

OBITUARIES

Meadowlark Lemon, star of Harlem Globetrotters, dies at 83

BY BILL TROTT
REUTERS

Meadowlark Lemon, the court jester of the Harlem Globetrotters basketball team who delighted audiences around the world for some 25 years with an array of trick shots, comedy routines and pure charisma, has died at the age of 83, the team announced Monday.

Lemon, who had started a ministry and become a motivational speaker in his later years, died Sunday in Scottsdale, Arizona, according to the Globetrotters website.

Lemon was the undisputed master of the long-range hook shot, rubber-band ball and other crowd-pleasing tricks during the years he wore the Globetrotters' star-spangled red, white and blue uniform.

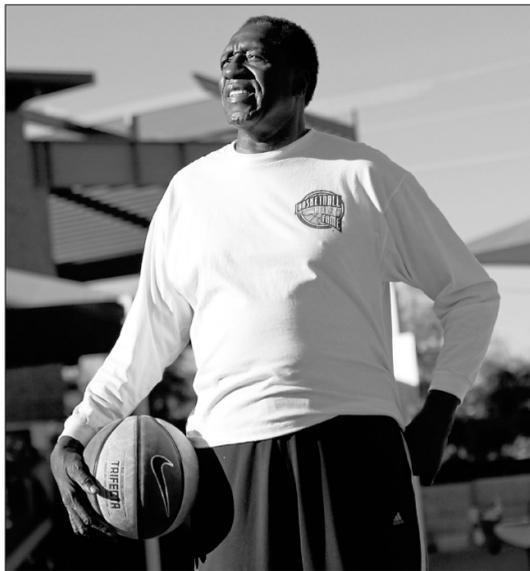
The team's website said he played in 7,500 consecutive games — the equivalent of more than 92 NBA seasons — in some 100 countries before audiences that included everyone from Britain's Queen Elizabeth and Soviet Premier Nikita Khrushchev to three popes.

He was born Meadow Lemon III in Wilmington, North Carolina, and was unfamiliar with not just the Globetrotters but the game of basketball until he saw a newsreel about the team at a movie theater at the age of 11. He was entranced by the sight of black men taking such a joyous approach to a game during a time of segregation.

"They seemed to make that ball talk," Lemon said when inducted into the Basketball Hall of Fame in 2003. "I said, 'That's mine. This is for me.' I was receiving a vision, I was receiving a dream in my heart."

He rushed home from the theater that day and started fulfilling the dream by fashioning a basketball goal from a clothes hanger and an onion sack and using a tin can for a basketball.

After briefly attending Florida A&M University



REUTERS | FILE

Former Harlem Globetrotter and Basketball Hall of Famer Meadow "Meadowlark" Lemon poses for a portrait in 2010. Lemon, the court jester of the Harlem Globetrotters basketball team who delighted audiences around the world for some 25 years, died Sunday at the age of 83.

and serving in the U.S. Army, Lemon's dream would be fully realized when he joined the Globetrotters in 1954. In 1958, he succeeded Goose Tatum as the team's main clown, a position he held for 20 years.

Opportunity for black players

The Harlem Globetrotters began in Chicago in the late 1920s, organized by a white businessman, Abe Saperstein, as a barnstorming team. It provided one of the few opportunities for black men who wanted to play professional basketball in the days of segregation, traveling the country and taking on community teams.

The forerunner of the National Basketball Association was established in 1946 but the league was all white until 1950, which gave the Globetrotters their pick of elite black players. While the NBA style of play was basic, deliberate and staid,

the Globetrotters were playing with the flair that characterizes today's NBA — acrobatic dunks, behind-the-back passes, flashy dribbling and a showman's sensibilities.

In addition to other independent teams, the Globetrotters played college all-star teams and defeated the Minnesota Lakers, the top pro team, in 1948 and 1949.

Once the NBA began accepting black players, the Globetrotters' talent pool became more shallow and they began to rely more on comedy and flash. Lemon was the focus of their appeal as their following grew in the 1960s and 1970s.

They would start the show with a warm-up display of fancy passing and ball spinning in a mid-court circle to their whistled theme song, "Sweet Georgia Brown."

