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Beautiful Ruins

Jess Walter, 2012

HarperCollins

352 pp.

ISBN-13: 9780061928178

Summary

The story begins in 1962. On a rocky patch of the sun-drenched Italian coastline, a young innkeeper, chest-deep in daydreams, looks out over the incandescent waters of the Ligurian Sea and spies an apparition: a tall, thin woman, a vision in white, approaching him on a boat. She is an actress, he soon learns, an American starlet, and she is dying.

And the story begins again today, half a world away, when an elderly Italian man shows up on a movie studio's back lot—searching for the mysterious woman he last saw at his hotel decades earlier.

What unfolds is a dazzling, yet deeply human, roller coaster of a novel, spanning fifty years and nearly as many lives. From the lavish set of *Cleopatra* to the shabby revelry of the Edinburgh Fringe Festival, Walter introduces us to the tangled lives of a dozen unforgettable characters: the starstruck Italian innkeeper and his long-lost love; the heroically preserved producer who once brought them together and his idealistic young assistant; the army veteran turned fledgling novelist and the rakish Richard Burton himself, whose appetites set the whole story in motion—along with the husbands and wives, lovers and dreamers, superstars and losers, who populate their world in the decades that follow.

Gloriously inventive, constantly surprising, *Beautiful Ruins* is a story of flawed yet fascinating people, navigating the rocky shores of their lives while clinging to their improbable dreams. *(From the publisher.)*

Author Bio

- Birth—July 20, 1965
- Raised—Spokane, Washington, USA

- Education—Eastern Washington University
- Currently—Spokane Washington

Jess Walter is an American author of six novels—*Over Tumbled Graves* (2001), *The Land of the Blind* (2003), *Citizen Vince* (2005), *The Zero* (2006), *The Financial Lives of the Poets* (2009), and *Beautiful Ruins* (2012). His work has been published in fifteen countries and translated into thirteen languages.

Walter is also a career journalist, whose work has appeared in *Newsweek*, *Washington Post* and *Boston Globe*. As a reporter he covered the Randy Weaver/Ruby Ridge case for the *Spokane Spokesman-Review* newspaper and authored a book about the case, *Every Knee Shall Bow* (revised title, *Ruby Ridge*). He also writes short stories, essays and screenplays and was the co-author of Christopher Darden's 1996 bestseller *In Contempt*. His 2006 novel *The Zero* was a finalist for the National Book Award.

Walter lives with his wife Anne and children, Brooklyn, Ava and Alec in his childhood home of Spokane, Washington. He is an alumnus of Eastern Washington University. (From Wikipedia.)

Book Reviews

As with any story that relies on scrambled chronology, it's worth wondering how *Beautiful Ruins* would work as a straightforward narrative. Not as well. Moments of confusion would vanish, but so would the magic. Mr. Walter...has always been more intuitive than linear, a believer in capricious destiny with a fine, freewheeling sense of humor. The deeply romantic heart of *Beautiful Ruins* is better expressed by constant circling than it would by any head-on approach.

Janet Maslin - New York Times

A high-wire feat of bravura storytelling.... You're going to love this book.... The surprising and witty novel of social criticism that flows away from its lush, romantic opening offers so much more than just entertainment...stirs the heart and amuses as it also rescues us from the all too human pain that is the motor of this complex and ever-evolving novel ... Walter is a talented and original writer.

Helen Schulman - New York Book Review

Weds the grand dramatic impulses of the cinematic blockbuster to the psychological interiority of high literary art. The result is a page-turner that doubles as an elegant meditation on fame, desire, duty, and fate.... Walter has planted himself firmly in the first rank of American authors. He has crafted a novel with pathos, piercing wit and, most important, the generous soul of a literary classic.... *Beautiful Ruins* will endure.

Steve Almond - Boston Globe

A literary miracle like *Beautiful Ruins* appears, and once again I'm a believer...a sweeping stunner of a narrative...the entire novel is a kaleidoscopic collection of 'beautiful ruins,' both architectural and human. This novel is a standout not just because of the inventiveness of its plot, but also because of its language.

Maureen Corrigan - NPR Fresh Air

A lyrical, heartbreaking and funny novel (that) ends with a 12-page bolt of brilliance, a perceptive, moving and altogether superb piece of writing. Walter closes the deal with such command that you begin to wonder why up till now he's not often been mentioned as one of the best novelists around. *Beautiful Ruins* might just correct that oversight.

Kevin Canfield - Kansas City Star

Jess Walter has already proven that he's one of our great comic writers (*Financial Lives of the Poets*), a cerebral postmodernist (*The Zero*) and a savvy plotter of thrillers (*Citizen Vince*). Now he has his masterpiece, *Beautiful Ruins*, an interlocking, continent-hopping, decade-spanning novel with heart and pathos to burn, all big dreams, lost loves, deep longings and damn near perfect.

David Daley - Salon

Hollywood operators and creative washouts collide across five decades and two continents in a brilliant, madcap meditation on fate.... A theme that bubbles under the story is the variety of ways real life energizes great art—Walter intersperses excerpts from his characters' plays, memoirs, film treatments and novels to show how their pasts inform their best work. Unlikely coincidences abound, but they feel less like plot contrivances than ways to serve a broader theme about how the unlikely, unplanned moments in our lives are the most meaningful ones. And simply put, Walter's prose is a joy—funny, brash, witty and rich with ironic twists. He's taken all of the tricks of the postmodern novel and scoured out the cynicism, making for a novel that's life-affirming but never saccharine. A superb romp.

Kirkus Reviews

Discussion Questions

Use our LitLovers Book Club Resources; they can help with discussions for any book:

- [How to Discuss a Book](#) (helpful discussion tips)
- [Generic Discussion Questions—Fiction and Nonfiction](#)
- [Read-Think-Talk](#) (a guided reading chart)

Also consider these LitLovers talking points to help get a discussion started for *Beautiful Ruins*:

1. One of Jess Walter's concerns in *Beautiful Ruins* is how real life intersects and

influences art. Talk about the numerous ways that idea plays out in the novel.

2. This is a work of social satire, skewering much in American culture. What are the many targets the author turns his satirical eye on? Is his aim accurate, fair, unfair?

3. Much has been made of the novel's humor? What do you find funny? Hotel Adequate View? Anything else?

4. The book's opening is reminiscent of a lush, epic romantic film—the beautiful dying Dee Moray steps off the boat and into Pasquale's heart. Although the book veers off new directions, is it still a love story? What kinds of love are presented in the novel? What, ultimately, does the novel have to say about love?

5. In what ways does Pat Bender resemble his biological father? Are genes destiny? Had you been Dee (or Debra), his mother, would you have told him who his father was?

6. The book's timeline, locales, different voices and unusual text treatments (Hollywood film pitch, biography, unfinished novel, how-to book) are jumbled. Did you find it confusing, hard to follow, irritating? Or was the variety intriguing? What might the author be hoping to achieve by scrambling everything up? How would the book be different if it were told in chronological order with a straightforward narrator?

7. Talk about contrast between the grand Hollywood projects of the past, like *Cleopatra*, and the reality show that Michael Deane and Claire are producing. What does it say about our current culture or collective imaginative life? Does Jess Walter suggest a solution to what he is criticizing?

8. What did you think, initially, of Shane's Donner Party pitch to Michael Deane? Did you agree with Michael...or laugh with Claire?

9. Michael Deane says his great epiphany was "People want what they want." What does he mean? Do you agree with him? How did that revelation shape his career?

10. In addition to Michael Deane (in Question 9), each character has a powerful revelation in which they see themselves as they truly are and see the nature of life. What are the revelations of the other characters...and how do they shape their lives?

11. What is the significance of the novel's title? (It was first used by a journalist to describe Richard Burton many years after his marriage to Taylor.) Who else, or what, are the "beautiful ruins"?

12. Of the seven main characters, which is your favorite? Least favorite (don't all say Michael Deane)?

(Questions by LitLovers. Please feel free to use them, online or off, with attribution. Thanks.)

About the Author



about this author

Full text biography:

Jess Walter

Birth Date : 1965

Nationality: American

Occupation : Writer

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Awards:

Member of Pulitzer Prize finalist reporting team for spot news reporting, 1992; finalist, PEN Center West Literary Nonfiction Award, 1995, for *Every Knee Shall Bow: The Truth and Tragedy of Ruby Ridge and the Randy Weaver Family*; Edgar Allan Poe Award for best novel, Mystery Writers of America, 2006, for *Citizen Vince*; National Book Award finalist, 2006, for *The Zero*; Pacific Northwest Booksellers Award, 2007, for *The Zero*; individual artist award, City of Spokane, 2010; Livingston Award for reporters under thirty-five years of age, two-time finalist; recipient of numerous regional and national reporting and writing awards.

Personal Information:

Born July 20, 1965; married; wife's name Anne; children: Brooklyn, Ava, Alec. **Education:** Graduated from Eastern Washington University. **Addresses:** Home: Spokane, WA. Agent: John Hawkins & Associates, Inc., 71 W. 23rd St., Ste. 1600, New York, NY 10010. **E-mail:** j.walter@comcast.net.

Career Information:

Writer, journalist, screenwriter. Has worked as an investigative reporter for the *Spokesman-Review*, *Washington Post*, *Boston Globe*, and *Newsweek*.

Writings:

NOVELS, EXCEPT WHERE NOTED

- *Over Tumbled Graves*, Regan Books (New York, NY), 2001.
- *Land of the Blind*, Regan Books (New York, NY), 2003.
- *Citizen Vince*, Regan Books (New York, NY), 2005.
- *The Zero*, Regan Books (New York, NY), 2006.
- *The Financial Lives of the Poets*, Harper (New York, NY), 2009.
- *Beautiful Ruins: A Novel*, Harper (New York, NY), 2012.
- *We Live in Water: Stories*, Harper Perennial (New York, NY), 2013.

NONFICTION

- *Every Knee Shall Bow: The Truth and Tragedy of Ruby Ridge and the Randy Weaver Family*, Regan Books (New York, NY), 1995, published as *Ruby Ridge*, 2001.
- (With Christopher Darden) *In Contempt*, G.K. Hall (Thorndike, ME), 1996.

Contributor to anthologies, including *Best American Short Stories* and *Best American Nonrequired Reading*. Contributor to periodicals, including *Harper's Esquire*, *McSweeney's*, *Byliner*, *ESPN the Magazine*, *Details*, *Playboy*, *Newsweek*, *Washington Post*, *Los Angeles Times*, and *Boston Globe*.

Walter's books have been translated into more than twenty languages.

Media Adaptions:

Ruby Ridge was adapted as a television movie, *Tragedy at Ruby Ridge*, in 1996, *Citizen Vince* is under movie option by Home Box Office (HBO); *The Zero* is under movie option by LLeju Productions.

Sidelights:

Jess Walter is a journalist who specializes in such true crime subjects as the FBI siege at Ruby Ridge, Idaho, the trial of O.J. Simpson, and serial killers. He has also written several novels. Walter's first book, *Every Knee Shall Bow: The Truth and Tragedy of Ruby Ridge and the Randy Weaver Family*, came from his coverage of the Weaver case that helped earn a Pulitzer Prize nomination for the *Spokane Spokesman-Review*. The book examines the case in depth. The federal government tried to coerce Idaho resident Randy Weaver, a survivalist who lived in an isolated mountain cabin, into informing on local white separatists. Unable to persuade him, they then arrested him on a gun charge. When Weaver missed a court date in connection with the case, the government stormed his cabin, killing his fourteen-year-old son, Samuel, and his wife Vicki as she stood on the porch holding their infant child. A deputy U.S. marshal was also killed in the raid. Walter interviewed members of the Weaver family and provides a minute-by-minute account of the tragic siege and coverage of the trials of Weaver and his accomplice.

Jeffrey Kaplan commented in *Christian Century*: "The strength of Walter's presentation is his neutrality. The book resonates with compassion for all who were caught up in the events at Ruby Ridge, yet that compassion never overwhelms critical judgment. ... While condemning the bungled operation and the poorly executed cover-up which followed, Walter is able to draw sympathetic portraits of the federal agents involved at the scene ... no less than the deaths of Vicky and Samuel Weaver."

In a review for the *New York Times Book Review*, Laura Mansnerus praised the book, noting that Walter "delivers a stunning job of reporting. He knows the Weavers' pantry and their reading lists, their plumbing triumphs and their feuds with neighbors. ... He also misses nothing of the operation on Ruby Ridge and its gross miscalculations, or of the trial in which a jury acquitted Mr. Weaver of murder charges in the death of a Federal marshal, or of the family's repatriation to Iowa. Altogether, Walter's account makes the conspiracy theories on both sides look as fractured and pointless as the evening news."

At the close of the O.J. Simpson trial, Walter was contacted by prosecutor Christopher Darden to help write his memoir of the proceedings. Eventually published as *In Contempt*, the book received critical praise for its focus on the pertinent issues of the trial. Still seething from his year-plus-long ordeal, Darden lashes out in all directions: at defense attorneys Johnnie Cochran and F. Lee Bailey, LAPD crime-scene technician Dennis Fung, Detective Mark Fuhrman, Judge Lance Ito, and himself, for having Simpson try on the infamous gloves. Darden saves his deepest anger, however, for the celebrity defendant himself--a boyhood hero whom he came to see as a murderous coward. "I could see right through him," Darden writes. "Right through to the evil, and he didn't like it."

Walter, who covered a rash of serial killings for the *Washington Post*, shifts to fiction in the character-driven novel *Over Tumbled Graves*. The story, played out in Walter's native Spokane, follows a handful of homicide investigators who watch helplessly as one prostitute after another is found murdered in a downtown park. Sgt. Alan Dupree, an old-style cop who eschews modern police investigative methods such as criminal profiling, initially leads the team. As the death toll of the so-called Southbank Killer increases, Dupree is replaced by Chris Spivey, an arrogant upstart with great academic credentials but no street smarts. Spivey brings in two nationally known serial-killer profilers, who waste time belittling each other. Spivey also recruits Detective Caroline Mabry, a hard-working investigator who manages to rise above squad-room politics and disagreements about how the case should be handled.

A *Publishers Weekly* reviewer called Mabry "a complex character, suffering from a raft of personal problems as well as career doubts. She and Dupree finally uncover evidence that the whole investigation has been built on a faulty premise. Unlike many entries in the serial killer category, Walter stays fresh by placing character development above shock value. His focus is on the human side of police work, not on the killer and his ghoulish behavior." In a review for *Booklist*, Wes Lukowsky wrote that *Over Tumbled Graves* "is an accomplished character study of Detective Mabry that will appeal especially to fans of T. Jefferson Parker. Crime exists as a vehicle for the core of the story: Mabry's struggle to find peace in a world filled with death, heartbreak, and greed. A very satisfying debut."

In his next novel, *Land of the Blind*, Walter brings back Caroline Mabry for an encore performance. A recently demoted Mabry is on duty in the police station when a rumpled vagrant with an eye patch staggers in, declaring that he needs to confess to a murder. At first, Mabry believes the one-eyed man is merely a deranged vagrant, but she soon discovers that he is in fact Clark Mason, a politician who recently failed in a bid to get elected to Congress. Mason goes on a frenzied writing spree, filling up numerous yellow legal pads with his confession, which becomes more and more like his life story. Mason recounts stories of his high school years with his best friend Boyle, a misfit and object of ridicule. Adolescent turmoil, including conflicts over the lovely Dana Brett, strains the relationship between Boyle and Mason. Years later, however, Mason has secured venture capital funding to create a video game, and he contacts Boyle to help with the technical side of the business. The money flows regularly, but when their plans go awry, Boyle ends up dead and Mason seeks to confess to his killing. As Mabry follows up the leads in the bizarre story, she struggles with a real but unwanted sense of attraction to the man.

