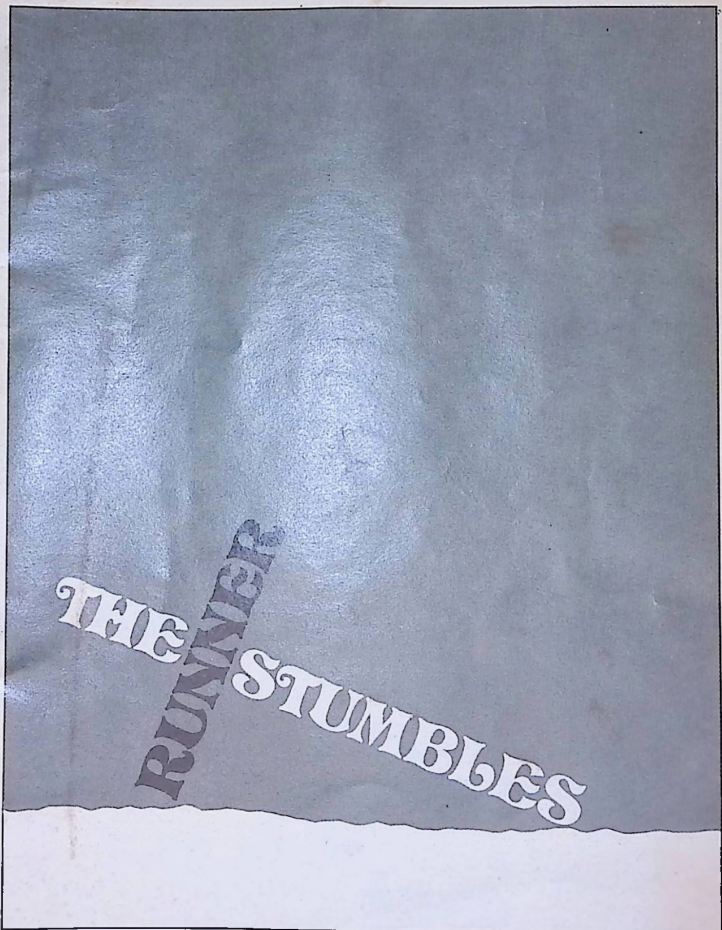


PLAYBILL

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WHY A MUSICAL?

Shakespearean actor Ian Richardson tells why he decided to play Henry Higgins in the new production of "My Fair Lady."

Someone asked me recently why I had decided to appear in a musical—"after all that Shakespeare." It's a question which seems to imply that a musical is pretty, entertaining and, in a pejorative sense, commercial; while Shakespeare is dull, worthy and unconnected with entertainment, commercial or otherwise.

My Fair Lady, however, as you all know, is adapted from *Pygmalion* by George Bernard Shaw, so perhaps we should begin by rephrasing the question—"Why Shaw, after all that Shakespeare?"

The nub of my answer is neatly summed up in a line from the play—"Think what you're dealing with," Higgins says to Eliza. "The majesty and grandeur of the English language. It's the greatest possession we have. The noblest sentiments that ever flowed in the hearts of men are contained in its extraordinary, imaginative and musical mixtures of sounds."

These are sentiments in which I passionately believe. So did Shaw. He cared deeply, if sometimes Quixotically, about language. Although he tilted occasionally at Shakespeare in his capacity of *enfant terrible*, there is no doubt that he was not deaf to the vigour and beauty of Shakespeare when properly performed. "Your native language is the language of Shakespeare, and Milton, and the Bible," Higgins bellows at Eliza, and the order of precedence is, I think, illuminating.

When Shakespeare came to the English language it was, of course, spoken, but it was not a subject in schools. Greek, Latin and Hebrew were taught but English was left to be picked up as one went along. This was perhaps a good thing, since it allowed the language to evolve as a living thing unaffected by embalming fluid.

It was Queen Elizabeth's long reign, a period of almost unprecedented peace and prosperity, that gave English the boost it needed. Trade boomed, exploration flourished, and citizens grew rich. As



they prospered they endowed hospitals, almshouses and — most importantly — schools. The result was a better educated population — one which was no longer content to fill its leisure with sermon-reading or bawdy ballads.

Writers began to write. The new pride in the country, almost directly attributable to the Queen and her well-chosen and well-managed advisers, inspired them to shed the dead languages and exalt Gloriana in their own tongue. In a happy moment the Earl of Surrey (while translating Virgil's *Aeneid*) invented blank verse in iambic pentameter, the rhythm of the heartbeat. It fitted the rhythms of the language so very much better than the stiff rhyming couplets in the "old fourteener," that it was adopted with alacrity by other poets, including Shakespeare. If the Earl of Surrey had done nothing else between his birth and his beheading, his name should be revered for this one innovation.

So it was with the sprawling, vigorous, ever-changing language and a sympathetic metre that Shakespeare went to work. His magpie mind heard and remembered everything. The language, as he uses it, encompasses formal classicism, the homely everyday things, technical jargon from the law, the field, the wars, the sea,

by Ian Richardson

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PLAYBILL is published monthly in New York, Boston and Philadelphia. New York edition is published by American Theatre Press, Inc. 151 E. 50th St., N. Y., N. Y. 10022 212-751-9550. Pres. & Treas.: Arthur T. Birsh; Vice-Pres.: Steven J. Kumble; Sec.: Mary F. Seaton. Printed in U.S.A. Copyright © American Theatre Press, Inc. 1976. All rights reserved.

heraldry, the church, hedging, ditching and husbandry, and a certain amount of pure invention. He was one of those quick-minded people who noticed everything and stored it up for future use, to be passed through that extraordinary brain and emerge as precisely the right form of words for any given situation or emotion. And everyone from the Queen to the groundlings adored him. The Elizabethans were drunk with words and anyone who played with them so gloriously was bound to be a success. And comical.

So Shakespeare, while he cannot be said to have invented the English language, may be chosen as the representative of the golden age in which it welled up to become an almost perfect medium of artistic expression, which, with apologies to Chaucer, it was not before.

I seem to have strayed far from the original question and to have digressed into a homily on Shakespeare. But I assure you that it is not entirely irrelevant. To anyone who cares about the English language, Shakespeare cannot be irrelevant. And I care about the English language. Higgins cares about the English language. And Shaw cared about the English language. All of which are good reasons why Henry Higgins' slippers fit me so neatly in *My Fair Lady*.

Shaw's language, although prose, has very definite rhythms. It is not realistic dialogue, any more than Shakespeare's is. It is a heightened form of language, and, as Shaw himself insisted, should be spoken

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as written. "Just say the lines as I've written them" he told Beerbohm Tree, the actor who played Higgins in the original *Pygmalion*. "They've been written with great care because despite what you may think, I do know my job."

In a way Shaw was writing for an audience which had some similarities with that of Shakespeare. Once again the long and peaceful reign of an English queen (Victoria) had produced prosperity, schools galore and a literate working class—archetypal Elizabs—anxious to better themselves, and no longer to be beguiled solely by Music Hall and Melodrama. They were receptive to the way Shaw played lovingly with the English language and with *Pygmalion* he had his first really popular success.

But what of *My Fair Lady*? I believe that despite Oscar Wilde's remark that England and America were two nations "divided by a common tongue," the fact that *Pygmalion* has been exquisitely transformed into a musical by two Americans, Alan Jay Lerner and Frederick Loewe, proves

that we still share in abundance the Shakespearean and Shavian heritage.

The music and lyrics of *My Fair Lady* have been so subtly and brilliantly woven into the whole that they seem to spring naturally from the dialogue, and are not so different from the soarings into poetry after a prose passage in Shakespeare. The motive is the same. This or that emotion can no longer be expressed in mere prose—it needs heightening. There is abundant evidence that Shakespeare possessed a deep love of music, and although the actual songs within the plays are for the most part slight things, many of them popular songs of the time, the music of the verse is overwhelming.

