

Paul Newman: A Genogram Story

By Monica McGoldrick, MSW, MA, PhD (h.c.)

*"I'm not looking for sainthood.
I just happen to think that in life we need to be a little like the farmer
who puts back into the soil more than he takes out."*
Paul Newman



**Quotes from Poems by Paul Newman's Uncle Joe Newman,
that explore the Human Life Span and Trajectory:**

Life Span (p. 98, from: *It Could be Verse*)

Man is but born, eats, procreates and dies. . .
This sequence of events alike applies
To horses, herring, crocodiles and flies.

The Genetic Newman (p. 67, from: *Perishable Poems*)

I am my father's son,
Born 1891,
Being, as of this date
Turning fifty-eight.
My father was forty when I was born
One cold December morn,
And his father thirty-two
When my grandmother's time was due.

The father of father's father
Begot father's father
At age forty-five,
Which means he was one year alive
In 1775. . .
He might have laughed or cried
During Paul Revere's ride

The First Billion Years (p 100, from: *It Could Be Verse*)

. . . Yea, verily my ancient cell has blossomed to the human
Achieving in a billion years the entity called **Newman**.
I demonstrate the very peak of evolution's pinnacle.
Inviting close inspection: Both Darwinian and clinical.
All tissues bones and organs work, in marvelous conjunction
Performing each its duty with Commendable compunction
Except, alas, my cerebrum, the lobe that doesn't function.
Like yours its social consciousness is slightly in arrears
But I'm looking for improvement in another billion years.

Paul Newman (1925-2008), Academy Award winning actor and director, race car driver and philanthropist, was one of the highlights of my generation of movie goers. As his biographer Shawn Levy said of him: “For fifty years, on-screen and off, Newman vividly embodied certain tendencies in the American male character: active, roguish, earnest, sly, determined, vulnerable, brave, humble, reliable, compassionate and fair” (Levy, 2009).

The trajectory of his life went from casual acting to stardom, and, through his 50+ year marriage to another famous star, Joanne Woodward and the 6 children they raised together, to his dedication to numerous charities. The charities he helped evolve included his own brand of organic food products, camps for sick children, and services for drug addicted youth. For his whole adult life, Newman continued to act and at times direct movies as well as becoming late in life a remarkably successful race car driver, winning his last race at Lime Rock at the age of 82! He also continued to put enormous effort into his philanthropies, giving millions to charities. At the same time he very actively worked to support political causes, from at least the time of the 1968 Eugene McCarthy campaign, and through many other campaigns, at one time even considering running for political office himself.

By the time Newman married his second wife Joanne Woodward in 1958, they were both up for Academy Awards as best actor, she for *Three Faces of Eve*, he for *Cat on a Hot Tin Roof*. She won, leaving Newman as the “husband” of an Oscar winner, an issue which would last for years of his career. Woodward’s win was particularly painful for Paul’s first wife Jackie Witte, an aspiring actress herself, who had been left with three small children.



Joanne Woodward & Paul Newman

Newman was nominated again many times for best actor, for *Hud* (1963), *Cool Hand Luke* (1967), *Absence of Malice* (1981), and *The Verdict* (1982), before finally winning the award 28 years later for *The Color of Money* (1986). He was nominated again for *Nobody’s Fool* (1994) at the age of 69!

Over his lifetime Newman was involved in numerous other highly successful films as actor and director, including *Exodus* (1960), *Hustler* (1961), *Butch Cassidy and the Sundance Kid*, (1969), *The Life and Times of Judge Roy Bean* (1972), *The Sting* (1973), *The Towering Inferno* (1974), *Slap Shot* (1977), *Fort Apache*, *The Bronx* (1981), *Mr. and Mrs. Bridge* (1990) and others.

But there were many other aspects of his life beyond his movie fame and career. He had long term issues with alcohol abuse, and he struggled to manage to raise 6 children from two marriages, five daughters and a son, Scott, who seemed to grapple for much of his life with being Paul Newman’s only son. Scott, who became an actor and a stunt man, ended up dying of an apparently accidental drug overdose in 1978, at the age of 28. Scott’s death had a profound impact on his father, who saw himself as having failed his son, and worked for the rest of his life to transform his pain into works of generosity, having the attitude as quoted by his daughter Clea: “I’m not looking for sainthood. I just happen to think that in life we need to be a little like the farmer who puts back into the soil more than he takes out” (Newman, 2022, p. 288).

Newman put enormous effort into his charity work, forming non-profit organizations to help young adults with addiction and many other causes. He turned his interest in cooking and healthy food into developing his original organic salad dressing, and then creating other healthy products, including popcorn and pretzels, which were produced and sold to support healthy eating and other non-profit causes. He also began a series of what he called “Hole in the Wall”

and then “Serious Fun” camps for children with cancer and other life-threatening diseases, which have by now provided camp experiences for 1.5 million children in fifty countries.

Extraordinary Resource for Learning Paul Newman’s Story

But as we consider how Newman’s personal and family history may have influenced the many facets of his life, we have an astonishing additional resource: a remarkable 14,000 page oral history, in which Newman and many others of his network of family and friends reflected on his and his family’s lives in interviews conducted over more than 5 years.

In 1986, at age 61, Paul Newman, a man who had what his daughter Melissa refers to as “an abiding preference for privacy,” decided to work on the extraordinary project of compiling an oral history. To facilitate the process, he chose the one person he felt he could possibly trust with such a project: his best friend and the keeper of many of his family secrets, Stewart Stern, with whom his relationship dated all the way back to at least his involvement in *Rebel Without a Cause*. Thirteen years later, Paul was producer and director of the movie *Rachel, Rachel* (1968), which was written by Stern, and starred Newman’s wife, Joanne Woodward. All three of them were nominated for Academy Awards for this movie although, unfortunately they did not win.

It was almost two decades later, in 1986, that Newman decided to embark on the oral history project with Stern. It was a monumental project, but they threw themselves into it and spent five years working on it. Stern conducted interviews with more than 100 people in Newman’s life, and Newman was insistent that all interviews be as bluntly truthful as they could manage.

By 1991, after 5 years of effort, transcripts of the 100 plus interviews were 14,000 pages long! Interviews had included a great many people from Newman’s life-- close and extended family, friends, film colleagues, nannies, co-workers, assistants and others they had come in contact with. A great many friends and family also contributed to typing and coordinating the transcripts of the oral history.

But then, somehow, they seem to have become overwhelmed by the project and abandoned it. Newman asked Stern to stop doing interviews. Though many family and friends had been involved, not only in being interviewed, but in transcribing the interviews, it remains a mystery what exactly happened to end the whole effort. Not much was said about it, and seven years later, in 1998, Newman himself seems to have quietly taken the tapes to the dump. The whole project was abandoned.

Newman died of cancer 10 years later, in 2008, and a few years after that, his partner in the project, Stern, at age 92 and coming to the end of his own life, became desperate to know what had happened to the tapes and transcripts, believing they should at least be archived for posterity. But by that time, unfortunately, the family could not find them. Stern himself died in 2015, before the transcripts could be found.

It was a family friend and producer, Emily Wachtel, who finally and luckily found the transcripts in a storage unit, though, as mentioned, Newman had destroyed the tapes themselves. It took more than a year to go through the 14,000 pages, which seemed “raw and personal.” But eventually the conclusion of family and friends was to make the history into a video project with others speaking words from the transcribed text, most of the principal family members, actors, film people, and friends having died themselves in the meanwhile.

In 2022 Ethan Hawke and his editor Barry Polterman, with the support of Newman’s children and many other dedicated Newman friends and relatives, finally produced a remarkable 6-part documentary video series: *The Last Movie Stars*.

This short Genogram Story draws on these extraordinary materials as well as on whatever biographical information we could gather from Newman’s excellent biographer, Shawn Levy

(Three Rivers Press, NY, 2009), from [Ancestry.com](#), and from the resources of Newman and Stern's amazing oral history as conveyed in the documentary *The Last Movie Stars*, and then edited into the book, *The Extraordinary Life of an Ordinary Man* ([Knopf, NY, 2022](#)), which was compiled by David Rosenthal with a forward by Newman's fourth daughter, Melissa, and an afterword by his youngest daughter, Clea.

Melissa, wrote in her introduction to that book that the fact that her father even conceived of the oral history project seemed weird to their family, given his abiding preference for privacy. She describes the transcript's meaning for her: "Part [confessional, part self-analysis, . . . full of the kinds of revelations that, had they been shared with us sooner, might have made for some deeply meaningful conversations about relationships, identity, luck, and art, and most likely some pretty uncomfortable family dinners](#)" ([Newman, 2022 p ix](#))

As Newman's daughter Clea writes in the afterword to that memoir: "The interviews in this book took place from 1986 to 1991. Dad was in his early sixties when they started and seemed to want to put it all out there. To hear and be heard by his family and friends with no holds barred. Ultimately, it was a snapshot in time—and for sure a pivotal one of realization and reflection.