In assessing the novel, a *Publishers Weekly* reviewer stated that "lucid writing and a palpable sense of nostalgia make it hypnotically compelling." Walter "keeps the suspense at a high level to the very end," commented Michelle Leber in the *Library Journal*. A *Kirkus Reviews* contributor observed that Walter "renders his blind land with a clear-eyed, compassionate vision," while *Booklist* reviewer Lukowsky called the book a "haunting, deeply troubling novel."

Citizen Vince, which won an Edgar Award from the Mystery Writers of America, centers on the life of Vince Camden, a thirty-six-year-old doughnut store manager in Spokane, Washington. Vince, however, is not who he appears to be. The tall, broad-shouldered, slender man is a felon in the witness protection program. After escaping from his dangerous life of crime as Marty Hagen, he is beginning to enjoy the simple pleasures of a life not defined by the ethic of kill-or-be-killed. Even the tedium of running the doughnut shop is a welcome relief. Yet Vince is still a con-man at heart, running a number of side businesses, including selling pot to prostitutes, winning big at clandestine poker games, and running a ring of credit card thieves. Meanwhile, Vince must also balance romantic interest from two women in his life. His life seems to have reached a comfortable plateau when mob hit man Ray (Sticks) Scatieri turns up looking for Vince with murder on his mind. Vince has to find out who sent him, and quickly, to see if he can make good on whatever debt has endangered his life.

A *Kirkus Reviews* contributor commented that Vince's tale is "a story full of wonderful small surprises--among them Vince's way of finally achieving citizenship. Dispassionate and compassionate by turns, and always engrossing." Walter's "unlikely redemption works because of Walter's virtuoso command of character and dialogue--along with a wicked second-act twist," commented Frank Sennett in *Booklist*. In the character of Vince Camden, "Walter has created what may be the most charming small-time hood since Elmore Leonard's Stick," remarked Philip Elmer-DeWitt in *Time*. Marianne Fitzgerald, writing in the *Library Journal*, noted that Vince is "a flawed but sympathetic character trying to find redemption." The *Kirkus Reviews* contributor concluded that the book is "Walter's best by far."

New York City police officer Brian Remy, the main character of *The Zero*, is trying to reconstruct the events of the last few days that led to him shooting himself in the head, apparently accidentally, inflicting a minor grazing wound. It has been four days since the events of September 11, 2001, and Remy is well aware of that, but other inexplicable developments in his life baffle him. He has a new and quite lovely girlfriend. His son mourns for his father as though he had been killed in the Twin Towers. Remy keeps getting calls from a mysterious organization that will not identify itself or tell him what it wants. Remy's position as a police escort and tour guide for celebrities who want to see Ground Zero up close has not been compromised, but soon he has been selected for a position with the Documentation Department. This group, connected with a shadowy government agency called the Office of Liberty and Recovery, hires Remy to help sort through the millions of scraps of paper that resulted when the Twin Towers fell. Soon, however, he discovers that the Documentation Department is not a benevolent agency and is in fact illegally searching for evidence against American citizens. He finds himself deeply enmeshed in this government plot, with his only ally the city's mayor, unnamed and known only as "the Boss."

Walter mixes the "surreal cityscape of *Blade Runner* with a touch of Kafka" to create "what may be the perfect metaphor for the way we experience today's world," observed *Booklist* reviewer Bill Ott. A *Publishers Weekly* reviewer called *The Zero* "a deliciously mordant political satire," and a *Kirkus Reviews* contributor called it a "brilliant tour-de-force that's as heartrending as it is harrowing," concluding that the book is "the breakout novel of a brave and talented young writer."

The Financial Lives of the Poets was published in 2009 and captures the feel of the economic recession of the time. In it, protagonist Matt Prior hides his financial ruin from his wife after losing all their money in a bad business scheme. He returns to his previous job at a newspaper but is laid off when the economy sours. Desperate, Matt turns to the drug trade to try to fix his financial situation.

In an interview in *Publishers Weekly*, Walter explained his initiative for writing on the topic of this novel. He clarified: "I come from a newspaper background, so maybe I'm attuned to current events. But this was also personal. All around me last fall, friends and family were losing jobs. ... How can you ignore that? ... I wanted to write it as it happened." Walter was also interviewed by David Duhr in *Fringe* magazine. In the interview, Walter discussed the research that went into the drug subplot, explaining: "Most of my research involved reading and talking to friends, one of whom smokes a little and deals a little and one of whom was a cop who worked drug cases. Then, as I often do, I threw almost all of that out the window and just made it up--the threshold in fiction being not what does happen but what could happen. The most important and most familiar thing to me was the gap between Matt's perception of himself as a father and as a guy who believes he's still open to experience, that he's still hip."

New York Times Book Review contributor Janet Maslin said that "mixing financial advice with poetry is a terrible idea. But combining the elements of tragedy with a sitcom sensibility is a good one. And it's what Jess Walter continues to do best." Reviewing the book in the *Los Angeles Times*, Laura Collins-Hughes found the novel to be "darkly funny." Writing in the *Boston Globe*, Alec Solomita remarked: "Walter is so good at presenting the joys and sorrows of the contemporary family that one sometimes wishes the book were a bit less of a wild, caustic comedy and a bit more of a domestic drama. But let's not quibble. This vigorous, engaging novel is one of the sharpest satires to come along in years." Reviewing the novel in *Pop Matters*, David Maine opined that "there's real heart to this book, and a sense of genuine urgency; in part because of the pitch-perfect characterizations of the supporting characters." Maine added: "Sometimes the best way to cope with pain is to laugh at it; this book might help you do that." Writing in the *Christian Science Monitor*, Marjorie Kehe mentioned that Matt's "path to such understanding may be messy and convoluted. But the narrative that takes him there is both cleverly designed and immensely entertaining."

Beautiful Ruins: A Novel brings together two continents and eras in a tale of Hollywood and glorious disasters. In 1962 Vergogna, Italy, which sometimes benefits from being mistaken for a similarly named yet eminently more popular destination, hotel owner Pasquale Tursi is taken with starlet Dee Moray, who arrives after a disaster on the set of the film *Cleopatra*. Fifty years later, the ambitious Clare yearns for the glory days of film's golden era but continues to toil for a shark reality-show producer.

Helen Schulman, reviewing *Beautiful Ruins* in the *New York Times*, asserted that Walter's "balanced mixture of pathos and comedy stirs the heart and amuses as it also rescues us from the all too human pain that is the motor of this complex and ever-evolving novel. Any reservations the reader might have about another book about Hollywood, about selling one's soul (or someone else's, and pocketing the change) will probably be swept aside by this high-wire feat of bravura storytelling. Walter is a talented and original writer." *Booklist* critic Annie Bostrom wrote that Walter "re-imagines history in a package so appealing we'd be idiots not to buy it." In the opinion of a *Kirkus Reviews* critic, Walter has "taken all of the tricks of the postmodern novel and scoured out the cynicism, making for a novel that's life-affirming but never saccharine. A superb romp."

Walter turns to short fiction in *We Live in Water: Stories*. The collection features middle-class men figuratively treading water in the recession-ravaged Northwest. Some of the stories take unusual formats, such as the numbered list that ends the collection. Titled "Statistical Abstract for My Hometown of Spokane, Washington," it first appeared in *McSweeney's*.

As with Walter's other works, reviewers raved about his first short story collection. "The algorithm for this debut collection is straightforward: if you like to read, you'll like this book," remarked a *Publishers Weekly* critic. "Walter is a bighearted man who excels at writing about other bighearted, if broken, men," wrote Allison Glock in the *New York Times Book Review*. "That generosity of spirit, coupled with Walter's seeming inability to look away from the messy bits, elevates these stories from dirges to symphonies. For Walter, we do live in water, an immense soup of muddled humanity sloshing around and spilling over, soaking us all. Everything is a reflection of everything else, with no such thing as disconnection. Or isolation. Or edges. Or solid ground." A *Kirkus Reviews* writer felt that Walter's collection "proves he's as skilled at satire and class commentary in the short form as in his novels." The critic concluded that *We Live in Water* is "a witty and sobering snapshot of recession-era America."

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Source: *Contemporary Authors Online*, 2013

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Cinque Terre

From Wikipedia, the free encyclopedia
(Redirected from Cinque terre)

The **Cinque Terre** (Italian pronunciation: [ˌtʃinkwe ˈterːe]) is a rugged portion of coast on the Italian Riviera. It is in the Liguria region of Italy, to the west of the city of La Spezia. "The Five Lands" comprises five villages: Monterosso al Mare, Vernazza, Corniglia, Manarola, and Riomaggiore. The coastline, the five villages, and the surrounding hillsides are all part of the Cinque Terre National Park and is a UNESCO World Heritage Site.

Over the centuries, people have carefully built terraces on the rugged, steep landscape right up to the cliffs that overlook the sea. Part of its charm is the lack of visible corporate development. Paths, trains and boats connect the villages, and cars cannot reach them from the outside. The Cinque Terre area is a very popular tourist destination.

The villages of the Cinque Terre were severely affected by torrential rains which caused floods and mudslides on October 25, 2011. Nine people were confirmed killed by the floods, and damage to the villages, particularly Vernazza and Monterosso al Mare, was extensive.^[1]

Contents

- 1 History
- 2 Transportation and tourism
- 3 Food and wine
- 4 Preservation
- 5 Other towns near the Cinque Terre
- 6 Sister cities
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History

The first historical documents on the Cinque Terre date back to the 11th century. Monterosso and Vernazza sprang up first, whilst the other villages grew later, under military and political supremacy of Genoa. In the 16th century to oppose the attacks by the Turks, the inhabitants reinforced the old forts and built new defence towers. From the year 600, the Cinque Terre experienced a decline which reversed only in the 14th century, thanks to the construction of the Military Arsenal of La Spezia and to the building of the railway line between Genoa and La Spezia. The railway allowed the inhabitants to escape their isolation, but also brought about abandonment of traditional activities. The consequence was an increase in poverty which pushed many to emigrate abroad, at least up to the 1970s, when the development of tourism brought back wealth.

Transportation and tourism

There are few roads into the Cinque Terre towns that are accessible by car, and the one into Vernazza in particular is now open (June 2012 - but very narrow at many repair spots) to a parking area leading to a 1/2 mile walk to town after the October 2011 storm damage. It is best to plan not to travel by car at all but to park at La Spezia, for instance, and take the trains.

Local trains from La Spezia to Genova and the rest of the region's network connect the "five lands". Intercity trains also connect the Cinque Terre to Milan, Rome, Turin and Tuscany. The tracks run most of the distance in tunnels between Riomaggiore and Monterosso.

A passenger ferry runs between the five villages, except Corniglia. The ferry enters Cinque Terre from Genova's Old Harbour and La Spezia, Lerici, or Porto Venere.

A walking trail, known as Sentiero Azzurro ("Light Blue Trail"), connects the five villages. The trail from Riomaggiore to Manarola is called the Via Dell'Amore ("Love Walk") and is wheelchair-friendly. The stretch from Manarola to Corniglia (still closed in June 2012 for ongoing repairs since the October 2011 damage)^[2] is the easiest to hike, although the main trail into Corniglia finishes with a climb of 368 steps.

Food and wine

Main article: Cinque Terre DOC

Given its location on the Mediterranean, seafood is plentiful in the local cuisine. Anchovies of **Monterosso** are a local specialty designated with a Protected Designation of Origin status from the European Union. The mountainsides of the Cinque Terre are heavily terraced and are used to cultivate grapes and olives. This area, and the region of Liguria, as a whole, is known for pesto — a sauce made from basil leaves, garlic, salt, olive oil, pine nuts and pecorino cheese. Focaccia is a particularly common locally baked bread product. Farinata is also a typical snack found in bakeries and pizzerias- essentially it is a savoury and crunchy pancake made from a base of chick-pea flour. The town of Corniglia is particularly popular for "miele di Corniglia," gelato, made from local honey.^[3]

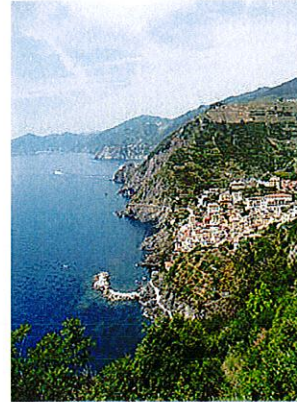
The grapes of the Cinque Terre are used to produce two locally made wines. The eponymous *Cinque Terre* and the *Sciachetrà* are both made using Bosco, Albarola, and Vermentino grapes. Both wines are produced by the Cooperative Agricoltura di Cinque Terre ("Cinque Terre Agricultural Cooperative"), located between Manarola and Volastra. Other DOC producers are Forlini-Capellini, Walter de Batté, Buranco, Arrigoni.

In addition to wines, other popular local drinks include grappa, a brandy made with the pomace left from winemaking, and limoncello, a sweet liqueur flavored with lemons.

UNESCO World Heritage Site

Portovenere, Cinque Terre, and the Islands (Palmaria, Tino and Tinetto)

Name as inscribed on the World Heritage List (<http://whc.unesco.org/en/list>)



Type	Cultural
Criteria	ii, iv, v
Reference	826 (http://whc.unesco.org/en/list/826)
UNESCO region (http://whc.unesco.org/en/list/?search=&search_by_country=&type=&media=&region=&order=region)	Europe
Inscription history	
Inscription	1997 (21st Session)

Preservation

In 1998, the Italian Ministry for the Environment set up the Protected natural marine area Cinque Terre to protect the natural environment and to promote socio-economical development compatible with the natural landscape of the area.^[4] In 1999 the Parco Nazionale delle Cinque Terre was set up to conserve the ecological balance, protect the landscape, and safeguard the anthropological values of the location.^[5] Nevertheless, the dwindling interest in cultivation and maintenance of the terrace walls posed a long-term threat to the site, which was for this reason included in the 2000 and 2002 World Monuments Watch by the World Monuments Fund.^[6] The organization secured grants from American Express to support a study of the conservation of Cinque Terre. Following the study, a site management plan was created.



Liguria

Other towns near the Cinque Terre

- Bonassola
- La Spezia
- Lerici
- Levanto
- Porto Venere
- Sarzana
- Volastra

Sister cities

- Southland District, New Zealand

Gallery

Cinque Terre



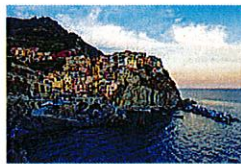
Monterosso al Mare



Vernazza



Corniglia



Manarola



Riomaggiore

See also

- Liguria wine

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- ↑ *Rick Steves' Best of Europe* (<http://books.google.com/books?id=pZAc5U8potEC&pg=PA1040&lpg=PA1040&dq=miele+di+corniglia&source=bl&ots=8dCNp8upoa&sig=JOI0pi5dp99No1EQImR3O0vjsZc&hl=en&ei=bsDITdu3M4WisAP91an0B;20di%20corniglia&f=false>)
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External links

- Cinque Terre travel guide from Wikivoyage
- Cinque Terre Tourist Association (<http://www.cinqueterre.it/ricerca.php?lng=en>)
- The walking paths (<http://www.cinqueterre.it/sentieri.php?cat=48061d1cb3960>) @ Cinque Terre Tourist Association
- Cinque Terre National Park (http://www.parconazionale5terre.it/?id_lingue=2)

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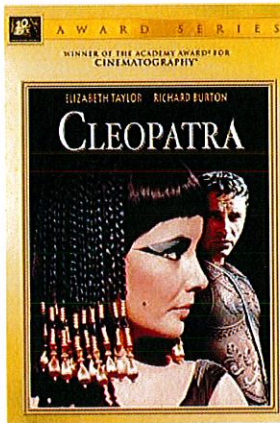
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31 July 1963 (UK)

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7.0

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Historical epic. The triumphs and tragedy of the Egyptian queen, Cleopatra.