So, to anyone who asks me "Why I appear in a musical after all that Shakespeare," I will, with modesty, allow the bard to reply:

*The man that hath no music in himself,
Nor is not mov'd with concord of sweet
sounds,
Is fit for treasons, stratagems, and spoils;
The motions of his spirit are as dull as night,
And his affections dark as Erebus.
Let no such man be trusted. Mark the music.*

THE UNENDING BATTLE TO KEEP HITS FRESH

by NEAL ASHBY

The director slumps in a seat in the rear of the darkened theatre. It's been three months since his hit show opened and though the audience seems attentive, amused, enthusiastic, not so, the director. He fidgets, frowns and makes critical mental notes for the cast and staff: "This scene is falling apart. They're reading lines as if it's a school play... Too broad! Too broad! They've lost the scale... Where did Charles get that hand gesture? He's adding *shtick!*"

What a director does about these pained reactions varies. Jerry Adler, who directed the hit revival of *My Fair Lady*, favors a written note or private talk with the offending cast member and if the actor resists, he is not above applying a little psychology. "An actor frequently falls in love with his own *shtick*," says Mr. Adler. "After he's played the same role for a long time, he feels he knows it better than anybody. Sometimes you have to inveigle him into doing what you want."

Jose Quintero, the noted Eugene O'Neill interpreter who restaged Jules Feiffer's *Knock Knock*, makes repairs almost entirely on the stage. "I watch a performance, and remember the things I'm not happy with," he says. "Then the next day I bring the people onto the stage and have them do a particular scene. That gives me a chance to say, 'There, that seems to be wrong. Let's try it this way.'"

Choreographers and sometimes musical directors also "go back" and sit in the audience every two to four weeks to re-evaluate (usually unbeknownst to the cast). To keep the long-running *Grease* up to snuff, choreographer Pat Birch has on occasion re-auditioned people already in the show. "Why not," she says. "People change and so do their performances. Also *Grease* is about teenagers so our cast has to continue to convey that age level." George Faison, the choreographer for *The Wiz*

says his technique is to arbitrarily bring in some replacement dancers to "keep the company on its toes... I don't feel guilty about replacing people who go stale in a show. I'm doing what is best for the production and I'm giving new people a chance."

When does a Broadway show begin to lose its freshness and vitality?

Joe Papp believes that the process of "slippage" begins almost immediately after opening. "But all the same, you need to keep hands off for a couple of weeks. The actors have been under a tight rein and they need to find their freedom."

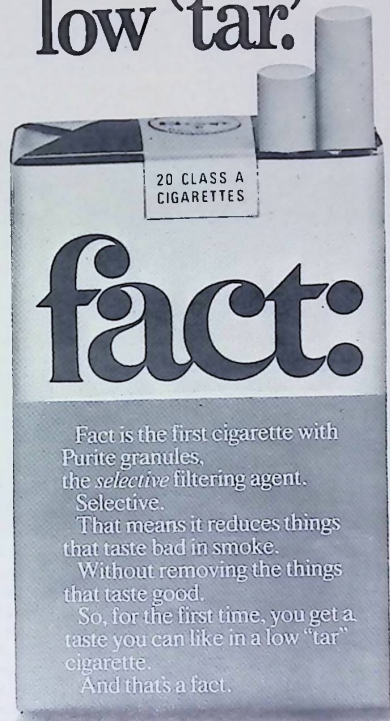
As the run of a show continues, however, and actors repeat the same roles night after night, Jerry Adler suggests that one of two things invariably happens. "Either the acting becomes too automatic and the players forget who they're supposed to be; or they start enlarging their parts. It gets too easy and they begin to feel they have to do more. Then, something unplanned gets a laugh, and they keep doing that. The effort the actors are making is positive but it can be destructive to the show."

Joe Papp remembers an experience in Central Park with a way-out version of *Hamlet*, designed to border on farce. "Ralph Waite, a marvelously inventive actor, played Hamlet," Papp recalls. "He had a great sense of humor and as time went on he played broader and broader, piling on business, adding gestures. It got so the business became more important than the meaning. We knew we were asking Ralph to do something difficult, but in this case we had to pull him back to the original concept."

The late playwright, George S. Kaufman, during the long run of one of his comedies, faced a problem similar to Papp's. Kaufman's solution was to fire off a telegram to his cast that read—"Coming in to take all the improvements out." □

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BACKWARD GLANCES: 1930's BY JOHN McGIVER

BUTLER DAVENPORT'S "FREE THEATRE"

His name was Butler Davenport. His theatre, named for him at that time, is now somewhat more bleakly called the Gramercy Arts. It was then as now a three-story brownstone on East 27th Street, off Lexington Avenue. But in the early thirties and in the depths of the depression years it was one of the few off-Broadway theatres (though that term had not yet come into existence) operating at full schedule and was known as "The Only Free Theatre in America."

Thither I ventured one winter night in 1933 with a few companions, lured by the "free theatre" rumor. We had come to be amused—to scoff.

Mr. Davenport and his performers (for the most part apprentices) did *Hamlet* for us on a bandbox of a stage. There was no scenery, only a series of curtains that were zipped away at intervals to denote a change of



time or a change of place. The performers were restricted to making quick appearances, stating their case and getting off-stage again. There is something to be said for this approach to Shakespeare.

It seemed to me at the time that Butler Davenport's *Hamlet* was certainly in his mid-fifties. He was thickening around the middle, walked with a suspicion of fallen arches and used Delsarte gestures that had gone out of style with Edwin Booth. But he had a magnificent Barrymoresque profile, a noble brow and auburn locks that fell about his shoulders. He spoke lines clearly and rapidly in a nasal melange of "Down-East" and "upper class" that was quite pleasant to the ear.

During an intermission he popped out between the curtains wrapped in some sort of yellow toga-like stuff. He was in high spirits, chatted with the audience about current events (unions — he was against

all theatrical unions, "killing the theatre", politics, unemployment, war). Acting the part of the genial host welcoming strangers to his home he would put in a plug for "free theatre." At the end of his chat he announced that "the baskets will now be passed: it's an old custom I've stolen from the Church — but then the Church has stolen so much from the Theatre!"

His theatre was the refuge of many an impoverished evening. For the price of a few coins tossed in a basket I soaked up *The Taming of the Shrew*, a broadly comic production with Davenport romping wheezingly about the stage after a half-hysterical novice; *A Tale of Two Cities*, wherein he played the noble Sydney Carton (and his double, a lumbering young man from Brooklyn, was no more his counterpart than I to Hercules). He was delightful in *The Private Secretary*; dismal as the guilt-

ridden murderer in *The Bells*; godawful in *The Fool's Revenge*.

Perhaps the most memorable visit was on a spring night in 1938. There was only a handful in the house and the curtain was late. When it finally opened a plain coffin was disclosed onstage flanked by funeral candles. After a moment, Davenport emerged from the wings in the clerical frock coat and collar he usually reserved for his *Difference in Gods* production and, in a solemn mood for once, announced to those of us assembled, that his dear friend and fellow actor, John Simon, whom we had seen as Claudius in *Hamlet* and as the Abbe in *The Bells*, was dead and lying before us onstage. After the reading of the service for the dead from the Episcopal liturgy, Butler Davenport closed the book softly, quietly bade us goodnight, walked offstage and presumably closed the curtains himself. □

John McGiver, who died last September, was a well-known character actor.

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ON A PERSONAL BIAS by Bernice Peck

Those spectacular new taxis now being gawked at in the MOMA show will be put on the streets for testing come Sept. 7. And sure, with only four of them and 800,000 daily cab riders, chances of getting one of the newbies is in a hen's tooth. I keep dreaming of riding up to *Playbill* in the steam-driven job with the sliding doors. Hey, driver, a \$5 tip for you. . . .

New for fall, fine white cotton stitched up into lacy froth repros of antique Victorian nightgowns, robes, bedjackets, prices to \$100. Yet nothing, no nothing, is foxier to wear into bed than your fellow's old loose white shirts or pajama tops . . . Complete nudity rarely titivates today; The String bikini did it in . . . Do you too get *bored* with the selfconscious hattiness of Bella and Truman? (stick to your shtick, kiddos) . . . The hottest days along Fifth bring out the sloppiest looks, those long droopy dresses most of all . . . It's type-writer nonsense when fashion "experts" say that one little pair of gold or silver sandals mate perfectly with all the evening things we take on our travels. With black they can often look downright tacky. Clear vinyl, which is back again, is mildly better. But nothing works as attractively as that oldtime bit, the little strippy sandals dyed to match each full-feather outfit—hell of a bother to pack.