It wasn't the end of the story, though; in some ways, it was the beginning. He evolved immensely in the last quarter of his life; he became more present and reveled in giving back. It was an incredible gift to our family and the world benefited from it ([Newman, 2022, p. 285](#))...

He never stopped learning or trying to better himself and the world around him. His family, friends, work, and passions are what fed his soul and made him better. He never stopped reaching for that elusive "excellence" he always spoke about—in his acting, his racing, his philanthropy...not to mention the burgers he made on the grill. We were so fortunate to have him in our lives and are doing our best to learn from his successes and failures, as children do. Even now, so many years after he passed, we can still hear him in our heads: all the good advice, the bad jokes, and unwavering encouragement" ([Newman, 1922, p. 288](#)).

Paul Newman Background

So, who was this smart, dedicated, multi-talented person, known for his gorgeous blue eyes, his bad jokes, and his staunch commitment to good causes? And where did he come from?

There is much about his history we do not know, especially about his mother's side of the family, because she and, it seems, various members of her family, were not always lovers of the truth.

Newman struggled to figure himself out for his whole life. As he said in reference to some of his problems and efforts at solution, which included going to psychotherapy alone and with several of his children a number of times through the years: [The thing that defines a person is, I think, a set of serious contradictions —you find parts that are worth looking at or not worth looking at. The uncertainties have always been there for me. I've always been in pain, always needed help. And one of the reasons I decided to enter therapy \(on more than one occasion\), was that there were a lot of things that I was painfully unperceptive and irresponsible about.](#)

[I thought I could learn to perform in a more adult way. My therapy was about my children, marriage, drinking, acting, politics- anything you can look at. \(I'd\) . . . examine every single action . . . , and if you think it is either not well thought through or done without a plan or immature, you work to correct it in some way.](#)

[I always had a sense I cater to appearances, that I drink too much, that I don't know how to define myself, so that I can't define my children, either—all of these negatives in my life. I've always been a private man who needs all these people around me all the time.](#)

The damage for me has come when I realized what people were clamoring for was not me. It was characters invented by writers. It was the wit and ability of the authors, the wit and ability of the people who did the exploitations and selling that had the appeal.

Do people think . . . I'm any of the parts I've played? It's a shell that's photographed on screen, chased by the fans and garnering all the glory. While whoever is really inside me, the core, stays unexplored, uncomfortable and unknown. . .

Still, for me, acting gave me a sanctuary where I was able to create emotions without being penalized for having them. I could always giggle, and say, "Oh, that's not me, that's just the character. Even if I couldn't reach those emotions in my real experience." (Newman, 2022, 280-1)

Newman, went to therapy several of times over his life, first when he was breaking up his relationship with his first wife for Joanne Woodward. On that occasion, he said, he saw a psychiatrist, not, as he said, for research into his character, but to address the genuine pain that was accompanying the dissolution of his marriage: "It helped me in some ways to have a more realistic appraisal of myself, to get in touch with my emotions."

But only to a point: "He taught me to like myself better, which I don't. He taught me not to "should" myself, which I still do. . . I was surprised how little I knew about myself. (Levy, p. 125).

In later years he also attended therapy with one or the other of his children. In the oral history his daughter Clea says: It was always fascinating to me that (he) would always talk about how lucky he was, when he had the worst thing happen. But he worked so hard not to make that mistake again.

Clea describes: "When I was from about 16-25 he was afraid for me. He had already lost one kid and he was afraid for me. I actually dragged dad to therapy with me. He showed up there every week for me. He never missed an appointment for 9 months for me. Never. He would like drive from sets, I mean, it was amazing! And they were two hour appointments. And we would cry and we would throw things. It was an incredible gift-- just to know that I was loved that much.

Clea says she could never forget the phone call 9 months after her therapy with her father when the therapist contacted her to say: "Your father would like to come and see me separately. Would you be ok with that? And I said, "Are you kidding?"... He had to go through so much with his relationship with mom, with Scott's death, and his drinking. And I think he came to a really good place. (quoted from The Last Movie Stars Series 1 Episode 6 1:01).

FAMILY HISTORY



Paul Newman was the younger of 2 brothers from an immigrant business family. He grew up in Shaker Heights, a neighborhood in Cleveland Ohio. Throughout his life he remained close to his brother, Arthur, who seems to have come to view Paul as the older one. In his later years, Paul in refusing to accept playing the role of a literary scholar, said: “You can take the kid out of Ohio, but you can’t take Ohio out of the kid” (Levy, 2009, 394). As one of Paul’s closest friends growing up and through college said “Paul’s household seemed somehow sad...It didn’t feel like anybody lived there (Newman 2022, p. 35).



After Paul’s death, his brother wrote: “Paul was my loyal and supportive brother for the past 83 years. Although he was a year younger, from the time we were boys, I always considered him my role model and mentor...He was just about the best human being I have ever known.

Father’s Family

On their father’s side the family were Jewish immigrants. Newman’s father, Arthur Newman, was the



Gertrude Newman’s Children’s book about her parent’s Millinary Business

youngest of 7 children from a successful Jewish family that had Eastern Europe to Cleveland. The

began with a hat business, which their daughter Gertrude later immortalized in a children’s book called *Polly Poppingay* (I. B. Lippincott Co., Philadelphia, PA. 1943), *Millner*, about encouraging girls to be “doers” rather than “lookers on.”

The family had four daughters and a son and then a 6 year break

before having their last two sons, Joe, who became an entrepreneur, inventor, writer and

journalist, with patents on educational toys and electronic gizmos, publishing several volumes of poetry and many science columns, and an annual musical comedy! (It is quotes from several of Joe’s poems that are the opening lines of this paper. In fact, Joe published two books of poetry and many other poems published in newspapers!)

Most of the Newman children of the first American generation became published writers or involved in theater in addition to working in the family business. The family obviously had considerable energy for enterprise as well as for the arts.

The oldest son, Aaron became a reporter and co-founder of a Jewish newspaper and also inaugurated the first foreign film cinema in



Paul’s Paternal Grandparents: Arthur Newman & Hannah Cohn



creative and immigrated from grandparents

Hannah Cohn Newman, Paul’s Paternal grandmother



Paul Newman’s uncle Joe, his father’s older brother took over the family business, as well as being a poet, inventor and entrepreneur

Cleveland and a sports show for manufacturers to show their latest gear. The daughters were writers and one became involved in running a drama group.

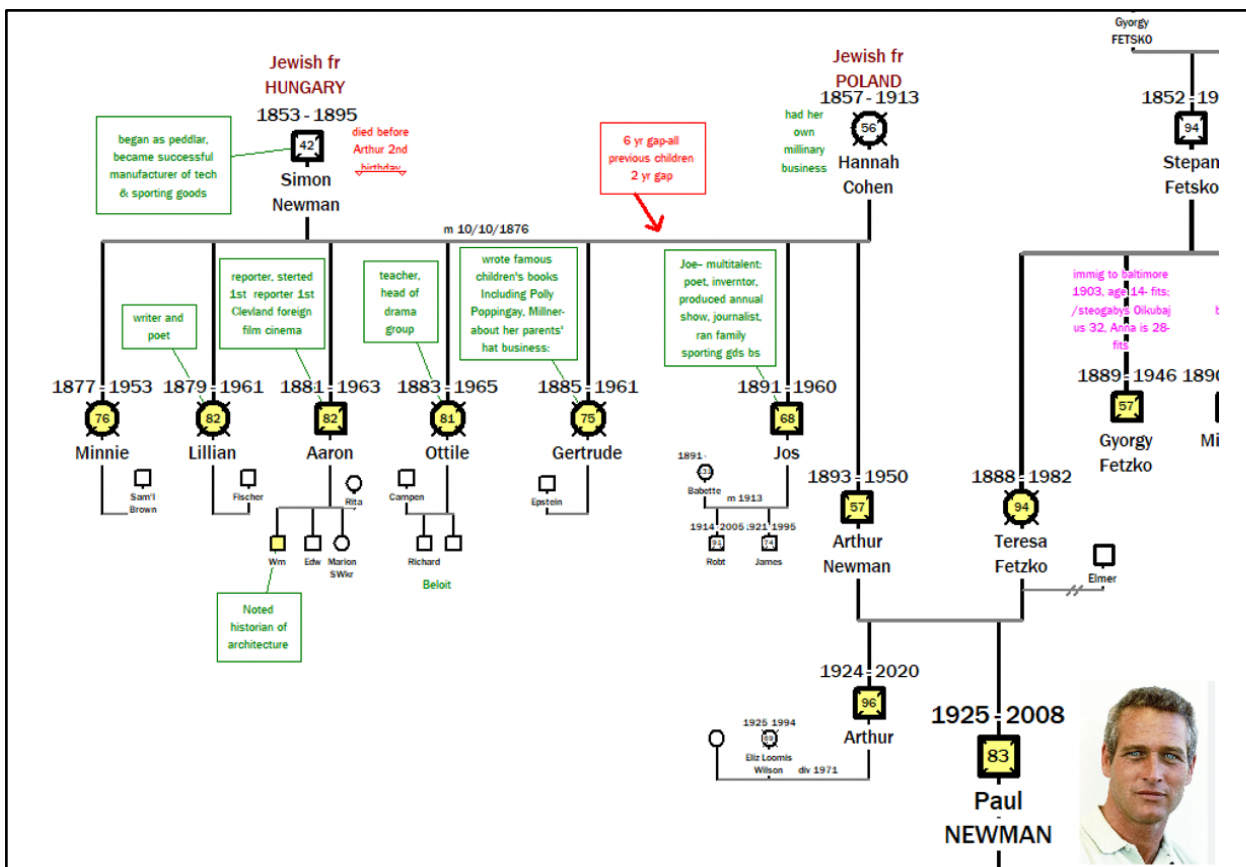
The last of the 7 children, Art, was Paul Newman's father, born in 1893. Sadly, the father died by the time of Art's second birthday. The older siblings continued living at home and helped raise their little brother. Hannah, the mother continued in the millinery business until she died, when Art was 17. Art wished also to become a writer, but his brother Joe convinced him to join his fledgling business, building electrical experiment kits for boys. This lasted until 1917, when it became forbidden to sell telegraphy equipment, and the family shifted the business to sporting goods. According to Paul, his father, Art, fell under the shadow of his next older brother Joe, and having begun a family early, he could not find a way out (Newman, 2022, p. 9).