Directors: Joseph L. Mankiewicz, Rouben Mamoulian (uncredited) , 1 more credit »

Writers: Joseph L. Mankiewicz (screenplay), Ranald MacDougall (screenplay), 6 more credits »

Stars: Elizabeth Taylor, Richard Burton, Rex Harrison | See full cast and crew »

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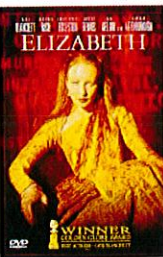


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Director: Shekhar Kapur

Stars: Cate Blanchett, Geoffrey Rus...

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Cast

Cast overview, first billed only:



Elizabeth Taylor

Richard Burton

Cleopatra

Mark Antony

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
A Woman of Some Importance



What Greek god do you want to be?



Preferred Mode of Transport (On Land)

	Rex Harrison	...	Julius Caesar
	Pamela Brown	...	High Priestess
	George Cole	...	Flavius
	Hume Cronyn	...	Sosigenes
	Cesare Danova	...	Apollodorus
	Kenneth Haigh	...	Brutus
	Andrew Keir	...	Agrippa
	Martin Landau	...	Rufio
	Roddy McDowall	...	Octavian - Caesar Augustus
	Robert Stephens	...	Germanicus
	Francesca Annis	...	Eiras
	Grégoire Aslan	...	Pothinus (as Gregoire Aslan)
	Martin Benson	...	Ramos

[See full cast »](#)

Storyline

[Edit](#)

In 48 B.C., Caesar pursues Pompey from Pharsalia to Egypt. Ptolemy, now supreme ruler after deposing his older sister, Cleopatra, attempts to gain favor with Caesar by presenting the conqueror with the head of Pompey, borne by his governors, Pothinos and Achillas. To win Caesar's support from her brother, Cleopatra hides herself in a rug, which Apollodorus, her servant, presents to Caesar. The Roman is immediately infatuated; banishing Ptolemy, he declares Cleopatra Egypt's sole ruler and takes her as his mistress. A son, Caesarion, is born of their union. Caesar, however, must return to Italy. Although he is briefly reunited with Cleopatra during a magnificent reception for the queen in Rome, Caesar is assassinated shortly thereafter, and Cleopatra returns to Egypt. When Mark Antony, Caesar's protégé, beholds Cleopatra aboard her elaborate barge at Tarsus some years later, he is smitten and becomes both her lover and military ally. Their liaison notwithstanding, Antony, to ...

Written by [alfiehitchie](#)

[Plot Summary](#) | [Plot Synopsis](#)

Plot Keywords: [cleopatra](#) | [egypt](#) | [epic](#) | [roman empire](#) | [death](#) | [See more »](#)

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Details

Country: [UK](#) | [USA](#) | [Switzerland](#)

Language: [English](#)

Release Date: 31 July 1963 (UK) [See more »](#)

Also Known As: [Cleopatra](#) [See more »](#)

Filming Locations: [Almería, Andalucía, Spain](#) [See more »](#)

Box Office

Budget: \$44,000,000 (estimated)



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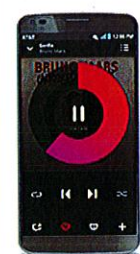
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Gross: \$57,750,000 (USA)

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Company Credits

Production Co: Twentieth Century Fox Film Corporation, MCL Films S.A., Walwa Films S.A.

[See more »](#)

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Technical Specs

Runtime: 192 min | 233 min (TV) | 320 min (director's cut) | 248 min (roadshow)

Sound Mix: 70 mm 6-Track (70 mm prints) | 4-Track Stereo (35 mm prints) | Stereo (Westrex Recording System) | DTS 70 mm (70mm re-release)

Color: Color

Aspect Ratio: 2.20 : 1

[See full technical specs »](#)

Did You Know?

[Edit](#)

Trivia

[Richard Burton](#) presented two of the swords he used during filming to [Frankie Howerd](#). The comedian thereafter kept them by his fireplace at home. [See more »](#)

Goofs

When Cleopatra's boat approaches the shore, the white translucent curtains are pulled open. In a view from the shore, they are still closed. [See more »](#)

Quotes

Cleopatra: [admiring his armor] And I find what you're wearing most becoming. Greek, isn't it?

Antony: I have a fondness for almost all Greek things.

Cleopatra: [referring to her Macedonian ancestry] As an almost all-Greek thing, I'm flattered.

[See more »](#)

Connections

Referenced in [Elizabeth Taylor: A Tribute](#) (2011) [See more »](#)

Frequently Asked Questions

Q: At Cleopatra's banquet upon her barge, why is Antony so angry at her entrance?

Q: How historically accurate is this movie?

Q: How much sex, violence, and profanity are in this movie?

[See more \(Spoiler Alert!\) »](#)

User Reviews

The Return Of The Queen

31 March 2003 | by [MGMboy](#) (San Francisco) - [See all my reviews](#)

That a film as good as CLEOPATRA is was created at all under the madness and panic of it's legendary production is indeed an amazing feat. That CLEOPATRA has been given such loving care in its restoration in this DVD of the "Road Show" print and the attendant bonus materials is a wondrous gift to those who love this film. The documentary, "Cleopatra: The Film That Changed Hollywood" is in on it's own an engrossing and informative two hour movie. For anyone who knows little of the history of CLEOPATRA, or who was not around at the time, this documentary will give them the feeling of what those last days of old Hollywood was like. And therein one can find the reasons why this intimate epic is indeed the wonder that it is. Many thanks should go to the Mankiewicz family and the producers of the documentary. The print and the sound of CLEOPATRA seems now to surpass what I recall it to be in its first presentation nearly forty years ago. The depth of the colors and the richness of the shadows are indeed splendid. In this restoration, it is hard to believe this film is as old as it is. The commentary track is in and of itself like finding the lost treasures of the long dead monarch. For there are wonderful recollections by Martin Landau, Tom and Chris Mankiewicz, and even the one of the films publicists Jack Brodsky gets to read sections from his book "The Cleopatra Papers" which gave a blow by blow description of everyday events on the set. But I must give special mention to Landau's part. With his keen eye for the art direction of John DeCuir one sees things in the background and along the edges of the scene that one never noticed before. Such lovingly detailed sets and interiors will never be seen again. The costs today are just too prohibitive. Also his insights into what was cut from the film, particularly his and Richard Burton's contributions in the second act give one the idea of what Mankiewicz was intending. Poor Richard suffered the unkindest cut of all. The presentation of the DVD menus is so clever and exotic. The creators of this DVD are to be commended in their art direction. At last we now know what is behind the massive 20th Century Fox logo!

The film itself remains what it has always been. It is a good film that might have been a great one if only Zanuck had trusted Joe Mankiewicz' original vision. It is said that they are still looking for the missing film; one can only hope that they succeed in this task. The performances range from good to excellent. Particular praise must go to Rex Harrison, Richard Burton, Martin Landau, Robert Stephens, Andrew Keir, and Roddy McDowall. Lastly in this department there remains Elizabeth Taylor's performance as Cleopatra. At the films release the brickbats were reserved for her and for reasons that had nothing to do with her performance. Many reviewed her behavior as seen through the narrow focus

of the tabloids and emerging paparazzi. Even today it is sometimes hard to separate the history of the lady from her film roles. But here is the moment in time, in this film where she became the ELIZABETH TAYLOR she has remained in the mind of the world ever since. In this fact alone she is perfect in the role. But she is more than that. As Cleopatra she is at once regal and commanding, strong and tender, soft and hard. These are all the contradictions that have always been at the heart of Cleopatra herself. She and the Queen are masters of a public enigma wrapped within a mystery. In her performance as written by Mankiewicz Elizabeth Taylor is probably not too far off from the historical Cleopatra. Finally, ever since Judith Crist gave CLEOPATRA the needle in 1963 and in the act made her name, the public, for the most part, has viewed this film a failure. But today, stripped of the scandal, hype and hysteria of its release in June of 1963 it is now possible to view CLEOPATRA as the film it is. A near great film that is the signpost of when Hollywood passed from one age into another. Historically this is an important DVD and I recommend it highly. CLEOPATRA remains as seductive, beautiful, and intelligent as it was in Walter Wanger's original conception. "Age cannot wither her, nor custom stale her infinite variety."

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Richard Burton

From Wikipedia, the free encyclopedia

Richard Burton, CBE (10 November 1925 – 5 August 1984) was a Welsh stage and cinema actor^[1] noted for his smooth, flowing baritone voice and his great acting talent.^[2] Establishing himself as a formidable Shakespearean actor in the 1950s and the performer of a memorable Hamlet in 1964, Burton was called "the natural successor to Olivier" by critic and dramaturg Kenneth Tynan. Burton's turning his back on the stage disappointed some critics.^[3]

Burton was nominated seven times for an Academy Award without ever winning. He was a recipient of BAFTA, Golden Globe and Tony Awards for Best Actor. In the mid-1960s, Burton ascended into the ranks of the top box office stars^[4] and by the late 1960s, was the highest-paid actor in the world, receiving fees of \$1 million or more plus a share of the gross receipts.^[5]

Burton remains closely associated in the public consciousness with his second wife, actress Elizabeth Taylor. The couple's turbulent relationship was rarely out of the news.^[6]

Richard Burton



in *The Robe* (1953)

Born	Richard Walter Jenkins <div>10 November 1925</div> <div>Pontrhydyfen, Wales</div>
Died	5 August 1984 (aged 58) <div>Céigny, Switzerland</div>
Cause of death	Cerebral haemorrhage
Nationality	Welsh
Citizenship	United Kingdom
Occupation	Actor
Years active	1944–84
Spouse(s)	Sybil Williams <div>(m. 1949–1963, divorced)</div> <div>Elizabeth Taylor<div>(m. 1964–1974; 1975–1976, divorced)</div></div> <div>Suzy Hunt (m. 1976–1982, divorced)</div> <div>Sally Hay<div>(m. 1983–1984, his death)</div></div>
Children	Kate Burton <div>Jessica Burton</div> <div>Liza Todd Burton</div> <div>Maria Burton</div>
Signature	

Contents

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- 2 Early acting career
- 3 Hollywood and later career
 - 3.1 Stage career
 - 3.2 Hollywood career in the 1950s and 1960s
 - 3.3 Later career
 - 3.4 Oscars
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 - 3.6 Books and articles
- 4 Personal life and views
 - 4.1 Health issues
 - 4.2 Death
- 5 Awards and nominations
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Childhood and education

Richard Burton was born **Richard Walter Jenkins** in the village of Pontrhydyfen, Neath Port Talbot, Wales. He grew up in a working class, Welsh-speaking household, the twelfth of thirteen children.^[7] His father, also named Richard Walter Jenkins, was a short, robust coal miner, a "twelve-pints-a-day man" who sometimes went off on drinking and gambling sprees for weeks. Burton later claimed, by family telling, that "He looked very much like me ... That is, he was pockmarked, devious, and smiled a great deal when he was in trouble. He was, also, a man of extraordinary eloquence, tremendous passion, great violence."^[8]²³

Burton was less than two years old in 1927 when his mother, Edith Maude (née Thomas), died at age 43^[9]² after giving birth to her 13th child.^[10] His sister Cecilia and her husband Elfed took him into their Presbyterian mining family in nearby Port Talbot (an English-speaking steel town).^[7]^[11] Burton said later that his sister became "more mother to me than any mother could have ever been ... I was immensely proud of her ... she felt all tragedies except her own". Burton's father would occasionally visit the homes of his grown daughters but was otherwise absent.^[12]⁷¹⁰ Also important in young Burton's life was Ifor (Ivor), his brother, 19 years his senior. A miner and rugby player, Ifor "ruled the household with the proverbial firm hand".^[9]⁷

Burton showed a talent for English and Welsh literature at grammar school, demonstrating an excellent memory, though his consuming interest was sports – rugby (in fact famous Welsh centre Bleddyn Williams said in his autobiography that Burton could have gone far as a player^[13]), cricket, and table tennis^[14] He later said, "I would rather have played for Wales at Cardiff Arms Park than Hamlet at the Old Vic."^[12]¹⁷ He earned pocket money by running messages, hauling horse manure, and delivering newspapers. He started to smoke at the age of eight and drink regularly at twelve.^[8]^{25–26}

Inspired by his schoolmaster, Philip H. Burton, he excelled in school productions, his first being *The Apple Cart*.^[8]²⁹ Philip Burton could not legally adopt young Richard due to their age difference; Burton was one year short of the minimum twenty years required.^[15]⁴⁷ Richard Jenkins (as the young man was still known) displayed early-on an excellent speaking and singing voice, winning an Eisteddfod prize as a boy soprano. He left school at age 16 for full-time work. He worked for the local wartime Co-operative committee, handing out supplies in exchange for coupons, but then considered other professions for his future, including boxing, religion and singing.^[8]²⁷

When he joined the Port Talbot Squadron of the Air Training Corps as a cadet, he re-encountered Burton, his former teacher, who was the commander. He joined a youth drama group led by Leo Lloyd, a steel worker and avid amateur thespian, who taught him the fundamentals of acting. Burton, who recognised the youth's talent, then adopted him as his ward and Richard returned to school. Being older than most of the other boys, he was very attractive to some of the girls.^[8]^{30–31} Philip Burton later said, "Richard was my son to all intents and purposes. I was committed to him."^[8]³⁴ Philip Burton tutored his charge intensely in school subjects, and also worked at developing the youth's acting voice, including outdoor voice drills which improved his projection.^[12]³⁸

In 1943, at age 18, Richard Burton (who had taken his teacher's surname but would not change it by deed poll for several years^[9]⁴¹), was allowed into Exeter College, Oxford, for a special term of six months study, made possible because he was an air force cadet obligated to later military service. He subsequently served in the RAF (1944–1947) as a navigator. Burton's eyesight was too poor for him to be considered pilot-material.^[14]

Early acting career

In the 1940s and early 1950s Burton worked on stage and in cinema in the United Kingdom. Before his war service with the Royal Air Force, he starred as Professor Higgins in a YMCA production of *Pygmalion*. He earned his first professional acting fees with radio parts for the BBC.^{[8]³⁵} He had made his professional acting debut in Liverpool and London, appearing in *Druid's Rest*, a play by Emyln Williams (who also became a guru), but his career was interrupted by conscription in 1944.^{[12]⁴⁴} Early on as an actor, he developed the habit of carrying around a book-bag filled with novels, dictionaries, a complete Shakespeare, and books of quotations, history, and biography, and he enjoyed solving crossword puzzles. Burton could, given any line from Shakespeare's works, recite from memory the next several minutes of lines.^[16] His love of language was paramount, as he famously stated years later, with a tearful Elizabeth Taylor at his side, "The only thing in life is language. Not love. Not anything else."^{[12]⁴³}

In 1947, after his discharge from the RAF, Burton went to London to seek his fortune. He immediately signed up with a theatrical agency to make himself available for casting calls.^{[8]⁴⁵} His first film was *The Last Days of Dolwyn*, set in a Welsh village about to be drowned to provide a reservoir. His reviews praised him for his "acting fire, manly bearing, and good looks."^{[8]⁴⁸}

Burton met his future wife, the young actress Sybil Williams, on the set, and they married in February 1949. They had two daughters, but divorced in 1963 after Burton's widely reported affair with Elizabeth Taylor. In the years of his marriage to Sybil, Burton appeared in the West End in a highly successful production of *The Lady's Not for Burning*, alongside Sir John Gielgud and Claire Bloom, in both the London and New York productions. He had small parts in various British films: *Now Barabbas Was A Robber*; *Waterfront* (1950) with Robert Newton; *The Woman with No Name* (1951); and a bigger part as a smuggler in *Green Grow the Rushes*, a B-movie.^{[12]^{70–71}}

Reviewers took notice of Burton: "He has all the qualifications of a leading man that the British film industry so badly needs at this juncture: youth, good looks, a photogenic face, obviously alert intelligence, and a trick of getting the maximum of attention with a minimum of fuss."^{[8]⁵¹} In the 1951 season at Stratford, he gave a critically acclaimed performance and achieved stardom as Prince Hal in Shakespeare's *Henry IV, Part 1* opposite Anthony Quayle's Falstaff. Philip Burton arrived at Stratford to help coach his former charge, noting in his memoir that Quayle and Richard Burton had their differences about the interpretation of the Prince Hal role. Richard Burton was already demonstrating the same independence and competitiveness as an actor that he displayed off-stage in drinking, sport, or story-telling.^{[12]⁷³}

Kenneth Tynan said of Burton's performance, "His playing of Prince Hal turned interested speculation to awe almost as soon as he started to speak; in the first intermission local critics stood agape in the lobbies."^{[8]⁵¹} Suddenly, Richard Burton had fulfilled his guardian's wildest hopes and was admitted to the post-War British acting circle which included Anthony Quayle, John Gielgud, Michael Redgrave, Hugh Griffith and Paul Scofield. He even met Humphrey Bogart, a fellow hard drinker, who sang his praises back in Hollywood.^{[8]⁵⁶} Lauren Bacall recalled, "Bogie loved him. We all did. You had no alternative." Burton bought the first of many cars and celebrated by increasing his drinking.^{[12]^{73–74}} The following year, Burton signed a five-year contract with Alexander Korda at £100 a week, launching his Hollywood career.