Public idols: Isn't it sweet when some 60 year old boy marries a girl of 46? Like Frank Sinatra hitching it with Barbara Marx. These guys generally spring for 20 yr. olds . . . Marcello Mastroianni, 51, fools around a lot (Faye Dunaway and Catherine Deneuve) but inevitably wings it back to the bride of his bosom, Flora, 48. Enduring, though intermittent love, isn't it? Flora has said he is the most likable man she knows, and that when he returns it's as if he has never been away.

Yes I do believe in UFO's and fondly expect to grab a glimpse of one some day . . . The Late Late Show often gives you back the self-same people you saw earlier on

Johnny Carson—but without the wrinkles and before the face-lifts . . . Fellow in Chicago collects beer cans, has hundreds, valued at \$30,000. Well sir, there are days when Manhattan streets and parks carry at least that much in empties . . . Nice ad: "Inside every California avocado there's a free tree. And someone to talk to" . . . Credit rating: The Farmer's Home Administration has a program for staking enterprising kids in ventures of their own. One 7 year old tot out in Rolla, Kansas, got \$2,000 to go into the cattle business . . . Plastic food is A Sin; most fast-food purveyors should be hung by the thumbs . . . I haven't heard the word, charm, for years, and rarely see it in action . . . Morris the cat has a collapsible Vuitton litter box.

Chit-chat, heard and overheard: "Watch it, he's only as lethal as Capote; no, I take that back, more like an affectionate cannibal" . . . "Even Halston can't make a strapless dress *stay up*" (try double-faced Scotch tape) . . . "Ecch, New York air, every breath is a meal in itself" . . . "With that neck like a tree trunk, all he needs is a head transplant" . . . "It's like tuning in on Star Trek, those all-day meetings with the client—just one more space ship" . . . "No you don't need to go to the potty again" . . . "Can you guess why every woman is dying to dance with Sterling St. Jacques?" . . . "Ultrasuede is the biggest miracle since Moses parted the Red Sea; it's the first time in history that something fake is better than the real thing" . . . "More than 10 million Americans have improved their marital sex relations as a result of looking at or reading pornography" . . . "Bobby Short has a little butterfly tattooed on his heel."

Heavy breathers: Barbara Walters knows all the answers as well as the questions. She advises, re nervousness in group situations, "Try to steady yourself by taking deep slow breaths. Deep breaths are very helpful at shallow parties." And then there's Gov. Jerry Brown. He often begins speeches with "Let's all take a deep breath and relax." For whatever it's worth. □

THEATRE GUIDE

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ARTHUR'S GOLDEN LION—143 W 44th 765-1587. Great steak din. \$4.95; Lobster din. \$5.95. Lunch, dinner, after-thea. Gala Entertainment & dancing fr 8 PM. No cov or min. Best buy for cabaret entertainment.

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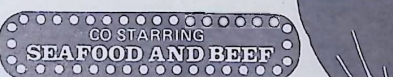
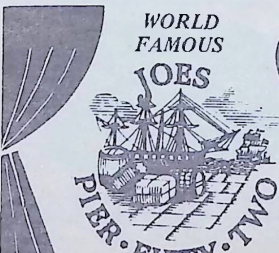
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(Continued on next page)

L—Luncheon C—Cocktails D—Dinner S—Supper AT—After Theatre *Open Sunday

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by
MILAN STITT
with
STEPHEN JOYCE

and
(in alphabetical order)
KATINA COMMINGS NANCY DONOHUE ROBERT JAMES DORAN
JOSEPH MATHEWSON JAMES NOBLE MARILYN PFEIFFER
MORRIE PIERSON SLOANE SHELTON

Set Design by
PATRICIA WOODBRIDGE

Costume Design by
JAMES BERTON HARRIS

Lighting Design by
CHERYL THACKER

Production Stage Manager
B. J. ALLEN

Directed by
AUSTIN PENDLETON

The Runner Stumbles received its world premiere at the Hartman Theatre Company in Stamford, Connecticut, on December 30, 1975



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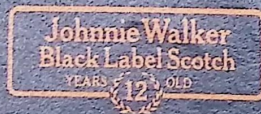
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THE CAST

(in order of appearance)

Amos MORRIE PIERSOL
 Father Rivard STEPHEN JOYCE
 Erna Prindle KATINA COMMINGS
 Toby Felker JAMES NOBLE
 Sister Rita NANCY DONOHUE
 Mrs. Shandig SLOANE SHELTON
 Prosecutor ROBERT JAMES DORAN
 Monsignor Nicholson JOSEPH MATHEWSON
 Louise MARILYN PFEIFFER

TIME: April 1911

SETTING: A cell and courtroom in Solon, Michigan

The Runner Stumbles was suggested by an actual turn of the century trial for the murder of a nun in Michigan.

THERE WILL BE ONE FIFTEEN MINUTE INTERMISSION

UNDERSTUDY

Understudies never substitute for listed players unless a specific announcement for the appearance is made at the time of the performance.

For Father Rivard and Toby Felker — Robert James Doran; Other Male Roles — Gary Watkins; For Erna, Louise and Mrs. Shandig — Shane Ann Younts; For Sister Rita — Marilyn Pfeiffer.



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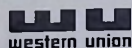
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WHO'S WHO in the CAST

STEPHEN JOYCE (*Father Rivard*) is a favorite of audiences across the country. Rarely has an actor worked as consistently as Mr. Joyce in no less than three of the Shakespeare Festivals and seven of the regional theatres in the United States. Born in Brooklyn, his first professional job was with the Irish Players. He won the Theatre World Award for his portrayal of the title role in *Stephen D.* He has starred with Anne Jackson on Broadway in *The Exercise* and was last seen as Tom Daley in *That Championship Season*. Mr. Joyce has appeared at the American Shakespeare Festival, the New York Shakespeare Festival and the San Diego Shakespeare Festival in such roles as Romeo, Hotspur, Leontes, Edgar and Coriolanus. With the Seattle Repertory Theatre he title-roles as Hamlet, then Biff in *Death of a Salesman*. At Yale he interpreted Caliban, Bill Cracker in *Happy End* and Sigismund in *Life is a Dream*. Below the Mason-Dixon line, at Olney, Maryland, he appeared in *Joe Egg* and as Charlie Now in Hugh Leonards' *Da*. Recently he portrayed Eric Smith in *Hughie* at the Hartke Theatre in Washington and helped to christen the Pioneer Memorial Theatre in Salt Lake City as General Burgoyne in a bicentennial play by Tim Kelly. Along with his stage appearances, Mr. Joyce has further enhanced his popularity by appearing in over two hundred television shows including starring roles on *Omnibus*, *Play of the Week*, *Studio One*, *Bonanza*, *Combat*, *Dr. Kildare*, *Outer Limits*; the tv-movies: *Change in the Wind*, *Cap-*

tain Newman, MD and *The Greatest Story Every Told*. Mr. Joyce has had running roles on several of the CBS Daytime TV programs. He created his current role of Father Rivard at the Hartman Theatre in Stamford.

KATINA COMMINGS (*Erna Prindle*) has played Erna at the Hartman Theatre and at the Manhattan Theatre Club where earlier she had played Rita in *Little Eyolf* and Jean in *Canadian Gothic*. She has appeared at the Long Wharf Theatre in *Miss Julie*, at the Cincinnati Playhouse in *Rain* and at the HB Playwrights Foundation in *Sanctuary* by Johanna Glass. She studied at Northwestern with Alvira Krause and at the Williamstown Theatre. Her last New York appearance was in February as the Queen in *The Sorrows of Frederick*.

NANCY DONOHUE (*Sister Rita*) played in *Never Too Late* on Broadway and in Africa, toured the States in *Generation* and *Phaedra*, and appeared in repertory in Baltimore, Buffalo, Corning and New Haven (Long Wharf) in *The Doctor's Dilemma*, *Scenes from American Life*, *Wait Until Dark* and *Richard III*. She was Nancy Bennet on NBC's *The Doctors*, Natalie in *Canadian Gothic*, Asta in *Little Eyolf* and Sister Rita in *The Runner Stumbles* in its workshop production at the Manhattan Theatre Club and at

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the Hartman Theatre in Stamford under Austin Pendleton's direction. She has also played the ugly duckling in a summer tour of *Period of Adjustment*, fondly remembered for the day William Shatner took the whole cast up in gliders without the producer's permission. She studies with Uta Hagen. She has had three drawings printed on the editorial page of the *New York Times*; and she writes and designs the Crocus Cards, which feature passionate little people with no waists.