Arthur Newman, Paul's Father

Art, did eventually try news reporting, but ended up staying with Joe in what became a successful sporting goods business and the brothers remained very close, in spite of their profound differences. Joe's later description of himself and his brother Art seems to reflect well their differences: "Art and I are as alike as sun-up and sun-down. I am the maniac of the business--the long-haired dreamer. At least that's Art's diagnosis. He is the hard-shelled, brass tacks man. Every business needs both types. One counteracts the other (Levy, 2009, p. 22). The brothers continued to work together for decades, "Joe: the wise and wacky jester filled with unpredictable energies. Art: balding and sad-eyed, diligent and upright and exact. (Even in his twenties he looked older than his older brother." Levy, 2009, p. 22). While Art was "the worker ant, Joe the butterfly; together they were a natural team." (Levy, 2009, p. 23).

One theme that seems common over the generations of the Newman family and might



well have contributed to Paul's very strong 50+ year relationship with his wife Joanne Woodward, in spite of many difficulties, is that they had an ability to connect across differences, as Paul's father had with his brother, Joe. Many members – but not all! of the family seem to have had the ability to build creative bridges across major differences.

Newman's Mother and Her Family

Newman's mother, Teresa's (Tress's) story is more difficult decipher. His mother's family seem to have been Hungarian, Slovakian or Bohemian Catholics by background, although his mother herself converted to become Christian Scientist in early adulthood. As Newman's biographer Stephen Levy puts it, her history was "clouded in a mist of half-facts." Indeed, we don't even know if the couple were ever actually married. The various dates

have are from 1893 (1910 census) to 1900 (1940 census):

Newman had a difficult relationship with his mother and Levy says the murkiness of (Teresa's) early life outlived her. He quotes Newman as saying: "My mother, on her deathbed, said, 'Paul, you have to excuse me. I've been lying all these years. I'm not eighty-three, I'm eighty-seven.'" (= born in 1895, not 1899) But when they took her body back to Cleveland to be buried next to his father, her sister was there. Newman said to her: "You know, Mother said she had been lying all these years, and that she wasn't eighty-three, she was eighty-seven.' Her sister responded: 'Baloney! She was ninety-three!'" (Levy, 2009, p. 25). (= born 1888).



Paul's Mother: Tress

Paul said his mother had come from a very poor family and had become very materialistic, with a never-ending fear of losing everything. She apparently claimed her father was a professor, though he was actually a bricklayer. At age 16 she had a brief marriage to a plumber named Elmer, but divorced him soon after, because of his abuse, her sister Jewell Fetzko reported in the oral history (Newman, 2022, p. 23).

The family history seems Tress's father, whose first name

Paul and his Mother

family name which was variously listed in different records as Fetzko, Fetzko, Felsko or even Fecke. The records suggest that he and his oldest children arrived in Philadelphia, or in some versions New York in about 1890. He seems to have begun his first family in Europe, but his first wife Maria Hoczman died in 1900. Tress was either a daughter of his first family, or born between his marriages during the father's return to Europe after his first wife died. When he returned to the U.S., he married Mary Polenak (Levy, 2009, p. 24), with whom he had four more children, one of whom died at age 2. At the time the Stephen Fetzko and Mary Polenak, died their 3 surviving children were all living in the family home, though they were all already in their forties. The oldest, Mae, had had one daughter, but her husband had died in his 30s and she moved back home. The youngest son, Andrew, seems not to have married until age 44, after the mother died in 1951.

When she met Arthur Newman, Tressa was working as a ticket taker at a theater in Cleveland. She became pregnant by him and perhaps they married sometime after their first son Arthur was born in 1924. Arthur Senior's family was not in favor of the relationship from the

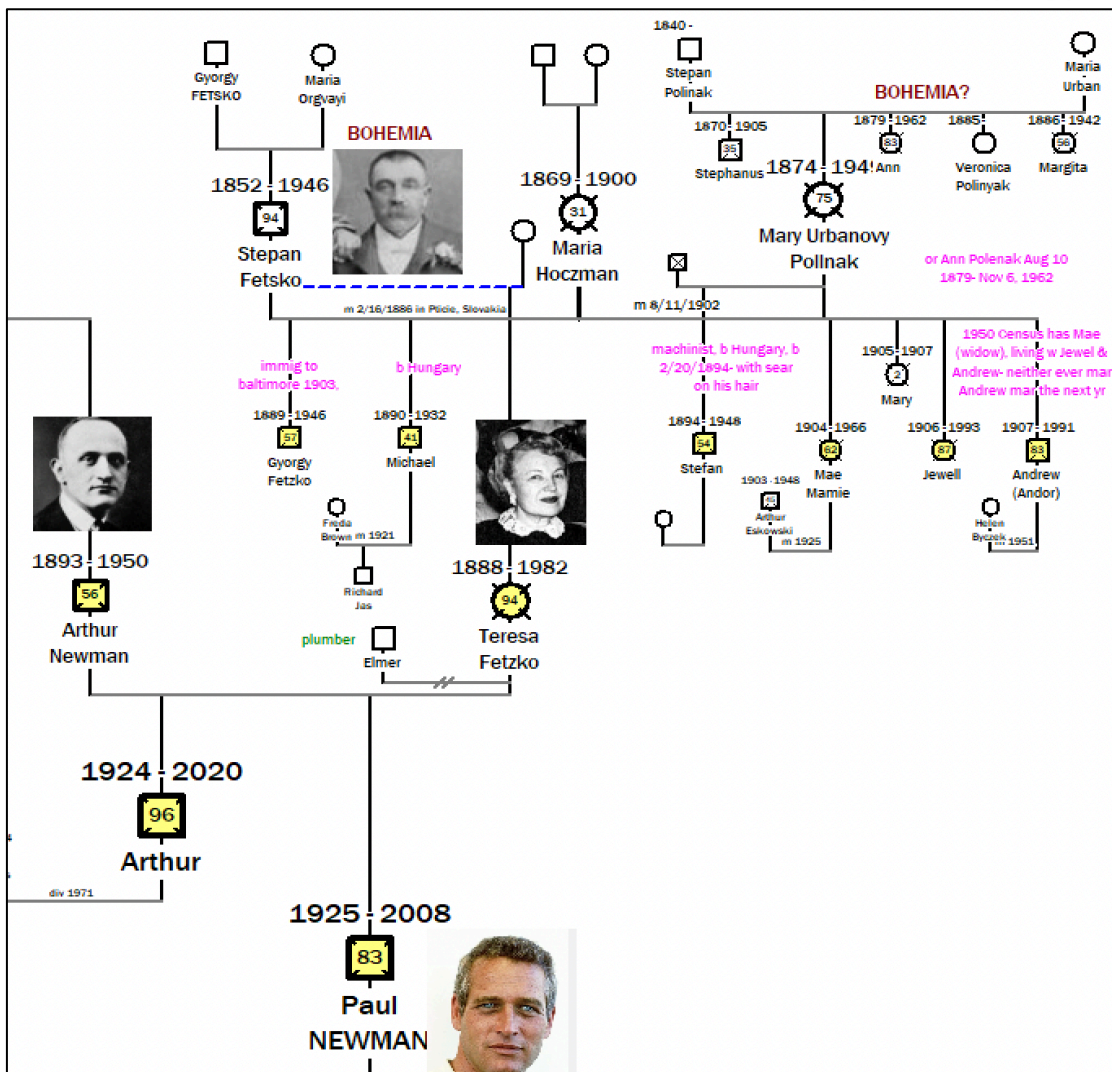
beginning, apparently because she was a gentile, “gorgeous,” “a hussy,” and an embarrassment (Newman, 2022, p. 11-12).

