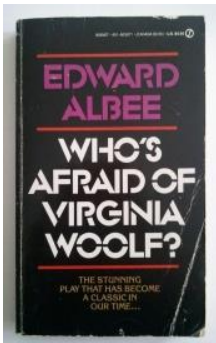
157. *A Life on the Road*, by Charles Kuralt.

Kuralt and his CBS-TV News camera crew filmed the party live from the hotel lobby. Their footage was broadcast on national television both the night of the Ball and again the next morning. Kuralt went on to have a decades-long career in broadcasting. (Collection of and photograph by the author)



158. Invitation, 2012.

Ball guest Verdura (1898-1978) was an internationally renowned jewelry designer. His line remains in production and the company continues to promote his association with the Black and White Ball. The company hosted a reception honoring the event in 2012. (Photograph by and collection of the author)



159. *Who's Afraid of Virginia Woolf?*, by Edward Albee.

Ball guest Edward Albee's play won both the 1963 Tony and New York Drama Critics' Circle award for Best Play. It was selected for the Pulitzer Prize for Drama but the award was withheld by the advisory board who objected to the play's content and theme. No Pulitzer Prize for drama was awarded that year.



160. *Gloria Vanderbilt*, by Richard Avedon, 1959.

Vanderbilt attended the Ball. The artist and designer had known Capote since they were teenagers; she was one of his "Swans." They were introduced by their mutual friend, ball invitee Carol Marcus Saroyan Matthau. This image is important to include as it is an example of the portraits that would appear in the exhibition to convey the degree of fame Capote's ball guests had in various fields. (*Observations*, © Richard Avedon Foundation)



161. C.Z. Guest, by Cecil Beaton, 1953

Capote penned the forward to one of the gardening books Guest wrote and published. This image is important to include because it depicts one the women at the center of Capote's life, his "Swans. It is also an example of one of the many portraits Cecil Beaton took through the years of people who were ball invitees. (Silvervelvetskyfiles.wordpress.com)



162. Kitty Carlisle Hart, by Bleckman, undated.

Ball guest Kitty Carlisle Hart was an entertainer and the widow of Moss Hart who had directed the original Broadway productions of two Lerner and Lowe musical's, *My Fair Lady* and *Camelot*. This image is important to include as it is an example of an assemblage of portraits of Capote's ball guests and invitees that would be displayed in the exhibition.
(Museum of the City of New York: 76.20.2)



163. Anita Loos, by Cecil Beaton, 1929.

Ball guest, the gamine Loos, wrote *Gentlemen Prefer Blondes*. She was a friend of both Truman Capote and Katharine Graham. This image by Beaton is important to include because it is another sampling of what would be in the portraiture assemblage display of Capote's well known ball guests.
(Museum of the City of New York, Theater Archive)



164 Diana Vreeland, by Kenneth Paul Block, 1990.

Ball guest Vreeland, then mourning her husband's death, attended one of the pre-ball dinner parties but opted out of going to the event itself. Vreeland was influential voice in fashion for decades. This image is important to include because it is an example of Block's sketches made of people who attended Capote's Ball, before, on site, and afterwards through the years.
(Black marker and colored pencil on paper, Museum of Fine Arts, Boston: 2009.1429)



165. Aileen Mehle, by Cecil Beaton, 1967.

Mehle wrote a society column under the pen name "Suzy Knickerbocke." This image is important to include because Mehle was one of the few working journalists Capote invited to the party. Her ongoing coverage before and after the event helped propel the Ball into national prominence.
(*Cecil Beaton The New York Years*, Museum of the City of New York, Condé Nast Archive/Corbis)



166. Henry Ford, by Henry Grossman, 28 Nov. 1966.

Ford jumped up on stage next to Peter Duchin and his orchestra and sang along with the music.
(© Time/Life Library).