ROBERT JAMES DORAN (*The Prosecutor*) has appeared in New York in Saroyan's *Armenians*, Pinter's *A Night Out* and the television series *A Search For Tomorrow*. His film credits include *The Bach Train* and Sidney Lumet's soon to be released *Network*. Elsewhere he has starred in *Man of La Mancha*, *Streetcar Named Desire* and *One Flew Over the Cuckoo's Nest* which he also directed. Mr. Doran studied with Philip Burton and Robert X. Modica and is presently studying with Warren Robertson. He also recorded an album of his own material titled *Truth*. Special thanks to John Homs.

JOSEPH MATHEWSON (*Monsignor Nicholson*) created the role of Monsignor Nicholson in the Manhattan Theatre Club version of *The Runner Stumbles*. Since then he has been seen in New York in Elinor Renfield's production of *The Sorrows of Frederick* and in Washington, D.C., in the Kennedy Center Bicentennial production of *The Scarecrow*. A writer as well as an actor, Mr. Mathewson appeared as the tutor Thwackum in an adaptation of *Tom Jones* with book by Austin Pendleton, music by Robert Archer and lyrics by

himself. His first novel, *The Love Tribe*, was published by New American Library; and he has fiction, articles and book reviews published in several magazines no longer with us, most notably *Life* and *Look*, as well as in such diverse periodicals as *Harper's Bazaar*, *Esquire*, *Opera News*, *Playbill*, *Playboy* and *Ellery Queen's Mystery Magazine*. Mr. Mathewson's first film, *The Death of Socrates*, will be shown in New York this fall. He is now writing a play with a small but crucial part for himself.

JAMES NOBLE (*Toby Felker*) has a plethora of plays to his credit. Broadway audiences have seen him in 1776 (also film version), *Strange Interlude*, *Johnny No-Trump*, *A Far Country*, *The Velvet Glove*, *Medea*, *Come of Age* and *The Big Knife*. He has been prominently cast in off-Broadway productions of *The Rimers of Eldritch*, *The Night of the Dunces*, the *Wiider Plays* and *Two By Saroyan*. An incredible number of roles in regional theatres are sandwiched in between these performances as are years of running parts on television and featured roles in films. Some of the outstanding portrayals on stages outside of New York have been, George in *Who's Afraid of Virginia Woolf?*, Elwood in *Harvey*, Jamie in *Long Days Journey*, Vershinin in *The Three Sisters* and Shannon in *The Night of the Iguana* as well as a tour with Sada Thompson in *Twigs*. Those television roles (anyone who watches will immediately recognize him) include *A World Apart*, *The Doctors*, *The Brighter Day* and *As the World Turns*. Films include soon-to-be-released *The Front* with Woody Allen,

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Dragonfly with Beau Bridges, and *Who?* with Elliott Gould. He is married to actress Carolyn Coates and lives with her and their daughter Jessica in New Jersey.

MARILYN PFEIFFER (*Louise*) has appeared in New York as Sasha in *Ivanov* and Moth in *Love's Labors' Lost* for City Playworks. At the Manhattan Theatre Club she created her role of Louise in *The Runner Stumbles* and played Alice in *Photo Finish* at the Comedy Club. For the past three years she has been a student of director Pendleton.

MORRIE PIERSOL (*Amos*) is making his New York debut with this portrayal, which he created at the Hartman Theatre Company. During that time Mr. Piersol was studying at the Hartman Theatre Conservatory under Larry Arrick. Prior to his involvement with the Hartman, Mr. Piersol was with The National Theatre Institute of the O'Neill Theatre Center where he toured in the workshop production of *Tom Jones* adapted by Mr. Arrick and Barbara Damashek. Mr. Piersol has done stock in Southampton, L.I. where he also appeared in a film.

SLOANE SHELTON (*Mrs. Shandig*) may currently be seen in the film, *All the President's Men* and was recently seen on Broadway in *Sticks and Bones* and *I Never Sang for My Father*. As a member of the National Repertory Theatre, she appeared with Denholm Elliott at the ANTA in *The Imaginary Invalid*, *A Touch of the Poet* and *Funed Oak*. Off Broadway she appeared in *The Basic Training of Pavlo Hummel* and *The Maids*. She created her current role at the Hartman Theatre in

Stamford as well as the role of Anna in *The Government Inspector*. Miss Shelton has been seen out of town in *The Scarecrow* at the Kennedy Center, as Nurse Ratched in *One Flew Over the Cuckoo's Nest* and again with N.R.T. and with Eva Le Gallienne in *The Trojan Women* and *The Madwoman of Chaillot*. She has played on television on *The Guiding Light*, *Search for Tomorrow* and *Lamp Unto My Feet*.

MILAN STITT (*Playwright*) studied with Kenneth Rowe at the University of Michigan, where he won two Avery Hopwood Playwriting Awards, and with John Gassner at the Yale School of Drama. *The Runner Stumbles* was first developed in the Boston University Playwrights Workshop at the Berkshire Theatre Festival. It was further developed last season in a showcase production at the Manhattan Theatre Club, and fully produced earlier this season at the Hartman Theatre Company in Stamford, Connecticut. Mr. Stitt is a founder and executive director of Triad Playwrights Company, an Off Off Broadway group which helps writers develop new plays. In addition to teaching Triad's playwriting class, he has produced for Triad plays by Ross Alexander, Robert Esposito, D.B. Gilles and Richard Greene. This season Triad presented Mr. Stitt's one-character play *Edie's Home*, which was subsequently taped and broadcast by WBAI. Off-Broadway he co-produced Maxine Klein's rock musical *Kiss Now*. He has held administrative positions with the American Shakespeare Festival, Long Wharf Theatre, American Place Theatre and currently with The New York Public Library.

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AUSTIN PENDLETON (*Director*) first directed *The Runner Stumbles* at the Manhattan Theatre Club where he also directed *Little Eyolf* and Joanna Glass' *Canadian Gothic-American Modern*. This winter he did *Runner* at the Hartman Theatre in Stamford where he also played Hlestakow in *The Government Inspector*. He has directed the current revival of *Benito Cereno* at the American Place Theatre and appeared as Frederick in *The Sorrows of Frederick* at St. Clements. Given his directorial start at the Williamstown Theatre by Nikos Psacharopoulos, he has since directed at the Long Wharf and the Kennedy Center where he did *The Scarecrow*. He has won several acting awards in New York (Clarence Derwent, Obie, Drama Desk, and Variety Critics' Poll) in such plays as *The Last Sweet Days of Issac*, *Hail Scrawdyke*, *Fiddler on the Roof*, and his debut, *Oh Dad, Poor Dad*. His film credits include *Catch 22*, *The Front Page* and *What's Up Doc?* and the prize-winning short *Lovesick*. He studied acting with Robert Lewis, and with Uta Hagan and Herbert Berghof at whose studio he now teaches acting.

WAYNE ADAMS & WILLARD MORGAN (*Producers*) Mr. Adams and Mr. Morgan are making their Broadway debuts co-producing *The Runner Stumbles*. Their first joint venture was a revival of Pinter's *The Homecoming* at Wonderhorse, an off-Broadway theatre of which Mr. Adams is an associate.

PATRICIA WOODBRIDGE (*Set Designer*) is a graduate of New York University. She has designed *Blood Knot* for the Man-

hattan Theatre Club; two plays by Nina Voronel and *Acrobatics* by Joyce Aaron at the Women's Interart Center; and *Fishing* for the New York Shakespeare Festival. Her opera credits include *Pauvre Matelot* for the Philadelphia Music Academy; and *Cavaleria Rusticana* and *Die Fledermaus* for the Tri-City Opera Company.

JAMES BERTON HARRIS (*Costume Designer*) has designed productions on and off Broadway including the musical *Rainbow Jones*, *Promenade All*, *Where Has Tommy Flowers Gone?*, Megan Terry's Obie-Award winning *Approaching Simone*, *Scenes from American Life*, and the U.S. premiere of Durrenmatt's *Play Strindberg* for the Repertory Company of Lincoln Center. He has also designed costumes for Trinity Square Company in Stamford, Syracuse Stage, Theatre Company of Boston, The National Shakespeare Company, National Educational Television and over forty summer stock and touring productions. Mr. Harris resides in Boston where he teaches costume design at Boston University School of Theatre Arts.