As Paul and his brother Art grew up, their mother took them every other week to visit their “dour and silent” maternal grandfather, but their own father never went along. Paul’s impression was that his father had only met his father-in-law twice and resented his wife making visits to him.

Paul saw his mother’s interest in him was completely self-centered. He described her as “the most suspicious woman who ever lived” (Newman, 2022, p. 12) and one who became preoccupied with visions of herself as a caring person rather than actually caring for anyone. Newman described himself as having been his mother’s “Pinocchio” (Newman, 2022, pp. xiv, 15). Proud of Paul’s beauty, she would dress him up, but then suddenly attack him savagely with a hairbrush, and then smother him with love (Newman, Stern, 2022, p. 22). Paul’s view was that if he not been attractive, she would not have related to him at all. She



Arthur and Tress Newman, Paul’s parents, in 1921 (Photo courtesy Knopf)



somehow developed a passion for opera, and used to drag him to performances to show him off.

Describing his family, Paul said: “Our house contained the sounds of constant warfare...It could be a quiet war...(or) it could also be explosive and noisy, which was usually my mother erupting...or threatening to erupt. We’d sit there waiting for something to go wrong...waiting for a mistake and the explosion to follow” (Newman, 2022, p. 6-7). As Newman remembered it, family mealtime was often painful, and he and his brother began banging their heads against the dining room wall, not in a minor way but, as if, “it was our own Wailing Wall. I couldn’t take my rage out on anybody my size, so I took it out against the wall” (Newman, 2022, p. 6).

After a certain point his mother apparently wanted to eat less formally, in order not to have to iron the linen tablecloth for every meal and moved dinners into the smaller breakfast room. The father disapproved of the move and continued to eat alone in the dining room.

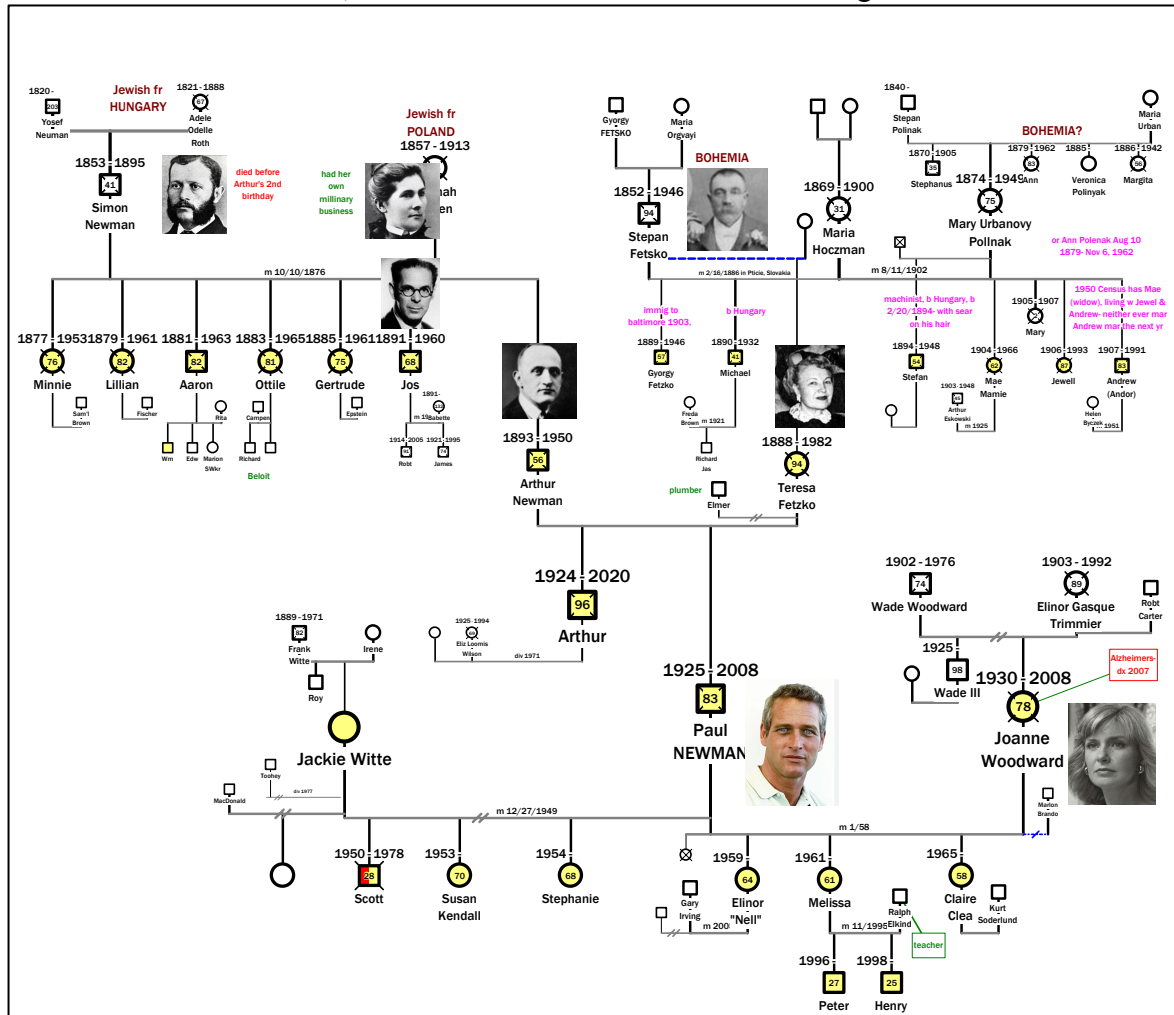
His uncle Joe’s wife, Lucille, described Newman’s parents, as sick and drowning people, who had no peace, but who also had a great attraction to each other. Another sister-in-law told the story that while Tress always wanted everything to look perfect, the father would come down to Christmas in the dirtiest old rotten clothes he could find, perhaps protesting his wife’s emphasis on perfection to make their home more livable (Newman & Stern, 2022, p. 22). As Paul viewed it, one way the marriage may have affected his father was that he became a secret drinker.

At some point in the early years of Paul’s relationship with Joanne (about 1959), she convinced him to invite his mother to visit. During the visit, the mother took the opportunity to tell him when she was driving with him that she now realized why Joanne “hated” her, which was because Joanne was having an affair with their close friend Gore Vidal (who was gay!). Paul was outraged and stopped the car, forcing his mother to get out. He did not see her again for 15 years. He writes about the cut off: “Was it all because of what she said about Joanne? No, not really. But it was such a relief to use that as an excuse to escape from her. She represented all my leaden luggage, the parts of myself that I didn’t like. That sense of subservience, uncertainty, not knowing where the next attack was coming from or what the reason for it might be” (Newman, 2022, p. 196)

It was Paul’s brother Arthur who “engineered an armistice” between him and his mother. Even then, he quotes her as admiring his house and then continuing: “Are you working? Is the work good? How terrible it must be to be involved in a rotten industry that settles itself in violence and profanity and sex and gore. Oh, what you could do if only you tried!” (Newman, 2022, p. 197). Newman adds that he couldn’t tell whether she had prepared that speech or whether it was spontaneous. In any case, he says, “We never discussed our rift, and she never apologized” (Newman, 2022, p. 197)

Growing Up in Shaker Heights and Beyond: No Role Models

Although Paul's father, belonged to a synagogue known as the Temple in the Jewish enclave of West Cleveland, Newman did not see his father as a religious man in the sense of



pressing his children to go to synagogue. He did not feel that he and his father ever really connected as father and son. Both he and his brother Art viewed their uncle Joe very differently as a light spirit with whom they could connect. In his application to Kenyon College Paul described his growing up as: “My life from the beginning has been uneventful and sheltered, my environment always clean and pleasant.” (Levy, 2009, p. 26).

But he felt his growing up was seriously lacking in support: “Most people . . . remember some person—a teacher, a religious figure, a parent, uncle, grandfather—someone about whom they can say: ‘That was my mentor. That was my rock. That’s who pointed me in the direction I followed, who inspired me, who gave me the example to learn from and emulate.’ I never had that. I always wondered that I was never able to find a mentor. . . I did get a little of morality from my father. I don’t know what I got from my mother. I don’t know that any teachers gave me anything or any understanding of myself. No scout leader or camp person. Nobody in a church. Nothing. As far as I can tell I got no emotional support from anyone” (Newman, 2022, p. 81).

Paul and his brother grew up mostly focused on playing outside. But Paul remained only about 5’3” until his later college years, a real disappointment to him, as he desperately wished he could play football.



He was in some shows while in high school and then began college in January 1943 at Ohio University, where his brother Art had begun already. He took courses in drama and wrestled, but was soon drafted, though he was rejected as color blind (his brother was rejected for the same reason). But after a bit they decided he wasn't color blind and that he could apply for the Naval



Air Corps. He was sent to officers' training school at Yale University in New Haven and served in the military, mostly in the Pacific arena, until January 1946. He later claimed that the main thing that happened in his years in the military, was that he grew 5 inches (Newman, 2022, p. 50).