Once the game began, Lemon was a grinning, always-chatting ringmaster, harassing referees and mocking opponents, who by

then were stooge teams whose primary job was not to get in the way as the Globetrotters put on their show.

Lemon had a deep repertoire stunts, including a hook shot from mid-court and a routine in which he would get upset with a teammate and throw a bucket of confetti — the audience would be expecting water — at him.

Rubber-band ball

Once a game, he would pretend to suffer a grievous injury and have to be helped to the sideline. When he returned to shoot his foul shot, he would sneak in a trick ball that would return to his hand on a long rubber band. He would then swap that ball with a weighted one to confound the referees.

The advent of the civil rights and black power movements of the 1960s caused some to brand the Globetrotters as minstrel show stereotypes, with much of the criticism falling on Lemon.

"I'm an athlete but athletes are entertainers and entertainers can be comedians," Lemon told the Los Angeles Times in 2004. "I'm all of the above."

Lemon left the Globetrotters in 1979 but returned for 50 games in 1994. He also started three comedy-basketball teams of his own over the years but none caught on like the Globetrotters.

In the 1979 movie "The Fish That Saved Pittsburgh," Lemon played a basketball-playing minister and a few years later started his own ministry.

In 2003, he was inducted into the Basketball Hall of Fame in Springfield, Massachusetts, and cited for making significant contributions to the game.

Lemon was married twice and had 10 children. In 2015 his ex-wife, who he divorced in 1977, and 48-year-old son sued him for \$250,000 in child support they said he did not pay.



ELENA BOURGOÏN

ST. AGATHA - Elena Bourgoïn, age 59, passed away on Thursday, the 24th of December, 2015 after a courageous battle with cancer. She was born on the 20th of February, 1956, the daughter of Virginia (Pelletier) Bourgoïn and the late Jean-Luc (Luke) Bourgoïn.

Elena taught special education students during her time as a public schoolteacher and she never forgot the valuable experiences that she shared with her students and peers. Through various hobbies including fishing, traveling and photography, Elena enjoyed all that life had to offer and it was always overwhelmingly evident that Elena's time with her family, friends and pets was her greatest enjoyment. Whether making long treks to connect with old friends, or keeping in close contact with all of her family by phone, mail or in-person, Elena was a person who truly and completely cherished the bonds that she created throughout her life. Elena spent much of her time with her beloved pets. She gave a great home and wonderful company to many "fur babies" over the years, most recently, her dog Nica, and her cat, Tansy.

Elena is survived by her mother Virginia, her sister Jan Young and her husband Steve, her niece Samantha Davis and her husband Joshua, her nephew Derek Young, and many other family members and friends whom she cared for dearly. Elena was predeceased by her father, and by her brother Steve Bourgoïn.

A Funeral Mass will be held on Saturday, January 2, 2016 at 10AM at the St. Agatha Church, with condolences at the church from 9am until 9:45am. In lieu of flowers, donations may be made to the Edgar J Paradis Cancer Fund, 194 East Main St., Fort Kent, ME 04743 or the St. Agatha Church paving project, 379 Main St., St. Agatha, ME 04772. Spring burial will be held in the St. Thomas Cemetery. Arrangements have been entrusted to Lajoie Funeral Home. For online condolences, please visit www.lajoiefuneralhome.com



BERTRAND W. ALBERT

MADAWASKA - Bertrand W. Albert, 82, passed away on December 27, 2015 at a Van Buren health care facility. He was born in Madawaska on June 10, 1933, son of the late Baptiste and Annie (Bouchard) Albert.

Bert always had a great sense of humor and loved to make people laugh. He really enjoyed spending time with his family.

He is survived by his wife of sixty two years, Rina (Dionne) Albert of Madawaska; two children, Zona Torrey and her husband George, and Mike Albert all of New Hampshire; four grandchildren, David Torrey and his wife Misti of Kentucky, Kevin Torrey and his wife Nicole of New Hampshire, Michael Albert and his wife Carley of New Hampshire, Johnathan Albert of Florida; eight great grandchildren, Joshua, Caleb, Norah, Auryon, Vayla, Darryn, Makenzie, Mason; many nieces and nephews. He was predeceased by two brothers, Norman and Lionel Albert; one sister, Isabelle Bittel.

