

## **S.C. Story**

# *Joanne Woodward Nominated For S.C. Hall Of Fame*

**BY LOUISE PETTUS  
AND RON CHEPESIUK**

In August 1987, executives of the Confederation of South Carolina Local Historical Societies selected nominees for the South Carolina Hall of Fame. The list was impressive and included Winthrop College founder David Bancroft Johnson; novelist and essayist William Gilmore Simms; Pulitzer Prize-winning novelist Julia Perkins; and Clemson University founder Thomas Green Clemson.

Also among the nominees was one of the great actresses of the last 30 years — Joanne Woodward. She has been successful in movies, television and the theater.

Woodward is also the wife of the famous Paul Newman. Joanne Woodward and Paul Newman will celebrate their 30th wedding anniversary in 1988.

Joanne and Paul have three daughters. "Joanne really gave up her career for me to help raise my children, to stick by me and to make the marriage work," Newman told *McCalls* magazine in 1954.

Jill Martin, who co-produced "The Shadow Box" with them, has said, "I've never seen a person as dedicated as Joanne with such strong homey instincts. How many people can nurture this combination?"

Born in Thomasville, Ga., on Feb. 27, 1937, Woodward grew up in Greenville, S.C. where she developed a passion for acting in high school. She appeared in several school plays while modeling at the same time.

From an early age, she had one important essential for being an actress — a good memory. Her mother remembered how, as a 10-year-old, Joanne memorized several parts of the *Encyclopedia Britannica*.

After graduating from high school, Joanne went to Louisiana State University for two years. She then worked as a secretary for two years before returning to Greenville, where she joined a little theatre group. The aspiring actress decided to head for New York and the big time to study drama, enrolling in the city's Neighborhood Playhouse of the Theater.

Woodward's talent soon showed, and the Music Corporation of America signed her to a contract. She had a small role in Robert Montgomery's television show, "Penny," followed by several more appearances before she got a chance to perform in her first Broadway play. She acted as an understudy to Janie Rule and Kim Stanley in "Picnic," appearing in the play 10 times when illness kept the leading ladies out of the cast.

When the play closed in April 1954, Woodward headed for Hollywood, where she found work in some TV shows. Her acting in "Interlude" impressed producer Dick Powell so much that he sent the film to 20th Century-Fox. So was the studio, which signed Woodward to a seven-year movie contract. The studio allowed her to keep acting in television, and she appeared in such popular shows as "Studio One" and "Kraft Theater."

Her first film for 20th Century-Fox, "The Three Faces of Eve," made her a star, even though she had doubts about the demands of playing a woman with a multiple personality. In an interview with the "New York World Telegram and Sun," she said, "Three Faces of Eve" seemed too much to expect of any actress — especially me. Nobody could do justice to all three roles."

But she did, and the critics raved. A review said of her work: "...Played with superlative flexibility and emotional power by Joanne Woodward in the main role." On March 16, 1957, Woodward received an Oscar award from the Academy of Motion Pictures Arts and Sciences for her performance in the film.

Her next film, "No Down Payment," received mixed reviews but the critics liked her once again, and on the strength of her performance, she was cast in the classic, "Long Hot Summer," with Paul Newman and Orson Welles.

A star was born and the offers came pouring in. She appeared in such movies as "The Sound and the Fury," "From the Terrace," "The Fugitive Kind," "Paris Blues," and "A New Kind of Love."

Woodward eventually cut down on her acting schedule to raise her three children. In commenting on the roles available for an older actress, Woodward said recently, "Certainly there are not many roles that come along that are right for me, not unless you are willing to play a mechanical monster or be relocated to playing somebody's mother — or, in my case, somebody's grandmother. And I'm not."

But now turn on your television sets and you can see her once again in a television commercial, sitting behind the wheel of an Audi.

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Sincerely,  
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