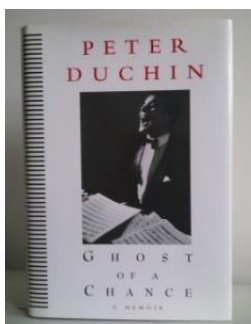
167. Ball musician Peter Duchin, August 1965.

Now in his 80s, the handsome and urban Duchin continues to lead his orchestra and perform concerts around the world.
(Unknown photographer, *Town and Country*)



168. *The Party's On*, Peter Duchin Orchestra, 1964.

Duchin's recorded this 33rpm LP album for Decca. He has released over 20 records throughout his decades-long career.
(Collection of and photograph by the author)



169. *Ghost of a Chance*, by Peter Duchin.

Duchin is a writer as well as a musician. In addition to his autobiography pictured here, *Ghost of a Chance*, he has written two detective novels.
(Collection of and photograph by the author)

 <p>170. Ball musician Benny Gordon [circa 1960s].</p>	<p>Benny Gordon was born in South Carolina. He moved to New York and formed The Soul Brothers. He returned to his home town after his music career wound down. He died in Estrill, South Carolina, in relative obscurity, in 2008. This image is important to include because it is one of the few known photographs of Gordon and his group and would be on exhibit. (Unknown photographer, Getty Images)</p>
 <p>171. Benny Gordon, "Camel Walk," 1962.</p>	<p>Benny Gordon recorded a series of 33 and 45 rpm records, such as this one for Enrica. His music is currently available for sale on secondary markets such as EBay. (Collection of and photograph of the author)</p>
 <p>172. Album Cover, <i>My Fair Lady</i>, 1959.</p>	<p>At the Ball, Peter Duchin's Orchestra played songs by ball guest Alan Jay Lerner, librettist for <i>My Fair Lady</i> and many other Broadway musicals and films. (Columbia Records, collection of and photograph of the author)</p>
 <p>173. Harold Arlen [circa early-1950s].</p>	<p>Ball guest Arlen was a prolific twentieth century composer. Among his credits are: "Over the Rainbow" from <i>The Wizard of Oz</i> and the score for the Broadway adaptation of Capote's novella, <i>House of Flowers</i>. Duchin's orchestra played a number of Arlen's songs at the Ball. (Unknown photographer, Museum of the City of New York, Theater Archives)</p>
 <p>174. <i>House of Flowers</i> [circa early-1954].</p>	<p>Song book from Hal Arlen and Truman Capote's musical. (Museum of the City of New York, Theater Archive, photograph by the author)</p>



175. *Moon River* album cover, 1962.

Henry Mancini composed “Moon River,” with lyrics by Johnny Mercer, for the film version of Capote’s *Breakfast at Tiffany’s*. Williams performed the song at the 1961 Academy Awards when it won the “Oscar” for Best Song. Williams recorded the song in 1962 for Columbia Records and considered it his theme song.
(Collection of and photograph by the author)



176. Sketch, by Kenneth Paul Block, 29 Nov. 1966.

Barbara (Babe) Paley and Randolph Churchill lunching at Lafayette on the day after Capote's Black and White Ball. Black marker on paper.
(Fairchild Publications, *Women's Wear Daily*, Museum of Fine Arts, Boston: 2009.1195)



177. Sketch, Kenneth Paul Block, 29 Nov. 1966.

Truman Capote and friends, Lafayette Restaurant. Black marker on paper.
(Fairchild Publications, *Women's Wear Daily*, Museum of Fine Arts, Boston: 2009.1194)



178. *Esquire*, December 1967.

A year after the party, ball guest William F. Buckley wrote this critical cover story, “We wouldn’t have come even if you *had* invited us, Truman Capote.” Celebrities pictured are Jimmy Brown, Kim Novak, Tony Curtis, Pat Brown, Ed Sullivan, Pierre Salinger, Lynn Redgrave, and Casey Stengel.
(Unknown photographer, *Esquire* magazine)

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