A Mass of Christian Burial will be celebrated 10am on Thursday, December 31, 2015 at the St. Thomas Aquinas Church. Family and friends may call at Lajoie Funeral Home from 9am until 9:45am on Thursday before the Service. Spring interment will be held in the Parish Cemetery. Contributions in Bert's memory may be made to Borderview Rehab and Living Center, 208 State St., Van Buren, ME 04785. For online condolences, please visit www.lajoiefuneralhome.com

In Memoriam

In Loving Memory Of
PATRICIA N. GUY
Dec. 29, 1931 - July 5, 2015



I bet the roses never die up there
and the Angels weep each time
you break into song ...
Missing you, Grammy
Love, Jenny

In Loving Memory Of
DAVID E. GRANT
May 02, 1941 - Dec 29, 2014



Remembering a very special father and grandfather today and everyday. You are missed and in our hearts always.
We love and miss you, Kriss, Pete, Kevin, Tina, Kala, and Kyle.

QUINTON THOMAS ALLAN

ORRINGTON - Quinton Thomas Allan of Orrington, Maine died peacefully on December 27, 2015 surrounded by his family. He was born on December 30, 1941 in Ayrshire, Scotland to James M. Allan and Catherine (Fitzsimmons) Allan.

Quinton is survived by his loving wife of 47 years, Jane Allan, son Clifford Allan, his wife Alycia and their sons Thomas and Andrew of Bucksport, son Michael Allan of Brewer, brothers George, Ian, Jim, Tom and their families, brothers-in-law and sisters-in-law John Finch, Stanley Finch, Clifford Finch, Elizabeth Hansen, Ian Finch and Helen Ratchford and their families, and his friends at the Rocky Knoll Country Club.

The family will celebrate Quinton's life at a later date, and "we'll take a cup of kindness yet, for auld lang syne."

BY RICHARD NATALE
VARIETY.COM

LOS ANGELES — Influential cinematographer and social documentarian Haskell Wexler, who won Oscars for his work in both arenas, has died. He was 93.

Wexler's death on Sunday was confirmed with a post on the HaskellWexler.com blog. His son Jeff Wexler shared via Facebook that Haskell Wexler died "peacefully in his sleep."

"An amazing life has ended, but his lifelong commitment to fight the good fight, for peace, for all humanity, will live on," Jeff Wexler wrote.

Haskell Wexler won two Oscars for cinematography, for "Who's Afraid of Virginia Woolf?" in 1966 and for "Bound for Glory" 10 years later. He also picked up an Oscar in 1970 for the short documentary "Interview With My Lai Veterans," directed with Richard Pearce.

Wexler also wrote, directed and largely financed two feature films, the highly politically charged "Medium Cool" in 1969 and "Latino" in 1985. He also directed 2007's "From Wharf Rats to Lords of the Docks," an adaptation of a play about labor leader Harry Bridges and unionization.

"We are deeply saddened by the death of one of our most esteemed board members," said ASC President Steven Poster of the Cinematographers Guild. "Haskell's cinematography has always been an inspiration to so many of us not only in the Guild, but in the entire industry."

His cool, uncluttered but visually distinct style grew out of his years as an educational and industrial filmmaker, which led to his photographing of documenta-

ries such as Joseph Strick's "The Savage Eye" in 1959. He continued to invest his own money in films that promoted causes because he saw them "as an instrument for social change," he said.

Even in the vast number of commercial television spots he shot (he was partnered in commercial companies with cinematographers such as Vilmos Zsigmond and Conrad Hall), he was concerned about "the morality of the products," he once told Variety. He stopped shooting cigarette commercials long before they were banned on U.S. television (though he had lensed most of the famous Marlboro commercials).

Wexler's devotion to such causes belied his wealthy upbringing. "One person has a responsibility not just for himself but for inter-relationships with the existences of others and the world," he once said. That view not only informed his documentaries but was consistent with the subject matter of many of his feature assignments.