CHERYL THACKER (*Lighting Designer*) came from Alabama, where she designed lighting for Birmingham Civic Ballet, to earn an MFA from NYU School of the Arts. Her lighting this season includes *Acrobatics*, *Matushka-Barynya* and *The First of April* at the Interart Theatre, *The Runner Stumbles* at Hartman Theatre Company and *The Shortchanged Review* at the Mitzi E. Newhouse in Lincoln Center. She also lit *When You Comin' Back, Red Ryder?* and *The Sea Horse*, first at

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Circle Repertory Company and subsequently Off-Broadway, as well as *Heat* at the New York Shakespeare Festival. As resident lighting designer for Laura Foreman Dance Theatre, she lit concerts for *Summer garden* at the Museum of Modern Art and *Art Now '74* at the Kennedy Center. Ms. Thacker is currently a lighting director for NBC.

B. J. ALLEN (*Production Stage Manager*) was the stage manager for the Prince Street Players production of *Revolutionary Mother Goose* and served as the technical director of *Rip* at the Cricket Theatre. He has also worked in outdoor drama on *Horn in the West* in Boone, N.C., as lighting designer, property master and assistant technical director for two years.

GARY WATKINS (*Understudy—Assistant Stage Manager*) is making his Broadway stage debut with this production. He has studied with Michael Howard in New York and with Aaron Frankel at the HB Studios.

SHANE ANN YOUNTS (*Understudy*) is making her Broadway debut with this production. She has studied acting in New York with Robert Patterson and speech with Robert Neff Williams.

THE RUNNER STUMBLES Premiere May 18, 1976.

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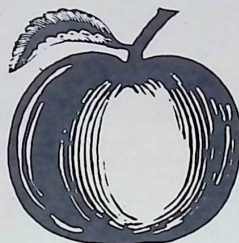
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(2) This famous blonde was understudy to Eve Arden in *Let's Face It!* in 1941.



(3) Now a director/choreographer, he was understudy for Harold Lang in 1952 revival of *Pal Joey*.



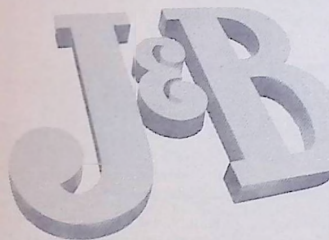
(4) Carol Haney's understudy in *Pajama Game* took over the role and was spotted by a film producer.



(5) Barbra Streisand's *Funny Girl* understudy became a well-known singer on TV and night clubs.

(1) Irene Dunne (2) Carol Channing (3) Bob Fosse (4) Shirley MacLaine (5) Lainie Kazan

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A glossary of show business idioms and their true meanings

audience show, a show that didn't run long enough to attract an audience.

succes d'estime, same thing, only imported from London.

flop, the only four-letter word that still has shock value on Broadway.

pap, what most commercial producers would like to feed us... as opposed to:

Papp, what most commercial producers would like to be.

"also starring," a form of billing given to actors you never heard of, whose agents are very aggressive.

vanity production, the author's dad can afford a tax loss.

book trouble, a serious ailment commonly afflicting musical shows; comparable to leukemia in people. It may also mean that the songs are terrible.

"I hear they're firing the director," a musical out-of-town is having book trouble.

meaningful silences, the stuff between the dialogue in a *succes d'estime*. Sometimes varied by:

pregnant pauses, so called because to the audience they seem to last nine months.

author-director relationship, a complex interpersonal connection, somewhat like that between members of a family. "Family," of course, is used here in the Cain-Abel (or perhaps Gallo-Colombo) sense.

preview, a performance where backers of a play are given a chance to applaud their judgment. Often followed by:

opening night party, a curious ritual akin to the Hindu rite of suttee and the Irish wake. Distinguished from similar primitive ceremonies by its high cost, invariably defrayed by the celebrants themselves.

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THEATREGOER'S NOTEBOOK

ONE MAN SHOWS



All the actors shown here have created a full evening's entertainment around a single personality. Can you guess which famous American each is portraying?

TOP: (right) Eileen Heckart is due on Broadway this season in a one woman show in which she will be a great first lady.

CENTER: (left) Julie Harris is currently giving a vibrant performance at the Longacre Theatre as a retiring New England poet. (right) Dorothy Stickney also created a one woman show about an Am. poet.

BOTTOM: (left to right) A peppery past president, a colorful trial lawyer, and two outspoken humorist-observers of the American scene . . . played respectively by James Whitmore, Henry Fonda, Hal Holbrook and Paul Shyre. . . . J.A.R.



ANSWERS: Eileen Heckart as Eleanor Roosevelt in *Eleanor*; Julie Harris as Emily Dickinson in *The Belle of Amherst*; Dorothy Stickney as Edna St. Vincent Millay in *A Lovely Night*; James Whitmore as Harry Truman in *Give 'Em Hell, Harry*; Henry Fonda as Clarence Darrow in *Clarence Darrow*; Hal Holbrook as Mark Twain in *Mark Twain Tonight!*; Paul Shyre as H. L. Mencken in *Blasts and Bravos*.



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Brand S Menthol 100	19	1.2
Brand W 100	18	1.2
Brand M	18	1.1
Brand K Menthol	17	1.3
Brand M Box	17	1.0
Brand K	16	1.0

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	tar mg / cigarette	nicotine mg / cigarette
Brand D	15	1.0
Brand P Box	14	0.8
Brand D Menthol	14	1.0
Brand M Lights	13	0.8
Brand W Lights	13	0.9
Brand K Milds Menthol	13	0.8
Brand T Menthol	11	0.7
Brand T	11	0.6
Brand V Menthol	11	0.8
Brand V	11	0.7
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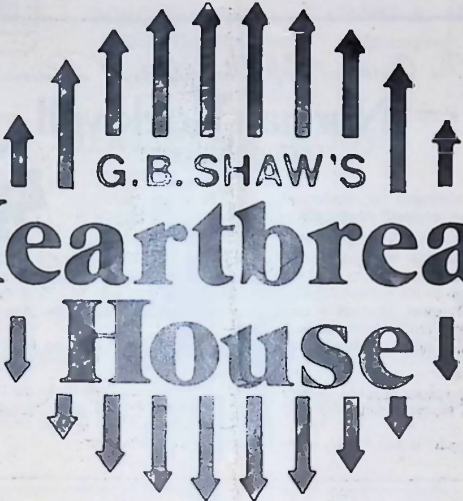
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(In Order of Appearance)

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Nurse Guinness	Betty Leighton
Captain Shotover	Tony van Bridge
Lady Utterword	Louise Troy
Hesione Hushabye	Moya Fenwick
Mazzini Dunn	Gillie Fenwick
Hector Hushabye	James Valentine
Boss Mangan	Ronald Bishop
Randall Utterword	Jeffrey Jones
Billy Dunn	Edward Atienza

Production Stage Manager — Gerald Nobles

Hair Styles by
Adam of Maurice Tannenbaum

Understudies (do not appear unless announced)—Douglas Seale—Shotover, Billy Dunn, Mazzini Dunn; Ann Crumb—Ellie Dunn, Nurse Guinness, Hesione Hushabye, Lady Utterword; Sam Kressen—Randall Utterword, Boss Mangan, Hector Hushabye.