Hollywood and later career

In 1952, Burton successfully made the transition to a Hollywood star; on the recommendation of Daphne du Maurier, he was given the leading role in *My Cousin Rachel* opposite Olivia de Havilland.^{[8]⁵⁹} Burton arrived on the Hollywood scene at a time when the studios were struggling. Television's rise was drawing away viewers and the studios looked to new stars and new film technology to staunch the bleeding. 20th Century Fox negotiated with Korda to borrow him for this film and a further two at \$50,000 a film. The film was a critical success. It established Burton as a Hollywood leading man and earned him his first Academy Award nomination and the Golden Globe Award for New Star of the Year – Actor. In *Desert Rats* (1953), Burton plays a young English captain in the North African campaign during World War II who takes charge of a hopelessly out-numbered Australian unit against the indomitable Field Marshal Erwin Rommel (James Mason). Mason, another actor known for his distinctive voice and excellent elocution, became a friend of Burton's and introduced the new actor to the Hollywood crowd. In short order, he met Judy Garland, Greta Garbo, Stewart Granger, Jean Simmons, Deborah Kerr, and Cole Porter, and Burton met up again with Humphrey Bogart.^{[12]⁸²} At a party, he met a pregnant Elizabeth Taylor (then married to Michael Wilding) whose first impression of Burton was that "he was rather full of himself. I seem to remember that he never stopped talking, and I had given him the cold fish eye."^{[8]⁶⁰}



Richard Burton in the film *Cleopatra* (1963)

The following year he created a sensation by starring in *The Robe*, the first film to premiere in the wide-screen process CinemaScope, winning another Oscar nomination. He replaced Tyrone Power, who was originally cast in the role of Marcellus, a noble but decadent Roman in command of the detachment of Roman soldiers that crucified Jesus Christ. Haunted by his guilt from this act, he is eventually led to his own conversion. Marcellus' Greek slave (played by Victor Mature) guides him as a spiritual teacher, and his wife (played by Jean Simmons) follows his lead, although it will mean both their deaths. The film marked a resurgence in Biblical blockbusters.^{[12]⁸⁵} Burton was offered a seven-year, \$1 million contract by Darryl F. Zanuck at Fox, but he turned it down, though later the contract was revived and he agreed to it.^{[12]⁸⁷} It has been suggested that remarks Burton made about blacklisting Hollywood while filming *The Robe* may have explained his failure to ever win an Oscar, despite receiving seven nominations.

In 1954, Burton took his most famous radio role, as the narrator in the original production of Dylan Thomas's *Under Milk Wood*, a role he would reprise in the film version twenty years later. He was also the narrator, as Winston Churchill, in the highly successful 1960 television documentary series *The Valiant Years*.^{[8]⁹⁰}

Stage career

Burton was still juggling theatre with film, playing Hamlet and Coriolanus at the Old Vic theatre in 1953 and alternating the roles of Iago and Othello with the Old Vic's other rising matinee idol John Neville. Hamlet was a challenge that both terrified and attracted him, as it was a role many of his peers in the British theatre had undertaken, including John Gielgud and Laurence Olivier.^{[12]⁹³} Bogart, on the other hand, warned him as Burton left Hollywood, "I never knew a man who played Hamlet who didn't die broke."^{[8]⁶⁷} Once again, Philip Burton provided expert coaching. Claire Bloom played Ophelia, and their work together led to a turbulent affair.^{[12]⁹⁴} His reviews in *Hamlet* were good but he received stronger praise for Coriolanus. His fellow actor Robert Hardy said, "His Coriolanus is quite easily the best I've ever seen" but Hamlet was "too strong".^{[12]⁹³}

Burton appeared on Broadway, receiving a Tony Award nomination for *Time Remembered* (1958) and winning the award for playing King Arthur in the musical *Camelot* (1960), directed by Moss Hart and written by Alan Jay Lerner and Frederick Loewe.^{[8]⁶⁷} Julie Andrews, fresh from her triumph in *My Fair Lady*, played Guenevere to Burton's King Arthur, with Robert Goulet as Lancelot completing the love triangle. The production was troubled, with both Loewe and Hart falling ill, numerous revisions upsetting the schedule and the actors, and the pressure-building due to great expectations and huge advance sales. The show's running time was nearly five hours. Burton took it all in his stride and calmed people down with statements like "Don't worry, love." Burton's intense preparation and competitive desire served him well. He was generous and supportive to others who were suffering in the maelstrom. According to Lerner, "he kept the boat from rocking, and *Camelot* might never have reached New York if it hadn't been for him."^{[8]⁹³} As in the play, both male stars were enamoured of their leading lady, newly married Andrews. When Goulet turned to Burton for advice, Burton had none to offer, but later he admitted, "I tried everything on her myself. I couldn't get anywhere either."^{[8]⁹⁴} Burton's reviews were excellent, *Time* magazine stated that Burton "gives Arthur the skilful and vastly appealing performance that might be expected from one of England's finest young actors." The show's album was a major seller. The Kennedys, newly in the White House, also enjoyed the play and invited Burton for a visit, establishing the link of the idealistic young Kennedy administration with *Camelot*.



Burton as King Arthur with Roddy McDowall in the Broadway presentation of *Camelot*

He then put his stage career on hold to concentrate on film, although he received a third Tony Award nomination when he reprised his Hamlet under John Gielgud's direction in 1964 in a production that holds the record for the longest run of the play in Broadway history (136 performances).^{[8] 148} The performance was immortalised both on record and in a film, which played in US theatres for a week in 1964, as well as being the subject of books written by cast members William Redfield and Richard L. Sterne. Burton took the role on just after his marriage to Taylor. Since Burton disliked wearing period clothing, Gielgud conceived a production in a "rehearsal" setting with a half-finished set and actors wearing their street clothes (carefully selected while the production really was in rehearsal). Burton's basic reading of Hamlet, which displeased some theatre-goers, was of a complex manic-depressive personality, though during the long run he varied his performance considerably, as a self-challenge and to keep his acting fresh. On the whole, Burton had good reviews. *Time* said that Burton "put his passion into Hamlet's language rather than the character. His acting is a technician's marvel. His voice has gem-cutting precision."^{[8] 144} The opening night party was a lavish affair, attended by six hundred celebrities who paid homage to the couple. The most successful aspect of the production was generally considered to be Hume Cronyn's performance as Polonius, winning Cronyn the only Tony Award he would ever receive in a competitive category.

After his Hamlet, Burton did not return to the stage for twelve years, until 1976 in *Equus*. (He did accept the role of Humbert Humbert in Alan Jay Lerner's musical adaptation of *Lolita* entitled *Lolita, My Love*; however, he withdrew and was replaced by his friend and fellow Welshman John Neville.) His performance as psychiatrist Martin Dysart in *Equus* won him a special Tony Award for his appearance, but he had to make *Exorcist II: The Heretic* – a film he hated – before Hollywood producers would allow him to repeat his role in the 1977 film version. His final starring stage performance was in a critically reviled 1983 production of Noël Coward's *Private Lives*, opposite his ex-wife Elizabeth Taylor. Most reviewers dismissed the production as a transparent attempt to capitalise on the couple's celebrity, although they grudgingly praised Burton as having the closest connection to Coward's play of anyone in the cast.

Hollywood career in the 1950s and 1960s

In terms of critical success, Burton's Hollywood roles throughout the 1950s did not live up to the early promise of his debut. Burton returned to Hollywood to star in *Prince of Players*, another historical Cinemascope film, this time concerning Edwin Booth, the famous American actor and brother of Abraham Lincoln's assassin, John Wilkes Booth. A weak script undermined a valiant effort by Burton, although the view of director Philip Dunne was that "The fire and intensity were there, but that was all. He hadn't yet mastered the tricks of the great movie stars, such as Gary Cooper."^{[8] 71} Next came *Alexander the Great* (1956), written, directed, and produced by Robert Rossen, with Burton in the title role, on loan to United Artists, again with Claire Bloom co-starring. Contrary to Burton's expectations, the "intelligent epic" was a wooden, slow-paced flop.^{[8] 75}

In *The Rains of Ranchipur*, Burton plays a noble Hindu doctor who attempts the spiritual recovery of an adulteress (Lana Turner). Critics felt that the film lacked star chemistry, with Burton having difficulty with the accent, and relied too heavily on Cinemascope special effects including an earthquake and a collapsing dam. Burton returned to the theatre in *Henry V* and *Othello*, alternating the roles of Iago and Othello. He and Sybil then moved to Switzerland to avoid high British taxes and to try to build a nest-egg, for themselves and for Burton's family.^{[8] 75} He returned to film again in *Sea Wife*, shot in Jamaica and directed by Roberto Rossellini. A young Joan Collins (then called by the tabloids "Britain's bad girl") plays a nun shipwrecked on an island with three men. But Rossellini was let go after disagreements with Zanuck. According to Collins, Burton had a "take-the-money-and-run attitude" toward the film.^{[8] 75–77}

Then in 1958, he was offered the part of Jimmy Porter, "an angry young man" role, in the film version of John Osborne's play *Look Back in Anger*, a gritty drama about middle-class life in the British Midlands, directed by Tony Richardson, again with Claire Bloom as co-star. Though it didn't do well commercially (many critics felt Burton, at 33, looked too old for the part) and Burton's Hollywood box-office aura seemed to be diminishing, Burton was proud of the effort and wrote to his mentor Philip Burton, "I promise you that there isn't a shred of self-pity in my performance. I am for the first time ever looking forward to seeing a film in which I play".^{[12] 125} Next came *The Bramble Bush* and *Ice Palace* in 1960, neither important to Burton's career.

After playing King Arthur in *Camelot* on Broadway for six months, Burton replaced Stephen Boyd as Mark Antony in the troubled production (*Cleopatra* (1963). Twentieth Century-Fox's future appeared to hinge on what became the most expensive movie ever made until then, reaching almost \$40 million.^{[8] 97} The film proved to be the start of Burton's most successful period in Hollywood; he would remain among the top 10 box-office earners for the next four years. During the filming, Burton met and fell in love with Elizabeth Taylor, who was married to Eddie Fisher. The two would not be free to marry until 1964 when their respective divorces were complete. On their first meeting on the set, Burton said "Has anyone ever told you that you're a very pretty girl?" Taylor later recalled, "I said to myself, *Oy gevalt*, here's the great lover, the great wit, the great intellectual of Wales, and he comes out with a line like that."^{[8] 103} In their first scenes together, he was shaky and missing his lines, and she soothed and coached him. Soon the affair began in earnest and Sybil, seeing this as more than a passing fling with a leading lady, was unable to bear it. She fled the set, first for Switzerland, then for London.

The gigantic scale of the troubled production, Taylor's bouts of illness and fluctuating weight, the off-screen turbulence—all generated enormous publicity, which by-and-large the studio embraced. Zanuck stated, "I think the Taylor-Burton association is quite constructive for our organization."^{[8] 118} But not necessarily for Burton. "Make up your mind, dear heart", cabled Laurence Olivier to him at this time. "Do you want to be a great actor or a household word?" Burton replied "Both".^[17] The six-hour film was cut to under four, eliminating many of Burton's scenes, but the result was viewed the same—a film long on spectacle dominated by the two hottest stars in Hollywood. Their private lives turned out to be an endless source of curiosity for the media, and their marriage was also the start of a series of on-screen collaborations. Eventually, the film did well enough to recoup its great cost.

Burton played Taylor's tycoon husband in *The V.I.P.s*, an all-star film set in the VIP lounge of London Airport which proved to be a box-office hit. Then Burton portrayed the archbishop martyred by Henry II in the title role of *Becket*, turning in an effective, restrained performance, contrasting with Peter O'Toole's manic portrayal of Henry.^{[8] 130}

In 1964, Burton triumphed as defrocked Episcopal priest Dr. T. Lawrence Shannon in Tennessee Williams' *The Night of the Iguana* directed by John Huston, a film which became another critical and box-office success. Richard Burton's performance in *The Night of the Iguana* may be his finest hour on the screen, and in the process helped put the town of Puerto Vallarta on the map (the Burtons later bought a house there). Part of Burton's success was due to how well he varied his acting with the three female characters, each of whom he tries to seduce differently: Ava Gardner (the randy hotel owner), Sue Lyon (the nubile American tourist), and Deborah Kerr (the poor, repressed artist).^{[8] 135}

Against his family's advice, Burton married Elizabeth Taylor on Sunday 15 March 1964, in Montreal. Ever optimistic, Taylor proclaimed, "I'm so happy you can't believe it. This marriage will last forever".^{[8] 140} At the hotel in Boston, the rabid crowd clawed at the newlyweds, Burton's coat was ripped and Taylor's ear was bloodied when someone tried to steal one of her earrings.^{[8] 142}

After an interruption playing *Hamlet* on Broadway, Burton returned to film as British spy Alec Leamas in *The Spy Who Came in from the Cold*. Burton and Taylor continued making films together though the next one *The Sandpiper* (1965) was poorly received. Following that, he and Taylor had great success in Mike Nichols's film (1966) of the Edward Albee play *Who's Afraid of Virginia Woolf?*, in which a bitter erudite couple spend the evening trading vicious barbs in front of their horrified and fascinated guests, played by George Segal and Sandy Dennis. Burton was not the first choice for the role of Taylor's husband. Jack Lemmon was offered the role first, but when he backed off, Jack Warner, with Taylor's insistence, agreed on Burton and paid him his price. Albee preferred Bette Davis and James Mason, fearing that the Burtons' strong screen presence would dominate the film.^{[8] 155, 163} Nichols, in his directorial debut, managed the Burtons brilliantly. The script, adapted from Albee's play by Hollywood veteran Ernest Lehman, broke new ground for its raw language and harsh depiction of marriage. Although all four actors received Oscar nominations for their roles in the film (the film received a total of thirteen), only Taylor and Dennis went on to win. So immersed had the Burtons become in the roles of George and Martha over the months of shooting that, after the wrap, Richard Burton said, "I feel rather lost."^{[8] 142} Later the couple would state that the film took its toll on their relationship, and that Taylor was "tired of playing Martha" in real-life.^{[12] 296}



Burton and Ava Gardner in *The Night of the Iguana* (1964)

Their lively version of Shakespeare's *The Taming of the Shrew* (1967), directed by Franco Zeffirelli, was a notable success. Later collaborations, however, *The Comedians* (1967), *Boom!* (1968), and the Burton-directed *Doctor Faustus* (1967) (which had its genesis from a theatre production he staged and starred in at the Oxford University Dramatic Society) were critical and commercial failures. Another box office failure was the 1969 movie *Staircase*, in which he and his "Cleopatra" co-star Rex Harrison appeared as a bickering homosexual couple. His fee for *Staircase*, \$1.25 million (equivalent to approximately \$8,477,273 in today's funds^[18]) plus a share of the gross,^[19] made him the highest-paid actor in the world.