Wexler joined the International Photographers Guild in 1947. He co-directed and shot documentary short "The Living City" in 1953 with John Barnes; it was nominated for an Oscar. He worked into the Hollywood system starting with Roger Corman's 1957 independent feature "Stakeout on Dope Street," directed by Irvin Kershner, and several other low-budget films. He also worked as an assistant cameraman on "The Adventures of Ozzie and Harriet."

The stature of his film assignments began to grow with "The Hoodlum Priest" and "Angel Baby" in 1961. By 1964, he was working with top directors including Elia Kazan ("America,

America"), Franklin Schaffner ("The Best Man") and Tony Richardson ("The Loved One"). His crisp black-and-white photography for "Who's Afraid of Virginia Woolf?" brought Wexler his first Oscar.

Over the next several years, he would photograph several of the most memorable films of the era (all in color), including "In the Heat of the Night," "The Conversation," "American Graffiti" and (with the uncredited Bill Butler) "One Flew Over the Cuckoo's Nest," for which he was Oscar nominated.

In 1976, he copped his second Oscar for "Bound for Glory"; he would go on to photograph other Hal Ashby films including "Coming Home," "Second Hand Hearts" and "Lookin' to Get Out." He also contributed some work to Terrence Malick's "Days of Heaven."

Through the 1980s and 1990s, he shot films including "Richard Pryor: Live on the Sunset Strip," "Colors," "Other People's Money" and "The Rolling Stones: Live at the Max" in 1992. He was nominated for cinematography Oscars for "Matewan" in 1988 and "Blaze" in 1990.

Later feature films he lensed included "The Secret of Roan Inish," "Canadian Bacon," "Mulholland Falls" and "The Rich Man's Wife," all in the mid-1990s.

One of his most influential films, the chilling 1969 feature "Medium Cool," was a fictional but documentary-style depiction of the riots outside the 1968 Democratic Convention. Bold in attitude and execution, "Medium Cool" was financed by Wexler for \$800,000. Although it owed a nod to the work of Jean-Luc Godard, it was far ahead of its time for a Hollywood film.

Beginning with his documentary on the Washington Freedom March, "The Bus," in 1965, Wexler busied himself with documentaries of social injustice. "Interview With My Lai Veterans" brought an Oscar in 1970. With co-director Saul Landau he shot "Brazil: A Report on Torture" and "An Interview with President Allende" (both 1971), "The Swine Flu Caper," "The CIA Case Officer," 1982's "Quest for Power: Sketches of the American New Right" and "Target Nicaragua: Inside a Secret War."

Other documentaries included "Hail Columbia" and "Introduction to the Enemy." He also shot the 1980 film "No Nukes." His 1975 documentary "Underground" (with Emile de Antonio and Mary Lampson), which dealt with the leftist faction known as the Weathermen, resulted in a controversial attempt at seizure of his materials by the FBI, which prompted an outcry among certain social-minded Hollywood celebrities.

In the mid to late 2000s, he was director of photography on a number of politically-minded documentaries for other directors.

Wexler appeared in numerous documentaries about other directors and cinematographers, including 1992's "Visions of Light." He was born in Chicago and spent five years in the Merchant Marines, after which he studied at UC Berkeley.

Wexler was honored with lifetime achievement awards from the American Society of Cinematographers (becoming the first active lenser to be so honored), the Independent Documentary Assn. and the Society of Operating Camera-

Abstract painter, sculptor Ellsworth Kelly dies at 92

REUTERS

Influential American abstract painter and sculptor Ellsworth Kelly died Sunday, an art gallery owner in New York said. Kelly was 92.

Matthew Marks of the Matthew Marks Gallery said Kelly died of natural causes at his home in Spencertown, New York. Marks said he was told of the death by Kelly's partner, Jack Shear.

Kelly was born in Newburgh, New York, in 1923 and served in the U.S. military during World War Two. Afterward, he studied art in France

for several years on the GI Bill and had his first solo show at the Galerie Arnaud Lefebvre in Paris in 1951.

Kelly had retrospectives at New York's Guggenheim Museum and the San Francisco Museum of Modern Art, among others over his decades-long career.

"In his work Kelly abstracts the forms in his paintings from observations of the real world, such as shadows cast by trees or the spaces between architectural elements," according to his biography on the Guggenheim's website.