SYNOPSIS OF SCENES

Act 1 The Hushabye's House —
late afternoon

10 minute intermission

Act 2 The same —
early evening

10 minute intermission

Act 3 The Hushabye's Garden —
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WHO'S WHO IN THE CAST

EDWARD ATIENZA (Billy Dunn)—is making his first appearance with the Drama Guild. One of England's most experienced and versatile classical actors, Mr. Atienza went to Canada in 1972 to join the renowned Stratford, Ontario Festival Company. His Festival portrayals have been enthusiastically received, particularly his interpretations of the Fool in "King Lear," which he also played on tour with Stratford in Europe, Touchstone in "As You Like It," Grumio in "The Taming of The Shrew," Gower in "Pericles," Boyet in "Love's Labour's Lost," and most recently, the title role in "King John." He has also won acclaim for his many performances for Ottawa's National Arts Centre Theatre Company, especially as Malvolio in "Twelfth Night," and in the title role of Brecht's "The Resistible Rise of Arturo Ui." Before arriving in Canada, Mr. Atienza scored a great personal success as the 101-yrs. old Archbishop in Peter Ustinov's "Romanoff And Juliet," which he played both in London and on Broadway. His other Broadway appearances have included the 94-yr. old Professor Popenoe in C. P. Snow's "The Affair," the Sheriff of Bottleneck in the musical "Destiny," the Pope in "Becket" (with Laurence Olivier); he also toured North America with London's famed Old Vic Company, notably as Mercutio in Zeffirelli's famous production of "Romeo and Juliet." Mr. Atienza's most recent London appearances include: Shabelsky in John Gielgud's production of "Ivanov" (which he also played on Broadway, with John Gielgud and Vivien Leigh); "In The Matter of J. Robert Oppenheimer" at the Fortune Theatre; "The Cherry Orchard (with Lila Kedrova) at the Queens Theatre and at the Edinburgh Festival; the musical "The Boys From Syracuse" at the Theatre Royal, Drury Lane; "Man of La Mancha" at the Piccadilly and Shaw's "Geneva" at the Mermaid. In 1970, he appeared at the Chichester Festival in Robert Bolt's "Vivat, Vivat Regina," and remained with the show for a year when it played in London. Mr. Atienza has worked extensively in television, his latest role in England being Chapuys in the BBC series "The Six Wives of Henry VIII." He has recently completed "Sarah" (the life of Sarah Bernhardt—opposite Zoe Caldwell) for CBC TV. His films include "Lock Up Your Daughters," "Car Crazy," "Say Hello to Yesterday," and "Romanoff And Juliet." Last year Mr. Atienza starred with the Shaw Festival Company at Niagara-on-the-Lake, Ontario, as Caesar in Douglas Seale's production of Shaw's "Caesar And Cleopatra," which was later seen at Philadelphia's Annenberg Centre for the Arts. In the midst of a busy schedule, he somehow finds time to practice yoga, and the classical guitar.

RONALD BISHOP (Boss Mangan) is making his first appearance with the Drama Guild. He has been seen on Broadway in "Othello" and "The Visit." His national tour credits include "Sherlock Holmes" (Dr. Watson), "Cat on a Hot Tin Roof" (Big Daddy), "The Visit," "Othello," "Playboy of the Western World," "Henry IV—Part I," and "Enemy of the People." He has appeared Off-Broadway in "Galileo" and "St. Joan" at Lincoln Center and "War and Peace," "Man and Superman," and "Judith" for A.P.A. Other



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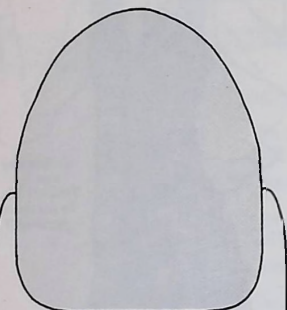
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OH-Broadway credits — "King Lear," "Julius Caesar," "Heartbreak House" (Captain Shotover), "The Wild Duck," "Donagoo," "Total Eclipse," "Playboy of the Western World," and "A House Remembered." Mr. Bishop's regional theatre appearances have included the Alley Theatre in Houston, the Stratford Shakespeare Festival—Ontario, Boston's Charles St. Theatre, the Arena Theatre in Buffalo, Crest Theatre — Toronto, Playhouse-in-the-Park in Cincinnati, St. Lawrence Center—Toronto, the Goodman Theatre and the Forum Theatre in Chicago, Neptune Theatre — Halifax, the Vancouver International Theatre Festival, Hedgerow Theatre in Philadelphia, and the Manitoba Theatre Center in Winnipeg. Among the roles he has recently played are Malvolio in "Twelfth Night," Sheridan Whiteside in "The Man Who Came to Dinner," Undershaft in "Major Barbara," Pseudolous in "A Funny Thing Happened on the Way to the Forum," Captain Hook in "Peter Pan," and Captain Boyle in "Juno and the Paycock." He appeared in the film "The Producers" and on television in a CBC production of "Juno and the Paycock."

GILLIE FENWICK (Mazzini Dunn) — is being seen on the Walnut Street Theatre stage for the first time by Drama Guild audiences. He was born in Northumberland, England and started a radio career at the age of fourteen. Mr. Fenwick trained for the stage at The Peoples Theatre in Newcastle-on-Tyne and went on to a distinguished career as an actor and director in all the leading repertory theatres in England. On going to Canada he rapidly became one of the best known character actors in television, radio, and the theatre, appearing in many first productions of Arthur Hailey plays. He has played in most of the principal regional theatres in Canada and for several seasons at the Shaw Festival at Niagara-on-the-Lake; he visited Boston and Philadelphia with the company in productions directed by Douglas Seale. Mr. Fenwick played Archbishop Courtleigh in "Hadrian VII" for a year in New York with Alec McCowan. Plays by Bernard Shaw in which he has appeared include "Candida," "Arms and the Man," "Man and Superman," "You Never Can Tell," "Too True to be Good," "The Apple Cart," "Major Barbara," "The Doctor's Dilemma" and "Great Catherine."

MOYA FENWICK (Hesione Hushabye) who makes her first Drama Guild appearance in this production, is London born, the third generation of her family in the theatre. She received coaching from Madge McIntosh (who was the original Vivie in "Mrs. Warren's Profession") and started her career at age fourteen playing leads opposite Ralph Lynn in revivals of the famous Aldwych farces. A leading lady in top English repertory companies, she toured the Middle East with her husband Gillie Fenwick in two character plays for almost a year. Miss Fenwick many times in the theatre played leads opposite Edward Everett Horton. She received the best actress of the year award for her performance of Lady Fanciful in "The Provoked Wife." Miss Fenwick has had leading roles with the Shaw Festival for three seasons. She has appeared as Mrs. Rogers in "The Au Pair M. J.," Madge Laro-

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bee in "Sherlock Holmes," and has recently completed an engagement playing Mrs. Warren in "Mrs. Warren's Profession," all for John Neville. She also starred in a double bill of "Black Comedy" and "White Liars." Her latest role was that of Mrs. Patrick Campbell in "First Night of Pygmalion," presented at La Poudriere in Montreal. Miss Fenwick also was a leading lady for Clifford Williams' Theatre Toronto. Her other Shaw plays include "Candida," "You Never Can Tell," "Arms and the Man," "Man and Superman," "The Applauder," "Getting Married," "Good King Charles' Golden Days," "Dark Lady of the Sonnets," and "Heartbreak House." In Canada she starred in various TV productions including "Major Barbara" and Maxwell Anderson's "Mary of Scotland," in which she played Queen Elizabeth opposite Susan Clark; she recently completed a TV special of "Ladies in Retirement." Her recent films include "The Last Bride of Salem," a 20th Century Fox production with Lois Nettleton and Bradford Dillman, and "It Seemed Like a Good Idea at the Time," with Anthony Newley, Stephanie Powers and Isaac Hayes.

JEFFREY JONES (Randall Utterword) is making his first Drama Guild appearance in this production of "Heartbreak House." His New York theatre credits include "Trelawny of the Wells" and "The Tempest" at Lincoln Center; "A Comedy of Errors" in Central Park; "Lotta" at the Public Theatre; "Female Transport," and the Broadway revivals of "Boy Meets Girl" and "Secret Service." He played Randall Utterword in Arena Stage's production of "Heartbreak House" last year. Prior to that, he appeared in a total of 33 productions at Actors Theatre of Louisville, The Stratford National Theatre of Canada, The Guthrie Theatre, Manitoba Theatre Festival, Vancouver Playhouse, Theatre Calgary and Douglas Campbell's Heartland Productions. Most recently he created the role of Donald in Ron Cowen's "Porcelain Time." Recent film credits — "The Revolutionary," and "The Sentinel." Mr. Jones has appeared on TV in "The Adams Chronicles" and will be seen in "Secret Service" (the latter as part of the Theatre in America series).