He did enjoy a final commercial blockbuster with Clint Eastwood in the 1968 World War II picture *Where Eagles Dare*, a major hit in 1969,^[20] for which he received a \$1 million fee plus a share of the gross.^[5] His last film of the decade, *Anne of the Thousand Days* (1969), was a commercial and critical disappointment. In spite of those failures, it performed remarkably well at that year's Academy awards (receiving ten nominations, including one for Burton's performance as Henry VIII), which many thought to be largely the result of an expensive advertising campaign by Universal Studios.^[21]

Later career

Because of Burton and Taylor's extravagant spending and his support of his family and others (42 people at one point), Burton agreed to work in mediocre films, which hurt his career. He recognised his financial need to do so, and that in the New Hollywood era of cinema, neither he nor Taylor would be paid as well as at the height of their stardom.^[20] Films he made during this period included *Bluebeard* (1972), *Hammersmith Is Out* (1972), *The Klansman* (1974), and *Exorcist II: The Heretic* (1977). He did enjoy one major critical success in the 1970s in the film version of his stage hit *Equus*, winning the Golden Globe Award as well as an Academy Award nomination. Public sentiment towards his perennial frustration at not winning an Oscar made many pundits consider him the favourite to finally win the award, but on Oscar Night he lost to Richard Dreyfuss in *The Goodbye Girl*.

In 1976 Burton received a Grammy in the category of Best Recording for Children for his narration of *The Little Prince* by Antoine de Saint-Exupéry. He also found success in 1978, when he narrated *Jeff Wayne's Musical Version of The War of the Worlds*. His distinctive performance became a necessary part of the concept album – so much so that a hologram of Burton was used to narrate the live stage show (touring in 2006, 2007, 2009 and 2010) of the musical. In 2011, however, Liam Neeson was cast in the part for a "next generation" rerecording, and subsequently also replaced Burton as the hologram character in the stage show.

Burton had an international box-office hit with *The Wild Geese* (1978), an adventure tale about mercenaries in Africa. The film was a success in the UK and Europe but had only limited distribution in the U.S. owing to the collapse of the studio that funded it and the lack of an American star in the movie. He returned to films with *The Medusa Touch* (1978), *Circle of Two* (1980), and the title role in *Wagner* (1983),^[22] a role he said he was born to play, after his success in *Equus*. His last film performance, as O'Brien in *Nineteen Eighty-Four*, was critically acclaimed,^[20] though he was not the first choice for the part. According to the films director, Michael Radford, Paul Scofield was originally contracted to play the part, but had to withdraw due to a broken leg, then Sean Connery, Marlon Brando and Rod Steiger were all approached before Burton was cast. He had "heard stories" about Burton's heavy drinking, which had concerned the producers.^[23]

At the time of his death, Burton was preparing to film *Wild Geese II*, the sequel to *The Wild Geese*, which was eventually released in 1985. Burton was to reprise the role of Colonel Faulkner, while his friend Sir Laurence Olivier was cast as Rudolf Hess. After his death, Burton was replaced by Edward Fox, and the character changed to Faulkner's younger brother.

Oscars

He was nominated six times for an Academy Award for Best Actor and once for an Academy Award for Best Supporting Actor – but he never won. His first nomination, for *My Cousin Rachel* (1952), was for Best Supporting Actor. His subsequent nominations all came in the Best Actor category.

He was nominated as Best Actor for *The Robe* in 1954, but did not receive another nomination until 1965, for *Becket*, at which time he was one of the most famous actors in the world, due to his relationship with Elizabeth Taylor. Considered a favorite in the 1966 and '67 contests for *The Spy Who Came in from the Cold* (1965) and *Who's Afraid of Virginia Woolf?* (1966), he lost to Lee Marvin and Paul Scofield, respectively. His performance in *Anne of the Thousand Days* (1969) was bested by John Wayne in *True Grit* and his comeback performance in *Equus* (1977) was topped by Richard Dreyfuss in *The Goodbye Girl*.

In contrast to the Oscars, where he was an also-ran, Burton was a recipient of BAFTA, Golden Globe and Tony Awards for Best Actor.

From 1982, he and *Becket* co-star Peter O'Toole shared the record for the male actor with the most nominations (7) for a competitive acting Oscar without ever winning. In 2007, O'Toole was nominated for an eighth time (and subsequently lost), for *Venus* (however, O'Toole received an Academy Honorary Award in 2003).

Television

Burton rarely appeared on television, although he gave a memorable performance as Caliban in a televised production of *The Tempest* for The Hallmark Hall of Fame in 1960. Later appearances included the television film *Divorce His – Divorce Hers* (1973) opposite then-wife Elizabeth Taylor (a prophetic title, since their first marriage would be dissolved less than a year later), a remake of the classic film *Brief Encounter* (1974) that was considered vastly inferior to the 1945 original, and a critically applauded performance as Winston Churchill in *The Gathering Storm* (1974). *Wagner*, a film he made about the life of Richard Wagner (noted for having the only onscreen teaming of Laurence Olivier, John Gielgud and Ralph Richardson in the same scenes) was shown as a television miniseries in 1983 after failing to achieve a theatrical release in most countries due to its nine-hour running time. Burton enjoyed a personal triumph in the American television miniseries *Ellis Island* in 1984, receiving a posthumous Emmy Award nomination for his final television performance.

Television played an important part in the fate of his Broadway appearance in *Camelot*. When the show's run was threatened by disappointing reviews, Burton and co-star Julie Andrews appeared on *The Ed Sullivan Show* to perform the number *What Do The Simple Folk Do?*. The television appearance renewed public interest in the production and extended its Broadway run.

Burton showed a subtle flair for comedy in a 1970 guest appearance with Elizabeth Taylor on the sitcom *Here's Lucy*, where he recited, in a plumber's uniform, a haunting excerpt of a speech from Shakespeare's *Richard II*. He later parodied this role in an episode of the television show *The Fall Guy*.

In 1997, archive footage of Burton was used in the first episode of the television series *Conan*.^[24]

Books and articles

In 1964 Burton wrote a brief memoir of his childhood, *A Christmas Story*.^[25] Set in a small mining town in Wales, this "smart and deeply felt"^[26] story is told from the perspective of a young, motherless boy on the night before Christmas. It was published in 1968, and is written in the tradition of *A Child's Christmas in Wales* by Dylan Thomas—an author Burton refers to in his first sentence, which begins, "There were not many white Christmases in our part of Wales in my childhood..."^[27]

Burton kept a written record of his experiences and thoughts in the form of a daily journal or a private diary. This began when he was 14 years old, and it continued, though he would sometimes set the project aside. It was eventually published posthumously, as *The Richard Burton Diaries*.^{[28][29]}

Burton occasionally though rarely wrote magazine articles, including his article that appeared in *Look Magazine* in 1969, "Who Cares About Wales? I Do."^[30]

Personal life and views

Burton was married five times and he had four children. From 1949 until their divorce in 1963, he was married to Welsh actress/producer Sybil Williams, with whom he had two daughters, Katherine "Kate" Burton (born 10 September 1957) and Jessica Burton (born 1959).^[31] He was married twice, consecutively, to actress Elizabeth Taylor, from 15 March 1964 to 26 June 1974 and from 10 October 1975 to 29 July 1976. Their first wedding took place in Montreal,^[16] and their second wedding occurred, 16 months after their divorce, in the Chobe National Park in Botswana. In 1964, the couple adopted a daughter from Germany, Maria Burton (born 1 August 1961). Burton adopted Taylor's daughter by the late producer Mike Todd, Elizabeth Frances "Liza" Todd Burton (born 6 August 1957).^[32]

The relationship Burton and Taylor portrayed in the film *Who's Afraid of Virginia Woolf?* was popularly likened to their real-life marriage.^[33] Burton disagreed with others about Taylor's famed beauty, saying that calling her "the most beautiful woman in the world is absolute nonsense. She has wonderful eyes, but she has a double chin and an overdeveloped chest, and she's rather short in the leg."^[34] In August 1976, a month after his second divorce from Taylor, Burton married model Suzy Miller, the former wife of Formula 1 Champion James Hunt;^[35] the marriage ended in divorce in 1982. From 1983 until his death in 1984, Burton was married to make-up artist Sally Hay. In 1957 he became a tax exile, moving to Switzerland, where he lived until his death. In 1968 Burton's elder brother, Ifor, slipped and fell, breaking his neck, after a lengthy drinking session with Burton at the actor's second home in Céligny, Switzerland. The injury left him paralysed from the neck down.^[36] His younger brother Graham Jenkins opined it may have been guilt over this that caused Burton to start drinking very heavily, particularly after Ifor died in 1973.^[37]

In a February 1975 interview with his friend David Lewin he said he "tried" homosexuality. He also suggested that perhaps all actors were latent homosexuals, and "we cover it up with drink".^[38] In 2000, Ellis Amburn's biography of Elizabeth Taylor suggested that Burton had an affair with Laurence Olivier and tried to seduce Eddie Fisher, although this was strongly denied by Burton's younger brother Graham Jenkins.^[39]

Burton was a heavy smoker from the time he was just eight years old; and by his own admission in a December 1977 interview with Sir Ludovic Kennedy, Burton was smoking 60–100 cigarettes per day. According to his younger brother, Graham Jenkins's 1988 book *Richard Burton: My Brother*, he smoked at least a hundred cigarettes a day. His father, also a heavy drinker, refused to acknowledge his son's talents, achievements and acclaim.^[11] In turn, Burton declined to attend his funeral, in 1957.^[14] Burton's father died from a cerebral haemorrhage, in January 1957, at age 81.

Burton admired and was inspired by the actor and dramatist Emlyn Williams. He employed his son, Brook Williams, as his personal assistant and adviser and he was given small roles in some of the films in which Burton starred.^[40]

Burton was banned permanently from BBC productions in November 1974 for writing two newspaper articles questioning the sanity of Winston Churchill and others in power during World War II – Burton reported hating them "virulently" for the alleged promise to wipe out all Japanese people on the planet.^[41] The publication of these articles coincided with what would have been Churchill's centenary, and came after Burton had played him in a favourable light in *A Walk with Destiny*, with considerable help from the Churchill family. In one article he accused Churchill of having Welsh miners shot during strikes in the 1920s.^[citation needed] However, Burton got along well with Churchill when he met him at a play in London,^[citation needed] and kept a bust of him on his mantelpiece.^[citation needed] Politically Burton was a lifelong socialist, although he was never as heavily involved in politics as his close friend Stanley Baker. He admired Democratic Senator Robert F. Kennedy^[citation needed] and once got into a sonnet-quoting contest with him.^[citation needed] In 1973 Burton agreed to play Josip Broz Tito in a film biography, since he admired the Yugoslav leader. While filming in Yugoslavia he publicly proclaimed that he was a communist, saying he felt no contradiction between earning vast sums of money for films and holding left-wing views since "unlike capitalists, I don't exploit other people."^[42]

Burton courted further controversy in 1976 when he wrote an unsolicited article for *The Observer* about his friend and fellow Welsh thespian Stanley Baker, who had recently died from pneumonia at the age of 48; the article upset Baker's widow with its depiction of her late husband as an uncultured womaniser.^[43]

Melvyn Bragg, in the notes of his *Richard Burton: A Life*, says that Burton told Laurence Olivier around 1970 of his own (unfulfilled) plans to make his own film of *Macbeth* with Elizabeth Taylor, knowing that this would hurt Olivier because he had failed to gain funding for his own cherished film version more than a decade earlier.

On his religious views, Burton was an atheist, stating, "I wish I could believe in a God of some kind but I simply cannot."^[44]

Health issues

Burton was an alcoholic who reportedly nearly died in 1974 from an excess of drinking. According to biographer Robert Sellers, "At the height of his boozing in the mid-70s he was knocking back three to four bottles of hard liquor a day."^[45]

After drinking himself nearly to death during the shooting of *The Klansman* (1974), Burton was dried out at Saint John's Health Center in Santa Monica, California. Burton allegedly was so inebriated while making the picture that many of his scenes had to be filmed with him sitting or lying down due to his inability to stand. In some scenes, he appears to slur his words or speak incoherently.^[46] According to his own diaries, subsequently he used Antabuse to try to stop his excessive drinking, which he blamed for wrecking his marriage to Elizabeth Taylor.^[47] Burton himself said of the time leading up to his near loss of life, "I was fairly sloshed for five years. I was up there with John Barrymore and Robert Newton. The ghosts of them were looking over my shoulder."^[48]

Burton said that he turned to the bottle for solace "to burn up the flatness, the stale, empty, dull deadness that one feels when one goes offstage."^[45]

The 1988 biography of Burton by Melvyn Bragg^[12] provides a detailed description of the many health issues that plagued Burton throughout his life. In his youth, Burton was a star athlete and well known for his athletic abilities and strength.

By the age of 41 he had declined so far in health that his arms were by his own admission thin and weak. He suffered from bursitis, possibly aggravated by faulty treatment, arthritis, dermatitis, cirrhosis of the liver, and kidney disease, as well as developing, by his mid-forties, a pronounced limp. How much of this was due to his intake of alcohol is impossible to ascertain, according to Bragg, because of Burton's reluctance to be treated for alcohol addiction; however, in 1974, Burton spent six weeks in a clinic to recuperate from a period during which he had been drinking three bottles of vodka a day. He was also a regular smoker, with an intake of between three and five packs a day for most of his adult life. Health issues continued to plague him until his death of a stroke at the age of 58.

Death



Burton's gravestone at the Vieux Cemetery in Céligny. He is buried a few paces away from Alistair MacLean's grave.