He then continued his college education at Kenyon, an all male college in Ohio, which he felt he needed in order to deal with the distraction of women. He began as an economics major, but had finally become large enough to play football, though he later admitted he was one of the worst football players Kenyon ever had (Levy, 2009, p. 44). In any case, because of rowdy activities in the college town, the football team were all forced out of the game, after which Paul focused more on drama, eventually appearing in or helping stage no less than 9 college plays. His teacher later said that he was so good it was hard not to give him the lead in every play. Though Paul himself said he was probably one of the worst college actors in history, the teacher gave him credit for his intelligence, physical stamina and ability to work hard, which characterized his work all his life.

Acting and Newman's First Marriage

After graduating from Kenyon, Paul began working in summer stock and theater companies, winding up in Williams Bay Illinois, a lakeside vacation place for wealthy Chicagoans. He moved there with his latest girlfriend, Jackie Witte, a 19 year old college student at Lawrence College. The couple married in December 1949. His parents were not enthusiastic, Jackie's father being a butcher, but perhaps Newman's father thought having someone to care for might settle him.

Newman wrote in his oral history about his marriage to Jackie: "We'd go out in the evenings and talk at one of the local bars, and when the bars closed, we'd sit together in the moonlight on the doorstep of the residence house and talk some more about our future. Jackie . . . wanted to be an actor too; I spoke with her about the play we were both in, *John Loves Mary*, about my aspirations, probably in a very unrealistic, poetic way, and I remember her responding in kind. We were two provincial yokels, thinking that what we had to say was terribly important, because it was the first time we'd said it out loud to anyone. We didn't know about Freud. . . about the Constitution of the United States or (about) anything else remotely adult.

. . . If you'd asked me who (Lawrence) Olivier was, I couldn't have told you. . . We wanted to do big things . I don't remember what they were. I only remember they were big. . . I'd never been with a woman I could talk to. . .

There was my mother, of course, and then, at seventeen, the war. After the Pacific, an all-male college with Dorothy down at her Gambier tavern. There were faculty wives and their daughters who acted with us in the plays. Then no one else until Jackie. She was the first and best I'd ever seen.

Jackie's folks lived in Beloit. . . I really didn't know what to make of them. Her mother was a nervous woman who never looked you in the eye and darted around like a ferret. She was perfectly pleasant, but somehow very evasive, always bustling about, busy organizing bridge parties. The dad was a nice, decent man, thin and not very talkative, but with an occasional burst

of dry humor. I thought he must be miserable. Occasionally I went fishing with him in his rowboat. These were idyllic days.

“I’m not sure what I thought (about marrying Jackie just a few months after meeting her)...but once you were committed to doing something you simply went ahead and it would be done. With Jackie I made the first real contact I had made with anyone, and I thought . . . the next thing you did was get married and have lots of kids. (I wish someone-- a priest, a social worker or a psychiatrist had just sat the two of us down for a minute and said: “Think this out. . . I probably would have looked at Jackie and said, ‘Well, I’m not really sure. How do you feel?’ And Jackie would have said, ‘I’m not really sure either.’ It was the first experience with a relationship either of us had had with the luxury of time, the first we’d ever experienced in an atmosphere of freedom.

But we simply followed a set of half learned things that we thought were rules. There was some book we were playing this by, some music we were singing all the songs to. It was as if it had all been decided and decreed, with no choice but to perform things as written. You’re supposed to graduate from college, you’re supposed to get married, you’re supposed to have children, you’re supposed to protect and provide for those children. There was very little I understood beyond that. Neither Jackie nor I had a clue of our own, not an inkling. We never thought of using contraceptives, never asked. We had no philosophy about raising kids, we never even had a discussion about having children or not. Things just happened because they happened. (Newman, pp 73-75).

They were a good looking pair, she rather quiet, and they lived in rented rooms with other actors. Some time that winter they learned that Jackie was pregnant, and Paul had to take on an extra farming job to supplement the work in acting.

Paul’s Father’s Death: A Turning Point

And then suddenly came the news that Paul’s father was very ill and Paul might have to go help out in the family business. And within a very short while, the father died, at the young age of 56 (His own father had died at the same age). He had run the family business together with his brother Joe for 30 years.

Paul was apparently very distraught, not just at losing his father, but because he thought his father was disappointed in him a lot of time and that he had had no chance to show him otherwise. Indeed, Paul wrote that he and his father ‘*had almost never touched*’ (Newman, p 78). Apparently, Paul had written his father shortly before that he needed to apply for unemployment and the father had written back a scathing response that such an act would be a blight on the Newman family to admit that his son could not support himself and was collecting unemployment (Newman,2022, p. 77).

The feeling he had failed his father apparently haunted him for years. He said: “*One of the great anguishes of my life is that he didn’t see my success. He thought I was a ne’er do well*” (Levy, 2009, p. 59). So, in an effort at repair, he decided to join his older brother Art, and his uncle Joe in the family business.

Reflecting in his memoir, Paul wrote: “*My father was a highly moral, deeply unhappy man who got what joy he had from observing his own ethics; he certainly never got that joy at home. I see him as a funny little clown of a man who’s off doing a jig someplace, behaving much like me.*

One of my great regrets about my father’s early death is that the two of us never really connected. His response to the recognition that eventually came to me would have filled him with wonder and relish. There was a lot we could have shared—a sense of accomplishment, for one. He would have been proud of our association in a way that wasn’t simply a reflection on

him of me, his puppet, a possession. He would have honored me and recognized me. Whereas my mother thought I was simply a weapon of her Catholicism, to be paraded in front of my father's people as the royal vindication of her own family, her smartness, her genes. My satisfaction with my own success has always been tempered with a great sadness that my mother could never truly feel a part of the enjoyment." (Newman, 2022, p 80-81).

When Newman's father was dying, his wife created a battleground against her husband, accusing him of having another woman hidden somewhere, and fearing he would give everything to his family and leave her with nothing. Paul and his brother tried to reassure her, but she was angry at everyone around, and especially cruel to Paul's wife Jackie, of whom she was apparently very jealous. As Paul put it: "I think she could never be aware of the carnage she created" (Newman, 2022, p 80).

At the time of her husband's death Tress had not spoken to her own family for three years, but she invited them to the funeral, while ignoring the Newman family completely.

Paul and Jackie's first child, Scott was born that September of 1950. Paul, a college graduate, navy veteran, failed actor, husband and now father, and inheritor of a family business, was left feeling miserable. Uncle Joe was playing less and less of a role in the business, which was being taken over by others. Art began working as a Cadillac salesman and Paul as manager of a driving range that the new owners of the business also owned. He desperately wanted out.

He was dreaming of going back to drama and applied to the Yale Drama School, where he had trained briefly for the military in the 1940s. He was accepted and though his mother was much opposed, he moved there with Jackie and Scott the next fall (1951). Without other support, Paul began hustling, commuting to New York City, finding small TV roles, modelling jobs and even working as a door-to-door encyclopedia salesman!

He began to realize he needed more. After completing only one year of the three years at the Yale Drama program, he decided the family needed to move to New York city. Finances were very tight, and he thought he would have more chance of acting jobs in the city.

While at Yale he heard a lot of talk about a new creative group, the Actors' Studio, where one could learn techniques of acting with a revered group of people including the likes of Marlon Brando, Elia Kazan, Patricia Neal, Montgomery Clift, Eli Wallach and Ann Jackson. The group offered a place where actors could practice their craft, independent of specific projects. They gave each other feedback and many actors who would define films in the next years were drawn to the group. The Actors' Studio used specific techniques called "Method" acting, developed by Lee Strasberg, a Ukrainian Jewish immigrant, which focused on ferreting out the emotional truth of a character's lines.

At one point an actress who was trying out for the group had a partner who didn't show up and she asked Newman to participate with her. She was not accepted, but he impressed the group enough to be given an invitation to join (Levy, 2009, p. 74). He always felt insecure about his acting ability describing himself as an "untuned piano," and found method acting helpful. He came to realize he had to learn how to access his emotions, which was not easy for him (Levy, 2009, p. 76).

Fortunately, Jackie's aunt soon offered the Newmans free rent on Staten Island and free babysitting. Paul began getting jobs and by the next year he was offered a small role in the show *Picnic*, which was going to open on Broadway. He also landed the job of understudy for the lead, and in the end, he got to play the lead when the show opened on February 19, 1953.

At the same time Paul had had a great sense of insecurity since childhood: "In high school I felt unaccepted by the people I wanted to be associated with, the socially acceptable people, the beautiful people at the Christian country club. I really just wanted to be social. I didn't want to be academic, and I didn't want to be a poet...I never had a sense of talent because

I was always a follower, following someone else with stuff I basically interpreted and did not really create. I was sure none of these people at the Actors Studio actually considered me an actor. I was a pretty boy, a real conventional kid, who somehow had staggered into this mélange. I wasn't even a Yalie any more" (Newman, 2022, p. 96).