BETTY LEIGHTON (Nurse Guinness) returns for their third season with the Drama Guild, having appeared previously in "Misalliance," "The Royal Family," "The Birthday Party," and "Hedda Gabler." Ms. Leighton was born in England where she received her early training in theatre. Her career actually got under way at Ottawa's Canadian Repertory Theatre as a member of the original company. Ms. Leighton and Christopher Plummer, who also made his professional debut with that same company, were re-united when they appeared together on Broadway in the musical, "Cyranos." Ms. Leighton has a rich regional theatre and repertory background including appearances at Buffalo's Studio Arena, the Tyrone Guthrie Theatre in Minneapolis, Stratford Festival, Ontario, and a total of six seasons with the Shaw Festival at Niagara-on-the-Lake, Ontario, where she returned this summer to play Catherine Petkoff in "Arms and the Man." Just before arriving in Philadelphia for the PDG season she did a TV drama for the Canadian Broadcasting Corp.

LOUISE TROY (Lady Utterword) begins her third season with the Philadelphia Drama Guild. Over the last two years she has been seen in "Misalliance," "The Importance of Being Earnest," "The Royal Family," and "The Miser." Miss Troy this summer appeared in the Broadway production of "Equus," in the role of the magistrate, Hesther Salomon. She came into prominence via a series of outstanding portrayals on Broadway. Starting with Rodgers and Hammerstein's musical "Pipe Dream," she went on to non-play a sophisticated murderess in the non-musical comedy "A Shot in the Dark." For roles in the musicals "Tovarich," and "High Spirits," and Maggie Hobson opposite Norman Wisdom in "Walking Happy," Miss Troy was nominated for three "Tony" awards. Off-Broadway, she has shown her remarkable acting range with appearances in Coteau's "The Infernal Machine," for which she won the Show Business Award, Schnitzler's "Affairs of Anatol," "A Doll's House," Noel Coward's "Conversation Piece," and "The Divorce of Lady and Jane." She starred in a revival of "The Women" at the Paper Mill Playhouse in New Jersey. On television she has guest starred in such programs as "Run For Your Life," "Honey West," "Hogan's Heroes," "East Side/West Side," "Ride of Terror" for the DuPont Show of the Month, Bert D'Angelo's "Superstar," and also the daytime series "Love of Life," and "The Guiding Light." Her films include "The Swimmer," and "Yours, Mine, and Ours."

JAMES VALENTINE (Hector Hushabye) begins his third season with the Philadelphia Drama Guild, having appeared earlier in "Misalliance," "Ardele," "The Importance of Being Earnest," "The Glass Menagerie," and "Hedda Gabler." Recently Mr. Valentine appeared in the role of General Burgoyne in "The Devil's Disciple" at the Loeb Theatre Center at Harvard University. Mr. Valentine trained at the Central School of Drama in London, and was awarded the Laurence Olivier Prize at the end of his third year. His first major role on Broadway was in John Osborne's "Epitaph for George Dillon." Other Broadway appearances were in "Duel of Angels," "Beyond the Fringe," and "Ross," with John Mills. He has toured nationally with Helen Hayes, Sir Cedric Hardwicke, and Hans Conried. Regional theatre activities with the major companies in the United States and Canada comprise a large part of Mr. Valentine's rich and varied theatrical career. He has spent six seasons with the Shaw Festival, and made a Philadelphia appearance at the Annenberg Center's Zellerbach Theatre in the Shaw Festival production of "Caesar and Cleopatra." He was also seen at the Annenberg Center in "Charlie's Aunt." Mr. Valentine has made other Philadelphia appearances at the Theatre of the Living Arts and the Playhouse in the Park. Television credits include appearances on Hallmark Hall of Fame, the DuPont Show of the Month, the Play of the Week, and Camera 3.

TONY VAN BRIDGE (Captain Shotover) is a versatile Canadian actor who is making his initial appearance with the Drama Guild, and his first appearance in the United States since 1969. The British born Mr. van Bridge made his first

West End appearance in "The White Devil," and later joined the Young Vic Company and toured Britain for three seasons (with side trips to Belgium, Holland, Denmark, and Norway) playing Touchstone in "As You Like It," Noah in Andre Obedy's play of that name, and Bottom in "A Midsummer Night's Dream." He followed this with three years with the Old Vic Company, playing in "Bartholomew Fair," "Henry V," "Henry VIII," "Twelfth Night," "Merchant of Venice," "Julius Caesar," "A Midsummer Night's Dream," "Othello," and "Macbeth," among others. After emigrating to Canada, he toured with the Canadian Players throughout Canada and the U.S., playing Othello. He has since spent fifteen seasons at the Stratford Festival, Ontario, and four seasons with the Shaw Festival at Niagara-on-the-Lake, where he was Acting Artistic Director for 1975. He has been seen in most of the major regional theatres in Canada. Among the parts he has played at Stratford are Kent in "King Lear," Ajax in "Troilus and Cressida," Bottom in "A Midsummer Night's Dream," Mr. Harcourt in "She Stoops to Conquer," and Falstaff in all three of Shakespeare's plays in which that character appears. At the Shaw Festival his credits include Captain Shotover in "Heartbreak House," Morrell in "Candida," General Burgoyne in "The Devil's Disciple," and Colonel Talboys in "Too True to be Good," the latter directed by Douglas Seale. He also directed at the Shaw Festival and elsewhere, among the productions were Ibsen's "Rosmersholm," Shaw's "The Philanderer," Robertson Davies' "Leaves of Malice," "Saint Joan," "A Comedy of Errors," "The Devil's Disciple," "Romeo and Juliet," "The Tempest," and "Mrs. Warren's Profession." He has interspersed with the above a large number of TV and radio roles. Mr. van Bridge has written for TV and has written, compiled, and presented over the last six years a one man show entitled "G.K.C." based upon the works of G. K. Chesterton. He lives in Stratford with his wife Betty and has three children, Peter, David and Shona.

VALERIE von VOLZ (Ellie Dunn) is making her second appearance with the Drama Guild. She was seen here earlier in the role of Angelique in "The Imaginary Invalid" with E. G. Marshall, under the direction of Stephen Porter. Her other repertory stints include two seasons with the Missouri Repertory Theatre where her roles included Isabella in "Measure for Measure," directed by John Houseman; Hedda in "Hedda Gabler," directed by Thomas Gruenewald; Agnes in "The School for Wives," directed by John O'Shaughnessy; Lily in "Jabberwock," directed by Alan Schneider; Kitty in "Charlie's Aunt," and Petra in "An Enemy of the People." Miss von Volz was with the Champlain Shakespeare Festival for a season, where she appeared as Desdemona in "Othello," Lady Anne in "Richard III," and Perdita in "The Winter's Tale." She has appeared in a touring company production of "Plaza Suite" with Larry Parks and Betty Garrett, and her Off-Broadway credits include Michael Cacoyannis' Circle in the Square production of "Iphigenia in Aulis," "Phedre," with Mildred Dunnock and Beatrice Straight, and Teresa in "The Hostage." During a season with

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the Provincetown Playhouse she appeared as
Gwendolyn in "The Importance of Being Earnest,"
Betty in "Miss Lonelyhearts," Doreen and Belinda
in "The Private Ear and the Public Eye," and
also had roles in "Village Waving" and "The
Best Man." Miss von Volz's film and TV credits
include an educational film of "Pride and Pre-
judice," and a role in "Star" with Julie Andrews.
DONNA GRANATA (Costume Designer) is a versatile
designer who is in her first season with the
Drama Guild. Miss Granata received an MFA
degree from Columbia University and has been
active in creating costumes for both theatre and
opera companies. Her Broadway experience in-
cludes: costume coordinator for "1600 Pennsylv-
ania Avenue" and associate designer with Tony
Walton. Miss Granata has assisted on numerous
Broadway productions including "Shenandoah."
For regional theatre, she designed "The Govern-
ment Inspector," which opened the Hartman
Theatre — Stamford, Conn. season last year,
and she just completed a production of "She
Stoops to Conquer" for Baltimore's Center Stage.
In addition, her credits include work for the
Folger Theatre in Washington, D.C. and the
Cohoes Music Hall in New York. Her design
experience for opera includes the costuming for
the Santa Fe Opera, The St. Louis Opera, The
Omaha Opera, The Baltimore Opera, and the
Opera Society of Washington. She has also de-
signed for the Oberlin and New England Con-
servatories of Music. She has accepted an as-
signment for the Santa Fe Opera for the coming
summer creating the costumes for the American
premiere of Nina Rota's opera, "The Italian
Straw Hat."