Burton died at age 58 from a brain haemorrhage on 5 August 1984 at his home in Céligny, Switzerland, and is buried there.^[49] Although his death was sudden, his health had been declining for several years, and he suffered from constant and severe neck pain. He had been warned that his liver was enlarged as early as March 1970,^[36] and had been diagnosed with cirrhosis of the liver and kidney disease in April 1981. Burton was buried in a red suit, a tribute to his Welsh roots, and with a copy of Dylan Thomas' poems.^[50] He and Taylor had discussed being buried together; his widow Sally purchased the plot next to Burton's and erected a large headstone across both, presumably to prevent Taylor from being buried there.^[51]

Awards and nominations

Year	Title of Project	Award
1951	<i>The Lady's Not for Burning</i>	Theatre World Award
1952	<i>My Cousin Rachel</i>	Golden Globe Award for New Star of the Year - Actor Nominated-Academy Award for Best Supporting Actor
1953	<i>The Robe</i>	Nominated-Academy Award for Best Actor
1958	<i>Time Remembered (play)</i>	Nominated-Tony Award for Best Actor in a Play
1959	<i>Look Back in Anger</i>	Nominated-BAFTA Award for Best British Actor Nominated-Golden Globe Award for Best Actor - Motion Picture Drama
1961	<i>Camelot</i>	Tony Award for Best Actor in a Musical
1964	<i>Becket</i>	Laurel Award for Top Male Dramatic Performance Nominated-Academy Award for Best Actor
	<i>Hamlet</i>	Nominated-Golden Globe Award for Best Actor - Motion Picture Drama Nominated-Tony Award for Best Actor in a Play
1965	<i>The Spy Who Came in from the Cold</i>	BAFTA Award for Best British Actor (also for <i>Who's Afraid of Virginia Woolf?</i>) David di Donatello Award for Best Foreign Actor
		Laurel Award for Top Male Dramatic Performance Nominated-Academy Award for Best Actor
1966	<i>Who's Afraid of Virginia Woolf?</i>	BAFTA Award for Best British Actor (also for <i>The Spy Who Came in from the Cold</i>) Bambi Award for Best International Actor
		Laurel Award for Top Male Dramatic Performance National Society of Film Critics Award for Best Actor (2nd place, tied with Max von Sydow for <i>Hawaii (film)</i>) New York Film Critics Circle Award for Best Actor (2nd place) Nominated-Academy Award for Best Actor Nominated-Golden Globe Award for Best Actor - Motion Picture Drama
1967	<i>The Taming of the Shrew</i>	David di Donatello Award for Best Foreign Actor (tied with Peter O'Toole for <i>The Night of the Generals</i>) Nominated-BAFTA Award for Best British Actor Nominated-Golden Globe Award for Best Actor - Motion Picture Musical or Comedy
1969	<i>Anne of the Thousand Days</i>	Nominated-Academy Award for Best Actor Nominated-Golden Globe Award for Best Actor - Motion Picture Drama
1973	<i>Massacre in Rome</i>	Taormina International Film Festival Award for Best Actor
1976	<i>The Little Prince (vinyl record)</i>	Grammy Award for Best Album for Children (shared with Jonathan Winters and Billy Simpson)
1977	<i>Equus</i>	Golden Globe Award for Best Actor - Motion Picture Drama Nominated-Academy Award for Best Actor
1984	<i>Nineteen Eighty-Four</i>	Valladolid International Film Festival Award for Best Actor (shared with John Hurt)
	<i>Ellis Island</i>	Nominated-Primetime Emmy Award for Outstanding Supporting Actor in a Miniseries or a Movie

For his contribution to motion pictures, Richard Burton has a star on the Hollywood Walk of Fame located at 6336 Hollywood Boulevard.^[52] Due to his theater work, Burton is also a member of the American Theatre Hall of Fame.^[53]

Filmography

Main article: Richard Burton filmography

Stage productions

- Measure for Measure* (1944)
- Druid's Rest* (1944)
- Castle Anna* (1948)
- The Lady's Not for Burning* (1949)
- The Lady's Not for Burning* (1950)
- A Phoenix Too Frequent* (1950)
- The Boy With A Cart* (1950)
- Legend of Lovers* (1951)
- The Tempest* (1951)
- Henry V* (1951)
- Henry IV* (1951)
- Montserrat* (1952)
- The Tempest* (1953)
- King John* (1953)
- Hamlet* (1953)
- Coriolanus* (1953)
- Hamlet* (1953)
- Twelfth Night* (1953)
- Henry V* (1955)
- Othello* (1956)
- Sea Wife* (1957)
- Time Remembered* (1957)
- Camelot* (1960)
- Hamlet* (1964)
- A Poetry Reading* (1964)
- Doctor Faustus* (1966)
- Equus* (1976)
- War of the Worlds* (1978)
- Camelot* (1980)
- Private Lives* (1983)

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	Husband of Elizabeth Taylor	
Preceded by Eddie Fisher	Husband of Elizabeth Taylor (by order of marriage) 1964–1974; 1975–1976	Succeeded by John Warner

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Elizabeth Taylor

From Wikipedia, the free encyclopedia

Dame Elizabeth Rosemond "Liz" Taylor, DBE (February 27, 1932 – March 23, 2011) was a British-American^[2] actress. From her early years as a child star with MGM, she became one of the great screen actresses of Hollywood's Golden Age. As one of the world's most famous film stars, Taylor was recognized for her acting ability and for her glamorous lifestyle, beauty, and distinctive violet eyes.

National Velvet (1944) was Taylor's first success, and she starred in *Father of the Bride* (1950), *A Place in the Sun* (1951), *Giant* (1956), *Cat on a Hot Tin Roof* (1958), and *Suddenly, Last Summer* (1959). She won the Academy Award for Best Actress for *Butterfield 8* (1960), played the title role in *Cleopatra* (1963), and married her costar Richard Burton. They appeared together in 11 films, including *Who's Afraid of Virginia Woolf?* (1966), for which Taylor won a second Academy Award. From the mid-1970s, she appeared less frequently in film, and made occasional appearances in television and theatre.

Her much-publicized personal life included eight marriages and several life-threatening illnesses. From the mid-1980s, Taylor championed HIV and AIDS programs; she co-founded the American Foundation for AIDS Research in 1985, and the Elizabeth Taylor AIDS Foundation in 1993. She received the Presidential Citizens Medal, the Legion of Honour, the Jean Hersholt Humanitarian Award and a Life Achievement Award from the American Film Institute, who named her seventh on their list of the "Greatest American Screen Legends". Taylor died of congestive heart failure in March 2011 at the age of 79, having suffered many years of ill health.

Dame Elizabeth Taylor

DBE



Studio publicity photo

Born	Elizabeth Rosemond Taylor <div>February 27, 1932</div> <div>Hampstead Garden Suburb, London, England, UK</div>
Died	March 23, 2011 (aged 79) <div>Los Angeles, California, USA</div>
Cause of death	Congestive heart failure
Resting place	Forest Lawn Memorial Park, Glendale, California
Nationality	British-American
Other names	Liz Taylor
Occupation	Actress, social activist
Years active	1942–2003
Religion	Christian Science (1932–59) <div>Judaism (1959–2011)^[1]</div>
Spouse(s)	Conrad Hilton, Jr. <div>(1950–1951)</div> <div>Michael Wilding<div>(1952–1957)</div></div> <div>Mike Todd<div>(1957–1958, his death)</div></div> <div>Eddie Fisher<div>(1959–1964)</div></div> <div>Richard Burton<div>(1964–1974, 1975–1976)</div></div> <div>John Warner<div>(1976–1982)</div></div> <div>Larry Fortensky<div>(1991–1996)</div></div>
Children	Michael Howard Wilding <div>Christopher Edward Wilding</div> <div>Elizabeth Frances "Liza" Todd Burton</div> <div>Maria Burton</div>
Parents	Francis Lenn Taylor <div>(deceased)</div> <div>Sara Sothorn (deceased)</div>
Relatives	Howard Taylor (older brother)

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Early life

Elizabeth Rosemond Taylor was born at Heathwood, her parents' home at 8 Wildwood Road in Hampstead Garden Suburb,^{[3][4][5]} a northwestern suburb of London; the younger of two children of Francis Lenn Taylor (1897–1968) and Sara Sothorn (née Sara Viola Warmbrodt;^[6] 1895–1994), who were Americans residing in England. Taylor's older brother, Howard Taylor, was born in 1929.^[7] Her parents were originally from Arkansas City, Kansas. Francis Taylor was an art dealer, and Sara was a former actress whose stage name was "Sara Sothorn". Sothorn retired from the stage in 1926 when she married Francis in New York City. Taylor's two first names are in honor of her paternal grandmother, Elizabeth Mary (Rosemond) Taylor. One of her maternal great-grandfathers was Swiss.^[8]

Colonel Victor Cazalet, one of their closest friends, had an important influence on the family. He was a rich, well-connected bachelor, a Member of Parliament and close friend of Winston Churchill. Cazalet loved both art and theatre and was passionate when encouraging the Taylor family to think of England as their permanent home. Additionally, as a Christian Scientist and lay preacher, his links with the family were spiritual. He also became Elizabeth's godfather. In one instance, when she was suffering with a severe infection as a child, she was kept in her bed for weeks. She "begged" for his company: "Mother, please call Victor and ask him to come and sit with me."^[9]¹⁴

Biographer Alexander Walker suggests that Elizabeth's conversion to Judaism at the age of 27 and her lifelong support for Israel, may have been influenced by views she heard at home. Walker notes that Cazalet actively campaigned for a Jewish homeland, and her mother also worked in various charities, which included sponsoring fundraisers for Zionism. Her mother recalls the influence that Cazalet had on Elizabeth:

Victor sat on the bed and held Elizabeth in his arms and talked to her about God. Her great dark eyes searched his face, drinking in every word, believing and understanding.^[9]¹⁴

A dual citizen of the United Kingdom and the United States, she was born British through her birth on British soil and an American citizen through her parents. In October 1965, as her then-husband was British, she signed an oath of renunciation at the U.S. Embassy in Paris, but with the phrase "abjure all allegiance and fidelity to the United States" struck out. U.S. State Department officials declared that her renunciation was invalid due to the alteration and Taylor signed another oath, this time without alteration, in October 1966.^[10] She applied for restoration of U.S. citizenship in 1977, during then-husband John Warner's Senate campaign, stating she planned to remain in America for the rest of her life.^{[11][12]}

At the age of three, Taylor began taking ballet lessons. Shortly before the beginning of World War II, her parents decided to return to the United States to avoid hostilities. Her mother took the children first, arriving in New York in April 1939,^[13] while her father remained in London to wrap up matters in his art business, arriving in November.^[14] They settled in Los Angeles, California, where her father established a new art gallery, which included many paintings he shipped from England. The gallery soon attracted numerous Hollywood celebrities who appreciated its modern European paintings. According to Walker, the gallery "opened many doors for the Taylors, leading them directly into the society of money and prestige" within Hollywood's movie colony.^{[9]:27}

Acting career

Child actress

Soon after settling in Los Angeles, Taylor's mother discovered that Hollywood people "habitually saw a movie future for every pretty face". Some of her mother's friends, and even total strangers, urged her to have Taylor screen-tested for the role of Bonnie Blue, Scarlett's child in *Gone with the Wind*, then being filmed. Her mother refused the idea, as a child actress in film was alien to her, and in any case they would return to England after the war.^{[9]:28}



As a child actress, circa 1940

Hollywood columnist Hedda Hopper introduced the Taylors to Andrea Berens, the fiancée of John Cheever Cowdin, chairman and major stockholder of Universal Pictures. Berens insisted that Sara take Taylor to see Cowdin who, she assured, would be dazzled by her breathtaking beauty.^[15] Metro-Goldwyn-Mayer also became interested in Taylor, and MGM head Louis B. Mayer reportedly told his producer, "Sign her up, sign her up! What are you waiting for?" As a result, she soon had both Universal and MGM willing to place her under contract. When Universal learned that MGM was equally interested, however, Cowdin telephoned Universal from New York: "Sign her up, he ordered, don't even wait for the screen test." Universal then gave her a seven-year contract.^{[9]:31}

Taylor appeared in her first motion picture at the age of nine in *There's One Born Every Minute* (1942), her only film for Universal.^[16]

After less than a year, however, the studio fired Taylor for unknown reasons. Some speculate that she did not live up to Cowdin's promise. Walker believes that Taylor's intuition told her "she wasn't really welcome at Universal." She learned, for instance, that her casting director complained, "The kid has nothing", after a test. Even her beautiful eyes did not impress him. Taylor's eyes were a deep blue that appeared violet^{[17][18]} and stunned those who met her in person,^[19] with a mutation that gave Taylor double eyelashes^{[7][18]} "Her eyes are too old, she doesn't have the face of a child," he said.^{[9]:32} But Walker admits that "this was not so far off the mark as it may appear now". He explains:

There was something slightly odd about Elizabeth's looks, even at this age – an expression that sometimes made people think she was older than she was. She already had her mother's air of concentration. Later on, it would prove an invaluable asset. At the time, it disconcerted people who compared her unfavorably with Shirley Temple's cute bubbling innocence or Judy Garland's plainer and more vulnerable juvenile appeal.^{[9]:32}

Taylor herself remembers that when she was a child in England, adults used to describe her as having an "old soul," because, as she says, "I was totally direct."^[20] She also recognized similar traits in her baby daughter:

I saw my daughter as a baby, before she was a year old, look at people, steadily, with those eyes of hers, and see people start to fidget, and drop things out of their pockets and finally, unable to stand the heat, get out of the room.^[20]

Taylor's father served as an air raid warden with MGM producer Sam Marx, and learned that the studio was searching for an English actress for a *Lassie* film. Taylor received the role and was offered a long-term contract at the beginning of 1943.^[21] She chose MGM because "the people there had been nicer to her when she went to audition", Taylor recalled.^{[9]:32} MGM's production chief, Benny Thau, was to remain the "only MGM executive" she fully trusted during subsequent years, because, writes Walker, "he had, out of kindly habit, made the gesture that showed her she was loved".^{[9]:32} Thau remembered her as a "little dark-haired beauty ... [with] those strange and lovely eyes that gave the face its central focus, oddly powerful in someone so young."^{[9]:34} MGM, in addition, was considered a "glamorous studio", boasting that it had "more stars than there are in heaven." Before Taylor's mother would sign the contract, however, she sought certainty that Taylor had a "God-given talent" to become an actress. Walker describes how they came to a decision:

[Mrs. Taylor] wanted a final sign of revelation ... Was there a divine plan for her? Mrs. Taylor took her old script for *The Fool*, in which she had played the scene of the girl whose faith is answered by a miracle cure. Now she asked Elizabeth to read her own part, while she read the lines of the leading man. She confessed to weeping openly. She said, 'There sat my daughter playing perfectly the part of the child as I, a grown woman, had tried to do it. It seemed that she must have been in my head all those years I was acting'.^{[9]:38–39}



Elizabeth Taylor in 1944

Adolescent star

MGM cast Taylor in *Lassie Come Home* (1943) with child-star Roddy McDowall, with whom she would share a lifelong friendship. He later recalled regarding her beauty, "who has double eyelashes except a girl who was absolutely born to be on the big screen?"^[7] The film received favorable attention for both actors, and MGM signed Taylor to a conventional seven-year contract, starting at \$100 a week with regular raises. Her first assignment under her new contract was a loan-out to 20th Century Fox for the character of Helen Burns in a film version of the Charlotte Brontë novel *Jane Eyre* (1943). Taylor returned to England to appear in another McDowall picture for MGM, *The White Cliffs of Dover* (1944).

Taylor's persistence in seeking the role of Velvet Brown in MGM's *National Velvet* made her a star at the age of 12. Her character was a young girl, training her beloved horse to win the Grand National. *Velvet*, which costarred fellow young actor Mickey Rooney and English newcomer Angela Lansbury, became a great success upon its release in December 1944. Many years later Taylor called it "the most exciting film" she had ever made,^[6] although the film caused many of her later back problems due to her falling off a horse during filming.^[21]

Viewers and critics "fell in love with Elizabeth Taylor when they saw her in it." Walker explains why the film was popular:

Its enormous popularity rubs off on to its heroine because she expresses, with the strength of an obsession, the aspirations of people—people who have never seen a girl on horseback, or maybe even a horse race for that matter—who believe that anything is possible ... A philosophy of life, in other words ... a film which ... has acquired the status of a generational classic ...^[9]^[4]

National Velvet grossed over US\$4 million and MGM signed Taylor to a new long-term contract. Because of the movie's success she was cast in another animal film, *Courage of Lassie* (1946), in which Bill the dog outsmarts the Nazis. The film's success led to another contract for Taylor paying her \$750 per week. Her roles as the neurotic Mary Skinner in a loan-out to Warner Brothers' *Life With Father* (1947), Cynthia Bishop in *Cynthia* (1947), Carol Pringle in *A Date with Judy* (1948), and Susan Prackett in *Julia Misbehaves* (1948) were all successful. Taylor received a reputation as a consistently successful adolescent actress, with a nickname of "One-Shot Liz" (referring to her ability to shoot a scene in one take) and a promising career. Taylor's portrayal of Amy in the American classic *Little Women* (1949) was her last adolescent role.

MGM studios provided schooling for its child stars with classrooms within the studio grounds. Taylor, however, came to dislike being cut off from typical schools with average students who were not treated like stars. She recalls her life before studio acting as a happier period in her childhood:

One of the few times I've ever really been happy in my life was when I was a kid before I started acting. With the other kids I'd make up games, play with dolls, pretend games ... As I got more famous—after *National Velvet*, when I was 12—I still wanted to be part of their lives, but I think in a way they began to regard me as a sort of an oddity, a freak.