It was on the set of *Picnic* that he got to know, Joanne Woodward, who eventually became his second wife. She was the understudy for the female lead, and soon became Newman's dance instructor, since he was not a good dancer, but would need to dance if he had to take over the lead role, which he did just as the show opened on Broadway, on February 19, 1958.

His 3rd child Stephanie, was born two days later, on February 21, 1955. Paul wrote about Stephanie's conception: "Stephanie was probably conceived because of a misplaced sense of trying to make things right that you couldn't make right. I always had a sense that things just happened, that you didn't have much control over them. . .It's always *if* Jackie and I had stuck it out, no matter what, what would that have done? *If* I hadn't been a nomad? If I hadn't been involved in a business that meant being away from home so much, what would that have done. Somewhere in all of this is the imponderable of being a human being" (Newman, 2022, p. 121-122).

As the father of three very young children, he could not see leaving his family; and when Jackie eventually learned of the relationship with Joanne Woodward, she refused to accept the idea of a divorce. His relationship with Woodward became a 5 year affair, until she eventually became pregnant, and Jackie finally agreed to a divorce. Paul writes much later about his own psychology at the time: "I never recognized things from somebody else's point of view. I couldn't see what happened from Scott's, from Susan's, I couldn't see it from Stephanie's. All I could do was see it from my own, which was: 'My God, look at these parents who desert their kids. Look at them.' I saw myself as somewhere in the middle. A little bad, a lot of good—and I provided. But what I did just didn't have any class. I didn't take them aside and give them comfort by explanation, certainly not in a way that they would understand. Not because I wouldn't do it, but because I didn't really get it" (Newman, 2022, pp 122-234).

Relationship to Joanne Woodward

Paul & Joanne first got together in their work. They spent time doing films for a while in LA (with Gore Vidal & his long time partner, Howard Austin). Then she got role in *Three Faces of Eve* in 1957, which was filmed in New Orleans, and Paul went along. They bought a huge bed in an antique shop there, and that was when she got pregnant! At that point Jackie finally agreed to divorce. By December Paul and Joanne were in NY & planning a wedding in Las Vegas, for January, after he got his divorce in Mexico in December.

As he said in his oral history: "I don't know that Joanne and I sat around questioning our morals. There was a passion in what we had. Something had happened to us and we had no idea where it was going. One day I'd determine to commit to her, and the next day, faced with having to do it, I'd find I couldn't bring myself to break away from Jackie. I remember a night when everything exploded on me. I was leaving our house for the theater, the kids were carrying on, there was food all over the floor. I just wanted to drop down on my knees and tell Joanne that I really loved her, and I had to get out of this mess that I was in. Then, all of a sudden, I realized I couldn't do that; I didn't have enough money and just couldn't desert Jackie- God, it was horrible (Newman 2022, p 102).

But then, as he said: "There were also times that Joanne felt guilty that she was betraying a family and children. But we'd always come back to the point that what bound us together was irresistible. (Newman, 2022, p. 103).

Paul would always feel guilt for leaving Jackie and his 3 children under 7 years of age, but his second marriage proved a powerful and long-lasting bond. The couple honeymooned in England and France, staying w Gore and Howard in London. Unfortunately, Joanne had a miscarriage and had to stay behind, while Paul had to return for his film, *Cat on a Hot Tin Roof* with Elizabeth. Taylor.

Joanne Woodward's Background

Joanne Woodward (1930-2013) was the younger sister of an older brother, who had grown up in Thomasville, Georgia, primarily with her mother, Elinor Gignilliat Trimmier Woodward, who loved the theater and movies, and named her daughter for Joan Crawford. The family was Episcopalian of Huguenot and British ancestry. The father, Wade Woodward, was a teacher, then school principal, who then became a book publisher. He worked very hard, but didn't have much relationship with his wife or daughter, and the parents divorced when Joanne was in high school. Joanne won many beauty contests and even then wanted only to be an actor. She wanted to go to Hollywood, but her father believed deeply in the importance of education, and she went along with his wish and spent two years at Louisiana State University, majoring in drama. But then she came home and began acting, while working as a secretary. Her acting impressed the father enough that he agreed to support her in moving to New York to see if she could make it in the theater, which, of course, she did.

Newman's biographer says Woodward's ambivalence about her career was entangled with her feelings about their marriage and quotes her: *I was raised forties style to believe that a woman should be both wife and mistress to her husband and only in that could she find her true fulfillment. I bought into that philosophy and it caused me grief... Although I loved being wife and mistress to my husband, I was bothered. I had always acted and had always wanted to be a star, but because of my upbringing, I thought there must be something wrong with me for wanting to be more than a wife and mistress.* (Levy, 2009, p 137).

The Children



Paul & Jackie with son Scott

Scott was Paul and Jackie's first child, born at a difficult time (September 1950), just 4 months after Paul's father had died, so the father's death occurred while Jackie was already pregnant.

By the following year they left Shaker Heights and the Newman family business, for a Masters Program in drama at Yale. Their second child, Stephanie, was born just when they arrived, less than a year after Scott had been born.

Perhaps not surprisingly, Paul had no real memory of the time when Scott was born, unlike his interest and involvement with his later children with Joanne. In those

later
years

Joanne would not go on location except with Paul, and they both insisted on bringing the children with them when they did go on location.

Because of Newman's recognizability, he had never been able to



just go out with his children to the zoo or to other public places fathers take their children, and who knows what remnants from Paul's own relationship with his own fatherless father's relationship with him had on him. He tended to have separate relationships with each children, but a more difficult relationship with Scott. Paul's friend George Roy Hill said that Paul once told him he couldn't take it with Scott any more, that he didn't know what to do, but couldn't spend the rest of his life making up to Scott what Scott demanded he make up to him. (Newman, 2022, p 171).



Scott Newman

Early on Newman said he never expected to be able to provide for his family the way his father did, and wondered what would have happened if he had been a failure as an actor and had to keep selling encyclopedias and insurance? He wondered how much children need parents to have some sense of what it is to raise children. But he felt that they had no such philosophy.

"We thought kids simply reached a certain age, got married, had their own children, raised their children, did their jobs, were successful or failures, retired and died.

I see my children in terms of how they feel about themselves. I'm often uncertain about how they feel, but I know if they feel good, I'll feel good, and if they don't, I'll feel bad. I recognize things now I didn't know when my kids were young.

I know some people talk about the sound of attack in my voice. I was never aware of that, and if you told me twenty years ago, I would have told you to go stick it. The people who tell me that don't wish me ill, so I have to listen. I thought I gave off a very benign light. ... I have the sense I repeat my father's attitude: if my children are failing, I become sarcastic with them, the same way my father became sarcastic with me. I wish I could catch myself. Joanne talks about the sound of my voice sometimes taking a cutting kind of humor. It isn't a trait I would respect or honor in anyone else, and whether I got it from my father or didn't doesn't seem relevant.

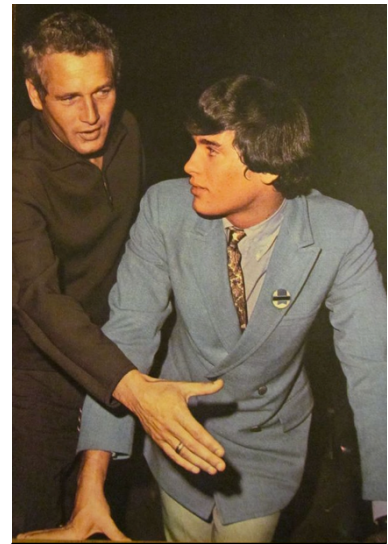
Was there some move I could have made with Scott? Some set of values I might have implanted, a different set of values or aspirations, or told him he didn't have to be like me? That he didn't have to do macho things, and could just be himself?

I wish I'd had the ability to explain that to him, ... and just to say, 'It's okay, that's terrific. . . The same thing happened with Scott that could have happened with me... He was really very much like me; he didn't get it, either. He didn't know how much danger he was in, and by the time he got it, it was too late. ... Friends have told me my eyes light up when I talk about my kids. But I wonder: Is it genuine tenderness, or simply amazement at the process. It seems doubly hard when you're an actor, because you make such an investment in other people's lives—the borrowing, the inventing, the stealing" (Newman, 2022, p 161-3).

A therapist who was hired by Paul to counsel his children said that though he "was a very loving and caring father" he never talked to his daughters about Scott's death. In fact, Newman himself said in his oral history: "I would not have wanted to be one of my children" (Newman, 2022, p. 166).

Scott's Death

Paul Newman, and perhaps many others in the family, had been fearful for Scott a long while before he actually died, fearing that his life would end tragically, and over the rest of his life Paul, not surprisingly, could never really resolve the pain of it, writing: “I was so impatient with myself, it isn’t a surprise that I was impatient with everyone else. It’s a terrible thing, from which you never, ever recover. Was there some move I could have made with Scott? Some way I might have implanted a different set of values or aspirations, or told him he didn’t have to be like me? That he didn’t have to do macho things, and could just be himself. I wish I had that ability to explain to him, to tell him that, and just to say: “It’s okay, that’s terrific.” I never figured any of that out until he was in his mid-twenties. I kept thinking he was going through a phase of adolescent bad judgment. It never seemed to go past the point of recovery. I



Paul and Scott Newman

never thought it would be fatal. The same thing that happened to Scott could have happened to me. That’s a constant source of amazement to me... He was really very much like me; he didn’t get it either. He didn’t know how much danger he was in and by the time he got it, it was too late ((Newman, 2022, p 162).