I hated school—because it wasn't school. I wanted terribly to be with kids. On the set the teacher would take me by my ear and lead me into the schoolhouse. I would be infuriated; I was 16 and they weren't taking me seriously. Then after about 15 minutes I'd leave class to play a passionate love scene as Robert Taylor's wife.^[22]

Transition into adult roles

The teenage Taylor was reluctant to continue making films. Her stage mother forced Taylor to relentlessly practice until she could cry on cue and watched her during filming, signaling to change her delivery or a mistake. Taylor met few others her age on movie sets, and was so poorly-educated that she needed to use her fingers to do basic arithmetic. When, at age 16, Taylor told her parents that she wanted to quit acting for a normal childhood, Sara Taylor told her that she was ungrateful: "You have a responsibility, Elizabeth. Not just to this family, but to the country now, the whole world".^[23]

In October 1948, Taylor sailed aboard the RMS *Queen Mary* to England to begin filming *Conspirator*. Unlike some other child actors, Taylor made an easy transition to adult roles.^[6] Before *Conspirator*'s 1949 release, a *TIME* cover article called her "a jewel of great price, a true star sapphire", and the leader among Hollywood's next generation of stars such as Montgomery Clift, Kirk Douglas, and Ava Gardner.^[24] The petite Taylor had the figure of a mature woman, with a 19" waist.^[23] *Conspirator* failed at the box office, but 16-year-old Taylor's portrayal of a 21-year-old debutante who unknowingly marries a communist spy played by 38-year-old Robert Taylor, was praised by critics for her first adult lead in a film. Taylor's first picture under her new salary of \$2,000 per week was *The Big Hangover* (1950), both a critical and box office failure, that paired her with screen idol Van Johnson. The picture also failed to present Taylor with an opportunity to exhibit her newly realized sensuality.^[25]

Her first box office success in an adult role came as Kay Banks in the comedy *Father of the Bride* (1950), alongside Spencer Tracy and Joan Bennett.^[26] The film spawned a sequel, *Father's Little Dividend* (1951), which Taylor's costar Spencer Tracy summarized with "boring ... boring ... boring".^[27] The film did well at the box office, but it would be Taylor's next picture that would set the course for her career as a dramatic actress.^[26]



With Montgomery Clift in *A Place in the Sun* (1951)

In late 1949, Taylor had begun filming George Stevens' *A Place in the Sun*. Upon its release in 1951, Taylor was hailed for her performance as Angela Vickers, a spoiled socialite who comes between George Eastman (Montgomery Clift) and his poor, pregnant factory-working girlfriend Alice Tripp (Shelley Winters).^[6] The film, based on Theodore Dreiser's novel, *An American Tragedy*, was an indictment of "the American dream" and its corrupting influences, notes biographer Kitty Kelley.^[28]

Although Taylor, then only 17, was unaware of the psychological implications of the story and its powerful nuances, it became the pivotal performance of Taylor's career. Kelley explains that Stevens, its director, knew that with Elizabeth Taylor as the young and beautiful star, the "audience would understand why George Eastman (Clift) would kill for a place in the sun with her."^[28] Hollywood columnist Hedda Hopper, allowed on the set to watch the filming, became "wide-eyed watching the little girl from *National Velvet* seduce Montgomery Clift in front of the camera," writes Kelley. When the scene was over, Hopper went to her, "Elizabeth, where on earth did you ever learn how to make love like that?"^[28]

Critics acclaimed the film as a classic, a reputation it sustained throughout the next 50 years of cinema history. *The New York Times'* A.H. Weiler wrote, "Elizabeth's delineation of the rich and beautiful Angela is the top effort of her career", and the *Boxoffice* reviewer unequivocally stated "Miss Taylor deserves an Academy Award".

Taylor became increasingly unsatisfied with the roles being offered to her at the time. While she wanted to play the lead roles in *The Barefoot Contessa* and *I'll Cry Tomorrow*, MGM continued to restrict her to mindless and somewhat forgettable films such as: a cameo as herself in *Callaway Went Thataway* (1951), *Love Is Better Than Ever* (1952), *Ivanhoe* (1952),^[26] and *The Girl Who Had Everything*^[29] (1953).

Taylor's next screen endeavor, *Rhapsody* (1954), another tedious romantic drama, proved equally frustrating. Taylor portrayed Louise Durant, a beautiful rich girl in love with a temperamental violinist (Vittorio Gassman) and an earnest young pianist (John Ericson). A film critic for the *New York Herald Tribune* wrote: "There is beauty in the picture all right, with Miss Taylor glowing into the camera from every angle ... but the dramatic pretenses are weak, despite the lofty sentences and handsome manikin poses."^[30]

Taylor's fourth period picture, *Beau Brummell*, made just after *Elephant Walk* and *Rhapsody*, cast her as the elaborately costumed Lady Patricia, which many felt was only a screen prop—a ravishing beauty whose sole purpose was to lend romantic support to the film's title star, Stewart Granger. *The Last Time I Saw Paris* (1954) fared only slightly better than her previous pictures, with Taylor being reunited with *The Big Hangover* costar Van Johnson. The role of Helen Ellsworth Willis was based on that of Zelda Fitzgerald and, although pregnant with her second child, Taylor went ahead with the film, her fourth in 12 months. Although proving somewhat successful at the box office, she still yearned for more substantial roles.^[26]

1955–79



In *Hold High the Torch* (1945)



Taylor with Spencer Tracy in a promotional image for *Father of the Bride* (1950)

With Rock Hudson in *Giant* (1956)

Following a more substantial role opposite Rock Hudson and James Dean in George Stevens' epic *Giant* (1956), Taylor was nominated for an Academy Award for Best Actress four years in a row for *Raintree County* (1957)^[31] opposite Montgomery Clift; *Cat on a Hot Tin Roof* (1958)^[32] opposite Paul Newman; *Suddenly, Last Summer* (1959)^[33] with Montgomery Clift, Katharine Hepburn and Mercedes McCambridge; and finally winning for *Butterfield 8* (1960).^[34] The film co-starred then-husband Eddie Fisher^[6] and ended her contract, which Taylor said had made her an "MGM chattel" for 18 years.^[35]

Suddenly, Last Summer's success placed Taylor among the top-ten most successful actors at the box office, and she remained in the top-ten almost every year for the next decade.^[35] In 1960, Taylor became the highest-paid actress up to that time when she signed a \$1 million dollar contract to play the title role in 20th Century Fox's lavish production of *Cleopatra*,^[33] which was released in 1963. During the filming, she began a romance with her future husband Richard Burton, who played Mark Antony in the film. The romance received much attention from the tabloid press, as both were married to other spouses at the time.^[36] Taylor ultimately received \$7 million for her role.^[35]

In *The Last Time I Saw Paris* (1954)

Her second Academy Award, also for Best Actress in a Leading Role, was for her performance as Martha in *Who's Afraid of Virginia Woolf?* (1966),^[37] playing opposite then-husband Richard Burton. The film was a turning point for both Taylor and Burton, as it was the "most exciting and daunting project either of them had ever contemplated," writes Walker. Taylor saw the film as her chance to act, "to really act," and a chance to emulate one of her favorite dramatic actresses, Vivien Leigh, who played roles as a "tragic heroine." For this part, however, Taylor worried that she did not look old enough, as her character was to be twenty years older. To compensate, she added gray hairs and transformed herself both physically and vocally: she intentionally gained weight, minimized makeup, and added excessive mascara to her eyes along with smudgy bags beneath them.^[9] 281–282

Taylor and Burton appeared together in six other films during the decade, among them *The V.I.P.s* (1963), *The Sandpiper* (1965), and *The Taming of the Shrew* (1967). By 1967 their films had earned \$200 million at the box office. When Taylor and Burton considered not working for three months, the possibility caused alarm in Hollywood as "nearly half of the U.S. film industry's income" came from movies starring one or both of them. Their next films *Doctor Faustus* (1967), *The Comedians* (1967) and *Boom!* (1968), however, all failed at the box office.^[38]

Taylor appeared in John Huston's *Reflections in a Golden Eye* (1967) opposite Marlon Brando (replacing Clift,^[39] who died before production began) and *Secret Ceremony* (1968) opposite Mia Farrow. By the end of the decade her box-office drawing power had considerably diminished, as evidenced by the failure of *The Only Game in Town* (1970), with Warren Beatty.^[40]

Although limited by a "thin and inflexible voice,"^[35] Taylor continued to star in numerous theatrical films throughout the 1970s, such as *Zee and Co.* (1972) with Michael Caine, *Ash Wednesday* (1973), *The Blue Bird* (1976) with Jane Fonda and Ava Gardner, and *A Little Night Music* (1977). With then-husband Richard Burton, she co-starred in the 1972 films *Under Milk Wood* and *Hammersmith Is Out*, and the 1973 made-for-TV movie *Divorce His, Divorce Hers*.

1980–2003

Taylor starred in the 1980 mystery film *The Mirror Crack'd*, based on an Agatha Christie novel. In 1985, she played movie gossip columnist Louella Parsons in the TV film *Malice in Wonderland*^[41] opposite Jane Alexander, who played Hedda Hopper. Taylor appeared in the miniseries *North and South*^[41] as well as playing the titular role in a 1987 Western TV-movie entitled *Poker Alice* with Tom Skerritt and George Hamilton. Her last theatrical film was 1994's *The Flintstones*.^[42]



At the American Film Festival in Deauville, 1985

In February 1996, she appeared on the TV program, *The Nanny* as herself, and the star of the show, Fran, identified her to a friend by using all of her husbands' names, stating that she would be meeting "Elizabeth Taylor-Hilton-Wilding-Todd-Fisher-Burton-Burton-Warner-Fortensky". In 2001 she played an agent in the TV film *These Old Broads*. She appeared on a number of television series, including the soap operas *General Hospital* and *All My Children*,^[43] as well as the animated series *The Simpsons*—once as herself, and once as the voice of Maggie Simpson, uttering one word, "Daddy".^[44]

Taylor also acted on the stage, making her Broadway and West End debuts in 1982 with a revival of Lillian Hellman's *The Little Foxes*. She was then in a production of Noël Coward's *Private Lives* (1983), in which she starred with her former husband, Richard Burton.^[45] The student-run Burton Taylor Studio in Oxford was named for the famous couple after Burton appeared as Doctor Faustus in the Oxford University Dramatic Society (OUDS) production of the Marlowe play.^[46] Taylor played the ghostly, wordless Helen of Troy, who is

entreated by Faustus to "make [him] immortal with a kiss".^[47]



With Bob Hope, USO, 1986

In the early 1980s, Taylor moved to Bel Air, Los Angeles, which was her residence until her death. She also owned homes in Palm Springs, London and Hawaii.

2003–11

In March 2003, Taylor declined to attend the 75th Annual Academy Awards, due to her opposition to the Iraq War.^[48] She publicly condemned then President George W. Bush for calling on Saddam Hussein to leave Iraq, and said she feared the conflict would lead to "World War III".^[49]

The February 2007 issue of *Interview* magazine was devoted entirely to Taylor. It celebrated her life, career and her upcoming 75th birthday.

On December 1, 2007, Taylor acted onstage again, appearing opposite James Earl Jones in a benefit performance of the A. R. Gurney play *Love Letters*. The event's goal was to raise \$1 million for Taylor's AIDS foundation. Tickets for the show were priced at \$2,500, and more than 500 people attended. The event happened to coincide with the 2007 Writers Guild of America strike and, rather than cross the picket line, Taylor requested a "one night dispensation". The Writers Guild agreed not to picket the Paramount Pictures lot that night to allow for the performance.^[50]

Personal life

Marriages, romances, and children

Taylor was married eight times to seven husbands. When asked why she married so often, she replied, "I don't know, honey. It sure beats the hell out of me,"^[6] but also said

that, "I was taught by my parents that if you fall in love, if you want to have a love affair, you get married. I guess I'm very old-fashioned."^[21] Taylor's husbands were:

- Conrad "Nicky" Hilton (May 6, 1950 – January 29, 1951): Taylor believed that she was in love with the young hotel heir, but also wanted to escape her mother. Hilton's "gambling, drinking, and abusive behavior",^[35] however, horrified her and her parents, caused a miscarriage, and ended the marriage in divorce after nine months.^{[6][23]}
- Michael Wilding (February 21, 1952 – January 26, 1957): The "gentle" Wilding, 20 years older than Taylor, comforted her after leaving Hilton.^{[35][6]} After their divorce Taylor admitted that "I gave him rather a rough time, sort of henpecked him and probably wasn't mature enough for him."^[23]
- Mike Todd (February 2, 1957 – March 22, 1958): Todd's death ended Taylor's only marriage not to result in divorce. Although their relationship was tumultuous, she later called him one of the three loves of her life, along with Burton and jewelry.^{[51][6]}
- Eddie Fisher (May 12, 1959 – March 6, 1964): Fisher, Todd's best friend, consoled Taylor after Todd's death. They began an affair while Fisher was still married to Debbie Reynolds, causing a scandal,^{[6][52]} Reynolds eventually forgave Taylor; she voted for her when Taylor was nominated for an Oscar for *Butterfield 8*, and starred with her in *These Old Broads*.^[21]
- Richard Burton (March 15, 1964 – June 26, 1974; October 10, 1975 – July 29, 1976): The Vatican condemned Burton and Taylor's affair, which began when both were married to others, as "erotic vagrancy".^[35] The press closely followed their relationship before, during, and after their ten years of marriage, due to great public interest in "the most famous film star in the world and the man many believed to be the finest classical actor of his generation." Taylor wanted to focus on her marriage rather than her career, and gained weight in an unsuccessful attempt to not receive film roles.^[6] Sixteen months after divorcing—Burton said, "You can't keep clapping a couple of sticks [of dynamite] together without expecting them to blow up"^[35]—they remarried in a private ceremony in Kasane, Botswana, but soon separated and redivorced in 1976.
- John Warner (December 4, 1976 – November 7, 1982): As with Burton, Taylor sought to be known as the wife of her husband, a Republican^{[53][54][55]} United States Senator from Virginia. Unhappy with her life in Washington,^[56] however, Taylor became depressed and entered the Betty Ford Center.^[6]
- Larry Fortensky (October 6, 1991 – October 31, 1996): Taylor and Fortensky met during another stay at the Betty Ford Center and were married at the Neverland Ranch.^[6]

Taylor had many romances outside her marriages. Before marrying Hilton, she was engaged to Heisman Trophy winner Glenn Davis—who did not know until the relationship ended that Taylor's mother had encouraged it to build publicity for her daughter.^[23]—and also to the son of William D. Pawley, the United States Ambassador to Brazil.^[24] Howard Hughes promised Taylor's parents that if they would encourage her to marry him, the enormously wealthy industrialist and film producer would finance a movie studio for her; Sara Taylor agreed, but Taylor refused.^[23] After she left Hilton, Hughes returned, proposing to Taylor by suddenly landing a helicopter nearby and sprinkling diamonds on her.^[57] Other dates included Frank Sinatra, Henry Kissinger, and Malcolm Forbes.^[35] In 2007 Taylor denied rumors of a ninth marriage to her partner Jason Winters,^[58] but referred to him as "one of the most wonderful men I've ever known."^[59]

Taylor had two sons, Michael Howard (born January 6, 1953) and Christopher Edward (born February 27, 1955; her own 23rd birthday), with Michael Wilding. She had a daughter, Elizabeth Frances "Liza" (born August 6, 1957), with Michael Todd. During her marriage to Eddie Fisher, Taylor started proceedings to adopt a two-year-old girl from Germany, Maria (born August 1, 1961); the adoption process was finalized in 1964 following their divorce.^[60] Richard Burton later adopted Taylor's daughters Liza and Maria.^[61]

In 1971, Taylor became a grandmother at the age of 39. At the time of her death, she was survived by her four children, ten grandchildren, and four great-grandchildren.^[62]

Religion and identity

In 1959, at age 27, after nine months of study, Taylor converted from Christian Science to Judaism,^[63] taking the Hebrew name Elisheba Rachel. She stated that her conversion was something she had long considered and was not related to her marriages. After Mike Todd's death, Taylor said that she "felt a desperate need for a formalized religion", and explained that neither Catholicism nor Christian Science were able to address many of the "questions she had about life and death".^[71]^[75]

Biographer Randy Taraborrelli notes that after studying the philosophy of Judaism for nine months, "she felt an immediate connection to the faith."^[71]^[76] Although Taylor rarely attended synagogue, she stated, "I'm one of those people who think you can be close to God anywhere, not just in a place designed for worship ..."^[71]^[76] At the conversion ceremony, with her parents present as witnesses and in full support of her decision, Taylor repeated the words of Ruth:

... for whither thou goest, I will go; and where thou lodgest, I will lodge; thy people shall be my people and thy God my God.^[71]^[76]

Taylor was a follower of Kabbalah and a member of the Kabbalah Centre.^[1]

During an interview when she was 55, Taylor described how her inner sense of identity, when a child actress, kept her from giving in to many of the studio's demands, especially with regard to altering her appearance to fit in:

God forbid you do anything individual or go against the fad. But I did. I figured this looks absurd. And I agreed with my dad. God must have had some reason for giving me bushy eyebrows and black hair. I guess I must have been pretty sure of my sense of identity. It was me. I accepted it all my life and I can't explain it. Because I've always been very aware of the inner me that has nothing to do with the physical me.^[20]

Taylor added that she began to recognize her "inner being" during her adulthood:

Eventually the inner you shapes the outer you, especially when you reach a certain age, and you have been given the same features as everybody else, God has arranged them in a certain way. But around 40 the inner you actually chisels your features ... Life is to be embraced and enveloped. Surgeons and knives have nothing to do with it. It has to do with a connection with nature, God, your inner being—whatever you want to call it—it's being in contact with yourself and allowing yourself, allowing God, to mold you.^[20]

Her impressions of career and marriage



Taylor with daughter Liza and husband Mike Todd, 1957



With husband Richard Burton in *The Sandpiper* (1965)

In 1964, at the age of 32, Taylor described herself as an actress: "The Elizabeth Taylor who's famous, the one on film, really has no depth or meaning to me. She's a totally superficial working thing, a commodity." She was also able to explain her acting skills as "minuscule—it's not technique. It's instinct and a certain ability to concentrate." Although most of her film roles during the previous decade portrayed her beauty and sexuality, Taylor claimed they merely exaggerated or contradicted who she was in real life, stating, "I am *not* a 'sex queen' or a 'sex symbol.' I don't think I *want* to be one ... If my husband thinks I'm sexy, that's good enough for me." She also implied that the reverse is also true.^[22]

I can tell you what I think is sexy in a man. It has to do with warmth, a personal givingness, not self-awareness. Richard [Burton] is a very sexy man. He's got that sort of jungle essence that one can sense. It's not the way he combs his hair, not the things he wears; he doesn't think about having muscles. It's what he says and thinks.^[22]

By this point Taylor was married for the fifth time, to Richard Burton. Except for her third husband, Mike Todd, who died in a plane accident, she partly blamed her young romances and divorces on her "puritanical upbringing and beliefs":

At first, I guess I didn't know what was love and what was not. I always chose to think I was in love and that love was synonymous with marriage. I couldn't just have a romance; it had to be a marriage ... When I was first divorced, I was 18 and I had only been married nine months. I was very naive and really totally crushed. It was the first divorce in my family.^[22]

Taylor credited Burton's strong relationship with their children as a factor in expecting their marriage to last, stating that he was the "absolute boss of the household and they respect him for that." She was surprised in hindsight by how they became romantically involved, recalling one of their first meetings:

The first day I saw Richard on the *Cleopatra* set, there was a lot of hemming and hawing, and he said hello to Joe Mankiewicz and everyone. And then he sort of sidled over to me and said, "Has anybody ever told you that you're a very pretty girl?" I said to myself, *oy gevaldt*, here's the great lover, the great wit, the great intellectual of Wales, and he comes out with a line like that. I couldn't believe it. I couldn't wait to go back to the dressing room where all the girls were and tell them.^[22]

Jewelry and retail

Taylor had a passion for jewelry. At her death, Taylor's jewelry collection was reportedly worth \$150 million.^{[51][64]}

Over the years she owned a number of well-known pieces, two of the most famous being the 33.19-carat (6.638 g) Krupp Diamond, which she wore daily,^[35] and the 69.42-carat (13.884 g) pear-shaped Taylor-Burton Diamond; both were among many gifts from husband Richard Burton. Taylor also owned the 50-carat (10 g) La Peregrina Pearl, purchased by Burton at a Sotheby's auction for \$37,000; as a Valentine's Day present in 1969, and formerly owned by Mary I of England.^{[65][66]} La Peregrina is one of the most famous pearls in the world and remains one of the largest perfectly symmetrical pear-shaped pearls in the world.

Her collection of jewelry has been documented in her book *My Love Affair with Jewelry* (2002).

Taylor was a fashion icon during her years as an active film star. In addition to her own purchases, MGM costumers Edith Head and Helen Rose helped Taylor choose clothes that emphasized her face, chest, and waist. Taylor helped popularize Valentino and Halston's designs,^[67] and in the 1980s Schering-Plough developed violet contact lenses, citing Taylor's eyes as inspiration.^[68]

Activism

HIV/AIDS

Taylor devoted consistent and generous humanitarian time, advocacy efforts, and funding to HIV and AIDS-related projects and charities, helping to raise more than \$270 million for the cause. She was one of the first celebrities and public personalities to do so at a time when few acknowledged the disease, organizing and hosting the first AIDS fundraiser in 1984, to benefit AIDS Project Los Angeles.^{[35][69]}

Taylor was cofounder of the American Foundation for AIDS Research (amfAR) with Dr. Michael Gottlieb and Dr. Mathilde Krim in 1985.^[69] Her longtime friend and former co-star Rock Hudson had disclosed having AIDS and died of it that year. She also founded the Elizabeth Taylor AIDS Foundation (ETAF) in 1993, created to provide critically needed support services for people with HIV/AIDS.^[69] For example, in 2006 Taylor commissioned a 37-foot (11 m) "Care Van" equipped with examination tables and xray equipment, the New Orleans donation made by her Elizabeth Taylor AIDS Foundation and Macy's.^{[70][71]} That year, in the wake of Hurricane Katrina, Taylor donated \$500,000 to the NO/AIDS Task Force, a non-profit organization serving the community of those affected by HIV/AIDS in and around New Orleans. The donation was shared by Taylor in celebration of her 74th birthday and to help NO/AIDS Task Force continue their work fighting AIDS.^{[71][72]}

Taylor was honored with a special Academy Award, the Jean Hersholt Humanitarian Award, in 1992 for her HIV/AIDS humanitarian work. Speaking of that work, former President Bill Clinton said at her death, "Elizabeth's legacy will live on in many people around the world whose lives will be longer and better because of her work and the ongoing efforts of those she inspired."^[73]

Jewish causes

After her conversion to Judaism, Taylor worked for Jewish causes throughout her life.^[74] In 1959, her large-scale purchase of Israeli Bonds caused Arab boycotts of her films.^[75] In 1962, she was barred from entering Egypt to complete *Cleopatra*; its government announcing that she would not be allowed to come to Egypt because she had adopted the Jewish faith and "supports Israeli causes". However the ban was lifted in 1964 after it was considered that the film had brought favourable publicity to Egypt.^[76]

In 1974 Taylor and Richard Burton considered marrying in Israel, but were unable to do so because Burton was not Jewish.^[76] Taylor helped to raise money for organizations such as the Jewish National Fund; advocated for the right of Soviet Jews to emigrate to Israel and canceled a visit to the USSR because of its condemnation of Israel due to the Six-Day War, along with signing a letter protesting the United Nations General Assembly Resolution 3379 of 1975.

She offered herself as a replacement hostage after more than 100 Israeli civilians were taken hostage in the Entebbe skyjacking in 1976.^[75] After the success of the operation in which the hostages were freed, she acted with Kirk Douglas in a TV special, *Victory at Entebbe*, broadcast in January, 1977. Of her role, she stated, "I couldn't pass up this opportunity. I have strong ties to Israel and I firmly believe in the courage and dedication of the Entebbe mission."^[77]

Illnesses and death



Taylor at an event honoring her life and work, 1981



Taylor's star on the Hollywood Walk of Fame following her death

Taylor struggled with health problems much of her life,^[78] starting with her divorce from Hilton, Taylor experienced serious medical issues whenever she faced problems in her personal life.^[23] Taylor was hospitalized more than 70 times^[35] and had at least 20 major operations.^[21] Many times newspaper headlines erroneously announced that Taylor was close to death;^[6] she herself only claimed to have almost died on four occasions.^[35]

At 5'4", Taylor constantly gained and lost significant amounts of weight (known as yo-yo dieting), reaching both 119 pounds and 180 pounds in the 1980s.^{[79][56]} She smoked cigarettes into her mid-fifties,^[79] and feared she had lung cancer in October 1975 after an X-ray showed spots on her lungs, but was later found not to have the disease.^[80] Taylor broke her back five times, had both her hips replaced, had a hysterectomy, suffered from dysentery and phlebitis, punctured her esophagus, survived a benign brain tumor operation in 1997^{[35][21]} and skin cancer, and faced life-threatening bouts with pneumonia twice, one in 1961 requiring an emergency tracheotomy. In 1983 she admitted to having been addicted to sleeping pills and painkillers for 35 years.^[21] Taylor was treated for alcoholism and prescription drug addiction at the Betty Ford Center for seven weeks from December 1983 to January 1984,^[81] and again from the

autumn of 1988 until early 1989.^[82]

On May 30, 2006, Taylor appeared on *Larry King Live* to refute the claims that she had been ill, and denied the allegations that she was suffering from Alzheimer's disease and was close to death.^[83] Near the end of her life, however, she was reclusive and sometimes failed to make scheduled appearances due to illness or other personal reasons. She used a wheelchair and, when asked about it, stated that she had osteoporosis and was born with scoliosis.^[84]

The mutation that gave Taylor her striking double eyelashes may also have contributed to her history of heart trouble.^[18] In November 2004, Taylor announced a diagnosis of congestive heart failure, a progressive condition in which the heart is too weak to pump sufficient blood throughout the body, particularly to the lower extremities such as the ankles and feet. In 2009 she underwent cardiac surgery to replace a leaky valve.^[85] In February 2011, new symptoms related to heart failure caused her to be admitted to Cedars-Sinai Medical Center in Los Angeles for treatment,^[86] where she remained until her death at age 79 on March 23, 2011, surrounded by her four children.^{[62][85]}

She was buried in a private Jewish ceremony, presided over by Rabbi Jerry Cutler, the day after she died, at Forest Lawn Memorial Park in Glendale, California. Taylor is entombed in the Great Mausoleum, where public access to her tomb is restricted.^[87] At her request, the funeral began 15 minutes after it was scheduled to begin; as her representative told the media "She even wanted to be late for her own funeral."^[88]

Legacy

Taylor has been called the "greatest movie star of all."^{[52] 2} A child-star at the age of 12, she was soon after launched into public awareness by MGM and a string of successful films, many of which are today considered "classics". Her resulting celebrity made her into a Hollywood icon, as she set the "gold standard" for Hollywood fame, and "created the model for stardom," adds Mann.^{[52] 3}

Other observers, such as social critic Camille Paglia, similarly describe Taylor as "the greatest actress in film history," partly as a result of the "liquid realm of emotion" she expressed on screen. Paglia describes the effect Taylor had in some of her films:

An electric, erotic charge vibrates the space between her face and the lens. It is an extrasensory, pagan phenomenon.^{[52] 4}

Taylor had a major role in sparking the sexual revolution of the 1960s, as she pushed the envelope on sexuality: she was one of the first major stars to pose (mostly) nude in *Playboy*, and among the first to remove her clothes onscreen.^{[52] 5} In *A Place in the Sun*, filmed when she was 17, her surprising maturity shocked Hollywood columnist Hedda Hopper, who wrote of her precocious sexuality. Film historian Andrew Sarris describes her love scenes in the film with Montgomery Clift as "unnerving—sybaritic—like gorging on chocolate sundaes."^{[52] 6}

In real life, she was considered "a star without airs," notes Mann. Writer Gloria Steinem likewise described her as a "movie queen with no ego ... expert at what she does, uncatty in her work relationships with other actresses".^{[52] 7} Mike Nichols, who directed her in *Who's Afraid of Virginia Woolf?* (1966), said that of all the actors he's worked with, Taylor had the "most democratic soul." Mann adds that she treated electricians and studio crew the "same way she would a Rothschild at a charity gala."^{[52] 6} Director George Cukor told Taylor that she possessed "that rarest of virtues—simple kindness."^{[52] 7}

Taylor's ex-husband, actor Richard Burton, who co-starred with her in eleven films, expressed great admiration for her talent as an actress. Burton said, "I think she's one of the most underrated screen actresses that ever lived, and I think she's one of the best ones who ever lived. At her finest she's incomparable."^[89]

Awards and honors

Main article: List of awards and nominations received by Elizabeth Taylor

Taylor won two Academy Awards for Best Actress, for her performance in *Butterfield 8* in 1960, and for *Who's Afraid of Virginia Woolf?* in 1966. Additionally, she received the Jean Herscholt Humanitarian Academy Award in 1992 for her work fighting AIDS. In 1997 Taylor was honored by the Screen Actors Guild (SAG) with the Life Achievement Award.^[90] As Taylor could not be in attendance, Gregory Peck read a statement from her in which she explained that the eradication of the AIDS epidemic had become a key part of her life, and she thanked SAG for their contributions to the Elizabeth Taylor AIDS Foundation.^[90]

Taylor received the French Legion of Honour in 1987,^[21] and in 2000 was appointed Dame Commander of the Order of the British Empire (DBE).^[91] In 2001, she received a Presidential Citizens Medal for her humanitarian work, most notably for helping to raise more than \$200 million for AIDS research and bringing international attention and resources to addressing the epidemic.^[90] Taylor was inducted into the California Hall of Fame in 2007.^[92]

In 1994 a Golden Palm Star on the Palm Springs, California, Walk of Stars was dedicated to her.^[93]

Books

Taylor was the subject of at least 53 books as of 2006.^[115] Kitty Kelley wrote an unauthorized biography of the actress in 1981, which Taylor denounced. She never wrote a comprehensive autobiography due to her desire for privacy, but did publish several books besides *My Love Affair with Jewelry*. Taylor's first, *Nibbles and Me* (1946), discussed the child star's "adventures with her pet chipmunk". Reviewers criticized another, *Elizabeth Taylor* (1964), for being uninteresting and lacking in new information. She received a \$750,000 advance payment for *Elizabeth Takes Off: On Weight Gain, Weight Loss, Self-Image and Self-Esteem* (1988).^[94]



Portrait of Elizabeth Taylor

Filmography

Main article: Elizabeth Taylor filmography

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External links

- Elizabeth Taylor (<http://www.imdb.com/person.asp?ID=21815>) at the Internet Broadway Database
- Elizabeth Taylor (<http://www.imdb.com/name/nm72/>) at the Internet Movie Database
- Elizabeth Taylor (<http://www.screenonline.org.uk/people/id/472186/>) at the British Film Institute's Screenonline
- video: *60 Minutes* interview (http://www.cbsnews.com/8301-504803_162-20046200-10391709.html?tag=cbsnewsMainColumnArea.1) (1970), 10 minutes
- video: "Elizabeth Taylor Accepts the AFI Life Achievement Award in 1993" (<http://www.youtube.com/watch?v=5GSOUsJHOM>), 3 ½ min.
- Elizabeth Taylor AIDS Foundation (ETAF) (<http://www.elizabethayloraidsfoundation.org/>)
- Elizabeth Taylor: Unpublished Pics (<http://www.life.com/gallery/52391/elizabeth-taylor-unpublished-pics#index/0>) – slideshow by *Life* magazine

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