Newman said about his son’s death in his oral history: “Some day the force of it is going to... hit me, all of it-- it still hasn’t. I don’t know what will trigger it, but it’s still not resolved. I did everything I could to avoid recognizing that this had happened. I got a call very early in the morning, went to a meeting. Went to some kind of a brunch. The whole thing had been blunted by all those phone calls over the last 6 or 7 years, every one of which seemed to say it was just around the corner. . . that something terrible was going to happen. There’s been a crash... He’s missing... Nobody can find him. Calls from his doctors, from Susan. It just seemed like there was nothing that was ever going to stop that locomotive. (from *The Last Movie Stars*, 2022).

He felt he had been waiting for the “final” call, but when he got it, he almost didn’t believe it. He said that many time he had gotten on his knees asking for Scott’s forgiveness, “ for that part of me which provided the impetus for his destruction.” He felt he wanted to embrace responsibility for: “When you can’t unload your skis, when you can’t dance, when you can’t hit a tennis ball, or read the signals about your son until the condition is beyond reversing it. And if you didn’t get it, then you are someone who doesn’t get it. The only thing you can do is say “Forgive me,” and the energy up there that represents that kid will say, “What am I supposed to do with that? And give you the finger! (from *The Last Movie Stars*, 2022)

Joanne Woodward later wrote that Paul went straight to the mortuary when he got to California after Scott’s death. He said he had to be there, and suddenly felt he knew his son and had to look at him and love him. Joanne was not able to bring herself to go, but had a dream that her daughters Clea and Emily were little and were going with her to visit Scott, and went up some stairs to a room where he was lying and he put his legs over the coffin and they talked and he was very warm and loving. After a while he began to glow, and when he realized that, he said he thought they better go now. Joanne then said the daughters wanted a lock of his hair, which he gave them, but his hair then turned into leaves and she wondered how she would put it in a locket. She sensed this was a clear visitation.

Newman’s friend George Roy Hill recounted in the oral history that the first really personal conversation he ever had with Newman after Scott’s death. He said he could conceive of anything in the world, but not losing a child. But as they talked about how tough it was to be

the son of an achiever, Newman said: “You know, I don’t think I’d want to be my own son.” (The Last Movie Stars, Series 1, Episode 5, min 41-44)

In the years before Scott’s death Newman had had difficulties and had been drinking too much and was wondering what he had really accomplished. “I’ve become famous, something I never wanted, and I’ve made a lot of money, something I was not opposed to having, but what have I accomplished? Becoming an American celluloid symbol? Whoopee! I’m just not happy. I don’t have inner serenity and I don’t have the guts to do anything else.” (Levy, pp 291-292).

Newman’s Involvement in Politics

When he became involved in politics in the 60s, supporting Eugene McCarthy, Robert Kennedy and others, he blurted out to David Frost that he had seriously considered running for office, the Senate, even the presidency. “While his friend Gore Vidal actually urged him to do so at the time, saying “He is one of the few people I knew who has good character. That is rare in politics and just as rare in show business.” (Levy, pp 224-5). Newman then backpedaled: I think I may have carried my credentials about as far as they can go. He knew deep down he wasn’t cut out to be a politician: “I’ve got a sort of short fuse...and I don’t have the credentials.” He also said he didn’t have the arrogance to run for office and could “barely, barely handle the aspects of his life that were public already. He was also supporting 40 people at that time, including all his 6 children.

Paul and Joanne’s 55 Year Relationship: “My Ego, His Ego and Our Ego”

Over the course of their 55 years together, Newman and Woodward shared a tremendous amount and by all accounts, even in late life Paul “still acted around Joanne like he was hopelessly in love. He would light up when she entered a room, observers noticed, even if he had been glowering or grumbling or cussing or complaining or sitting in one of his unreadable silences barely minutes before. He held her hand on walks or as they sat at the symphony or ballet . . He teased her with mocking little praises: ‘You have a great figure, and you make a hell of a hollandaise sauce’ (Levy, 2009, p 417).

Joanne Woodward, being an Academy Award winning actor herself commented on their 50-year marriage: “There were times when Paul and I both had to hang in, when it felt like the marriage wouldn’t last another day. We had to step outside ourselves and become aware that three things were operating—my ego, his ego, and our ego. For the relationship to survive, we had to put the his-and-hers on hold and go for the ours.” (Levy, 2009, p 418).

From Joanne’s perspective there were serious gender challenges as well. When she won the academy Award as Best Actress she said she became “an asset.” She felt an ambivalence about her career which became entangled with her feelings about marriage. “I had been raised forties style to believe that a woman should be both wife and mistress to her husband, and only in that could she find her true fulfillment. I bought into that philosophy, and it caused me grief. Although I loved being wife and mistress to my husband, I was bothered. I had always acted and had always wanted to be a star, but because of my upbringing, I thought there must be something wrong with me for wanting to be more than wife and mistress. (Levy, 2009, p 137)

There was a time when, according to his biographer, Paul had an affair with a journalist in Hollywood. There seems no question that he and Joanne separated for a while; but the affair, if it was that, fizzled and the marriage was rebuilt. The marriage had already lasted for 11 years with their own three children, plus his first three that they continued to share. (Even today his daughter Stephanie from his first marriage, who did not follow the others into films or the Newman charities, has a prominent tattoo on her arm that says “Joanne Woodward”!

Over the many years that the couple shared the 6 children, while continuing to act and that at times Paul directed Joanne, as in *Rachel, Rachel*, they shared many other activities including politics, their charities, and their friends.



Paul, Joanne, and daughters (clockwise from left) Clea, Nell, Melissa, and Stephanie, in 1973. Digital Colorization by Lorna Clark; By Milton H. Greene/© 2015 ArchivImages.com.

She also decided to continue college at Sarah Lawrence, having dropped out of Louisiana State, and got her degree in 1990, the same year as her daughter. Clea, and with Paul as the graduation speaker!

At the same time, they each had important separate spheres as well, including his car racing and her dancing. Newman put up with going to many ballets with Joanne, while she put up with going to many car races with him. As he put it: “I trade her a couple of ballets for a couple of races.” As their biographer described it: “Despite their famous differences—beer vs sherry, race cars vs ballet, popcorn vs hollandaise sauce, they had many professional interests and passions in common. Their way of life in Connecticut was one, and another was the theater, which they attended together regularly. In 2000 they were able to combine the two in another of the selfless acts for which they had become

revered” (Levy, p. 418). They began working through the local Westport Theatre to produce fund raisers with their wide network of theater people for many causes, including for families affected by 9/11.

Both of them were also very much into fitness, although they clearly they didn’t share all their interests. When Joanne decided to become a vegetarian, she did not convince Paul to go along, nor when she went to EST, and then convinced several of their children to go.

At some point Dick Cavett interviewed Woodward and said that her daughter Nell, who had also become an actor, might be even more beautiful than her mother. Joanne responded, “Well, that’s no surprise. My father wasn’t Paul Newman!” (Levy, 2009, p 278).

A Final Message From The Verdict

The Verdict is one of Newman’s best and most personal movies, and one of the many films for which Newman did not receive an Academy Award (Others include *The Sting*, *Butch Cassidy and the Sundance Kid*, *Cool Hand Luke*). In it he plays a burned out, ambulance chasing, alcoholic lawyer, who is at the end of his rope. As a young lawyer a crooked law firm had taken advantage of his naivete, accusing him of jury tampering. Now down and out, Newman’s one friend and mentor offers him a medical malpractice case. The wealthy hospital has offered a minimal amount to settle the case, but Newman, transformed in the process of learning what really happened to the patient and her family, refuses and clean in the process of working the case against the powerful money oriented lawyers, doctors and hospital who have the resources and connections to win, even though the hospital they represent made a gross mistake with a patient who then lost her baby and was left in a coma.

Even though Newman, manages to find a witness who can tell about the deceptions and lies the hospital has made to keep the law on their side, the judge, who also sides with the hospital, refuses to allow the witness’s testimony.

As his friend and oral history interviewer Steward Stern wrote about his role in this movie: “*The Verdict* was absolutely his essence.” When he’s working on a scene or even just reading around the coffee table and starts feeling his way into the role and I see one experience

after another crowding themselves into his eyes, I don't know how he does it. I don't know how any actor does it when it really happens so far inside (Newman, 2022, p. 222).

Paul Newman, in the role of a recently recovering alcoholic lawyer makes his brilliant but not startling plea to the jury to represent the “law” on the case, and the jurors in a remarkably non dramatic statement, decide the case in favor of the victim. They challenge the judge on their right to increase the amount of the payment to the victim, which the judge is forced to allow.

It is a powerfully dramatic non-dramatic moment and perhaps one of the most profound examples of an important aspect of Newman's life- it wasn't his blue eyes, it wasn't his good looks, it was something about his being “one of us” – that is, a talented but ordinary man, who could convey astoundingly important issues in a rather ordinary way, with a quiet, not brilliant but profoundly committed persistence. His life conveyed something remarkable about our human potential- to keep working to be our best self and follow our values even when we make mistakes, do things wrong and often fail in our efforts.

That might be the most important legacy we leave for those who come after us- our effort to learn from our mistakes and to work on being our better selves.

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CHRONOLOGY

- | | |
|------|--|
| 1857 | Hannah Cohn's family arrives from Poland |
| 1876 | Hanna and Simon Wolf Newman marry |
| 1885 | Hanna's brother Auguste Cohn dies |
| 1889 | Mother: Teresa (Tressa) was born |
| 1891 | F's older brother Joe was born |
| 1891 | Mother Hanna's father Selig Lazarus Israel Cohn dies the same year |
| 1893 | Father Arthur Newman was born (the youngest of 9 children) |
| 1895 | Father's father, Simon Newman, dies at age 44, leaving 9 children, the youngest, (Arthur is only 2.) |
| 1904 | July 12. Minnie (the oldest daughter) marries |
| 1913 | Arthur's mother dies at age 53. (Arthur is 10) |
| 1924 | Jan. 22. Arthur (Paul's older brother) is born |
| 1925 | Jan 26. Paul Newman is born |
| 1927 | Feb 27- Joanne Woodward is born |
| 1943 | Jan. To Ohio University |
| 1943 | June 3 To Navy |

1946? Discharged from Navy
 1946? To Kenyon college
 1949 Dec 27- Paul marries Jackie
 1950 May 14- Father Arthur dies
 1950 Sept 23 Scott Newman born
 1951 Sept- to Yale Drama School- in play about Beethoven he played Beethoven's nephew
 1952 Moved with Jackie Scott & Susan to Staten Island
 1953 Feb 19 Paul opened on Broadway in "*Picnic*"
 1953 Feb 21 Susan Newman born
 1953 moved family from Staten Island to Queens
 1954 Sept 1-Stephanie born -discussed Newman, 121
 1955 Newman family moves to large old house in Sea Girt NJ ([Newman, 2022- pp 111-112](#))
 1955 Our Town
 1955 Paul tells Jackie he wants a separation and goes to California to make movie and live with Joanne, Gore Vidal & Vidal's partner, Howard Austin- while making *Billy the Kid*.
 1955 *The Battler*. Jimmy Dean cast as lead but died and Newman took over the part.
 1955 Paul seeing psychiatrist in Calif.
 1958 Joanne became pregnant. Jackie agreed finally to divorce.
 1958 Jan 29 Joanne & Paul married
 1958 Joanne won best actress for *3 Faces of Eve*
 1958 Summer in Louisiana. Joanne did *3 Faces of Eve*. Paul stayed w her.
 1959 Apr 8- Nell Newman born
 1959 Paul's mother suggested during a visit to him and Joanne, that Joanne was having an affair with Gore Vidal, which led Paul to cut off his relationship with his mother for 15 years (until about 1974).
 1960 To Israel to make *Exodus*.
 1960 *From the Terrace*
 1961 made *The Hustler* with Jackie Gleason
 1961 Paul & Joanne Moved to Beverly Hills to await Melissa's birth
 1961 Paul received from Kenyon an Honorary Doctorate of Humane Letters
 1961 Jackie moved to San Fernando Valley, where she stayed most of rest of life- (Scott was 11, Susan was 9, Stephanie was 8. (Her children lived mostly with her, but some times with Paul & Joanne.)
 1961 Sept 27- Melissa Newman born
 1966 *Torn Curtain*
 1967 *Cool Hand Luke*
 1968 *The Secret War of Harry Frigg*
 1968 Paul considered politics but decided against it. Big supporter of Eugene McCarthy.
 1968 Joanne did *Rachel, Rachel* which Paul directed- both got Oscar nominations, but Paul lost in 0 for 4 nominations
 1969 Both started in *Winning* Paul began preoccupation with car racing.
 1969 *Butch Cassidy* (no Oscar- Oscar went to John Wayne for True Grit
 1970 King- A Filmed Record...Montgomery to Memphis- documentary
 1970 *WUSA*- both starred
 1971 *Sometimes a Great Notion*- they had to fire the Director and he had to take over. Called in George Roy Hill

- 1971 Was a bad time, Newman was waring with his agent, and with Universal. And he had troubles in the marriage with Joanne, and was drinking a lot.
- 1971 Joanne took the kids home and when Paul came she said you can't come her unless you quit drinking. He said he didn't do negotiation and she said you aren't coming in- He stayed in car in driveway- Finally he said what if I only drink beer and she said ok. Melissa said her mother was very difficult as well and could be dark and moody, hold a grudge, mercurial, as well as fiercely loving and charming. She wasn't easy. And when they got in a fight there was a lot of yelling, throwing, and storming off.
- 1972 *Pocket Money*
- 1972 *The Effect of Gamma Rays on Man-In-The-Moon Marigolds*
- 1972 *Life & Times of Judge Roy Bean*
- 1973 Named as # 19 on Nixon's White House Enemies List- which he said was his proudest achievement in life and would have made his father so proud! ([Levy, pl 255](#))
- 1973 *Mackintosh Man*
- 1973 *Summer Wishes, Winter Dreams*
- 1973 *The Sting*-(received 7 Academy Awards, plus Robert Redford nominated as Best Actor.--making it most successful film Newman was ever in. Newman was not nominated. Joanne Woodward was nominated for Summer Wishes, Winter Dreams, though she didn't win.)
- 1974 *The Towering Inferno*
- 1975 *Drowning Pool* Joanne and Paul made this together in New Orleans
- 1975~ Paul's driving improved, though he had accident driving w/o seatbelts. But then he won the Championship.i
- 1975 Joanne attended EST and tried to get Paul to go- Scott, Nell and Susan went went but Paul wouldn't.
- 1975 Joanne enrolled at Sarah Lawrence to finish her college degree
- 1976 *Silent Movie*
- 1976 *Buffalo Bill*
- 1976 *Sybil*
- 1977 Decided to take '77 off from movie making for racing
- 1977 *Slap Shot*
- 1978 Nov 28- Scott died of overdose. Newman takes 1st hard alc in 8 years ([Levy, 314](#)).
- 1978 See how she Runs
- 1979 *Quintet*
- 1980 *The Shadow Box*- Newman director, Joanne & Christopher plumber starred- Susan worked on it- they had too much honesty about death & homosexuality to have a hit
- 1880 new cut throat agent: Michael Ortviz
- 1980 *When Time Ran Out*
- 1981 Expanded their property in Ct- He could swim in river, Joanne had dance studio, the kids had horse farm, he had fitness equipment, screening room, old house for daus' vacations & new house for them w footbridge across river.
- 1981 *Fort Apache the Bronx* (community rebelled- thought movie racist)
- 1981 *Absence of Malice*
- 1982 was doing v well in racing
- 1982 *Candida*
- 1982 *The Verdict*- played Frank Galvin- Everyone expected an Oscar. When he came to terms w his drinking
- 1982 Aug 3. Paul's mother, Tressa died.

- 1983 Paul & Joanne renew their wedding vows w all 5 daughters as bridesmaids
- 1984 *Harry & Son*
- 1885 Acquired w group to run the Westport Country Players
- 1985 *Do You Remember Love?*
- 1986 *The Color of Money*—Fast Eddie Felson- w Tom Cruise- Paul's 1st best actor award
- 1986 dustup vs New York Post (Rupert Murdoch) re Paul Newman being short (less than 5'9").
- 1986 PN got idea for camp for kids w CA. friend (writer) Hotchner who had helped build Newman's own dressing, popcorn etc,
- 1987 *The Glass Menagerie*
- 1988 Hole in the wall Camp where children with AIDS and leukemia come free- they had to raise millions beyond what they had to buy grounds & build camp & get staff
- 1889 *Blaze*
- 1990 Joanne grad fr Sarah Lawrence w her dau Clea
- 1990 *Mr & Mrs Bridge*
- 1991 Paul asked Stewart to stop recording interviews
- 1992 Nell wanted to do new branch of Newmans' own with organic foods- PN resistant but then gave in and it was extremely successful-
- 1993 *The Blind Spot*
- 1994 Newman's Own Organics so successful Fairfield Univ in Ct had course of study in business school for those developing products w philanthropic goal.
- 1994 *Nobody's Fool.*
- 2002 *Road to Perdition.*
- 1998 On way to go fishing w daughter Paul stopped at dump & burned the oral history recordings made with Stewart Stern
- 2003 Our Town
- 2007 Joanne dx Alzheimers.
- 2007 9 days later Paul was told he had terminal CA
- 2008 Sept. 26. Paul Newman died.