JOHN KASARDA (Set Designer) is spending his
second season as resident designer for the
Drama Guild at the Walnut Street Theatre. His
credits include designs for Off-Broadway, in-
cluding the American Stage Festival's productions
of "The Crucible" and "The Front Page"; David
Rabe's "Burning" for the New York Shake-
speare Festival; Sam Shepard's "Tooth of
Crime" for the Goodman Theatre in Chicago and
"La Boheme" for the Tri-Cities Opera Co. Mr.
Kasarda has assisted such designers as Ming
Cho Lee, Robin Wagner and Tony Walton on nu-
merous Broadway productions from "Two Gentle-
men of Verona" to the recent all black company
of "Guys and Dolls."

SPENCER MOSSE (Lighting Designer)
returns to the Guild for his second season. He
is currently Lighting Designer for "Godspell."
Included in Mr. Mosse's design credits are the
Broadway productions "Lampost Reunion," "Short
Eyes" (at the Beaumont), "Rainbow Jones," and
"Mourning Pictures." Having apprenticed at the
age of fifteen to Martin Aronstein at the New
York Shakespeare Festival, Mr. Mosse continued
his training by working for such designers as
Jules Fisher, John Gleason, Tharon Musser, and
Jean Rosenthal.

GERALD NOBLES (Production Stage Manager)
"Heartbreak House" marks Gerry's 19th pro-
duction for the Drama Guild and the beginning of
his 6th season. During this time he also managed
"The Waltz of the Toreadors" on Broadway and
staged the Royal Poinciana Playhouse and Na-
tional Company productions. His directorial stints
include Alienberry, Apple Hill and Greenhills

THEATREGOER'S NOTEBOOK

ONE MAN SHOWS



All the actors shown here have created a
full evening's entertainment around a
single personality. Can you guess which
famous American each is portraying?

TOP: (right) Eileen Heckart is due on
Broadway this season in a one woman
show in which she will be a great first lady.

CENTER: (left) Julie Harris is currently
giving a vibrant performance at the Long-
acre Theatre as a retiring New England
poet. (right) Dorothy Stickney also created
a one woman show about an Am. poet.

BOTTOM: (left to right) A peppery past
president, a colorful trial lawyer, and two
outspoken humorist-observers of the
American scene . . . played respectively by
James Whitmore, Henry Fonda, Hal Hol-
brook and Paul Shyre. . . . J.A.R.



ANSWERS: Eileen Heckart as Eleanor Roosevelt in *Eleanor*; Julie Harris as Emily Dickinson
in *The Belle of Amherst*; Dorothy Stickney as Edna St. Vincent Millay in *A Lovely Night*;
James Whitmore as Harry Truman in *Give 'Em Hell, Harry*; Henry Fonda as Clarence Dar-
row in *Clarence Darrow*; Hal Holbrook as Mark Twain in *Mark Twain Tonight!*; Paul Shyre
as H. L. Mencken in *Blais and Bravos*.

playhouses in Pa., and Sharon, Conn. Other assignments include the New York and Chicago companies of "You're a Good Man, Charlie Brown," "The Mad Show," in Hollywood, "Summer and Smoke," at Kennedy Center and productions for Atlanta's Municipal Theatre. Opera and Ballet companies. Perry was a stage manager for Judy Garland's last New York appearance at Philharmonic Hall.

DOUGLAS SEALE (Artistic Director) has worked over 40 years in the theatre in Britain, Europe, the United States and Canada. Before taking over the artistic direction of The Philadelphia Drama Guild he had run the famous Birmingham Repertory Company for six years and for two years was co-director with Michael Benthall of the London's Old Vic. He has also directed for the Sadler's Wells Opera Company, for the Royal Shakespeare Company, the Shakespeare and the Shaw Festivals in Canada, and for most major regional theatres across the country. He served as Artistic Director of Baltimore's Center Stage and the Goodman Theatre in Chicago. In 1967 Mr. Seale was given a Doctor of Fine Arts Degree from Washington College, Maryland.

JAMES B. FREYBERG (Managing Director) joined PDG in January of 1974. Previously he was a senior officer of Drexel Harriman Ripley, Inc. and later with the Schroder Banking Corporation. Mr. Freyberg's family has been involved in American theatre in both the management and performing ends going back three generations. In addition to his duties as operating officer of PDG, he maintains a financial consulting company for the Arts. Mr. Freyberg serves on the Board of Directors of the Pennsylvania Ballet, Cultural Communications of Philadelphia, The Philadelphia Dance Alliance and The Lupus Foundation.

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PLAYBILL Magazine is published monthly in Philadelphia, New York, Baltimore and Boston. The Philadelphia edition is published by Playbill, 210 North 13th Street, Philadelphia, Penna. 19107, LO 8-1180. Printed in U.S.A. Title Playbill. Copyright © American Theatre Press Inc. 1978. All rights reserved.

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THE UNENDING BATTLE TO KEEP HITS FRESH

by NEAL ASHBY

The director slumps in a seat in the rear of the darkened theatre. It's been three months since his hit show opened and though the audience seems attentive, amused, enthusiastic, not so, the director. He fidgets, frowns and makes critical mental notes for the cast and staff: "This scene is falling apart. They're reading lines as if it's a school play... Too broad! Too broad! They've lost the scale... Where did Charles get that hand gesture? He's adding *sttick!*"

What a director does about these paired reactions varies. Jerry Adler, who directed the hit revival of *My Fair Lady*, favors a written note or private talk with the offending cast member and if the actor resists, he is not above applying a little psychology. "An actor frequently falls in love with his own *sttick*," says Mr. Adler. "After he's played the same role for a long time, he feels he knows it better than anybody. Sometimes you have to inveigle him into doing what you want."

Jose Quintero, the noted Eugene O'Neill interpreter who restaged Jules Feiffer's *Knock Knock*, makes repairs almost entirely on the stage. "I watch a performance, and remember the things I'm not happy with," he says. "Then the next day I bring the people onto the stage and have them do a particular scene. That gives me a chance to say, 'There, that seems to be wrong. Let's try it this way.'"

Choreographers and sometimes musical directors also "go back" and sit in the audience every two to four weeks to re-evaluate (usually unbeknownst to the cast). To keep the long-running *Grease* up to snuff, choreographer Pat Birch has on occasion re-auditioned people already in the show. "Why not," she says. "People change and so do their performances. Also *Grease* is about teenagers so our cast has to continue to convey that age level." George Faison, the choreographer for *The Wiz*

says his technique is to arbitrarily bring in some replacement dancers to "keep the company on its toes... I don't feel guilty about replacing people who go stale in a show. I'm doing what is best for the production and I'm giving new people a chance."

When does a Broadway show begin to lose its freshness and vitality?

Joe Papp believes that the process of "slippage" begins almost immediately after opening. "But all the same, you need to keep hands off for a couple of weeks. The actors have been under a tight rein and they need to find their freedom."

As the run of a show continues, however, and actors repeat the same roles night after night, Jerry Adler suggests that one of two things invariably happens. "Either the acting becomes too automatic and the players forget who they're supposed to be; or they start enlarging their parts. It gets too easy and they begin to feel they have to do more. Then, something unplanned gets a laugh, and they keep doing that. The effort the actors are making is positive but it can be destructive to the show."

Joe Papp remembers an experience in Central Park with a way-out version of *Hamlet*, designed to border on farce. "Ralph Waite, a marvelously inventive actor, played Hamlet," Papp recalls. "He had a great sense of humor and as time went on he played broader and broader, piling on business, adding gestures. It got so the business became more important than the meaning. We knew we were asking Ralph to do something difficult, but in this case we had to pull him back to the original concept."

The late playwright, George S. Kaufman, during the long run of one of his comedies, faced a problem similar to Papp's. Kaufman's solution was to fire off a telegram to his cast that read—"Coming in to take all the improvements out." □

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THE FASCINATION OF HEPBURN

What is the public's fascination with Katharine Hepburn?

"I haven't the vaguest idea."

We're in her suite at Washington's Jefferson Hotel. She bolts up to open all the windows letting the brisk midday breezes waft through. In a Peter Pan flash she's back dabbing ice water on her angular face musing, "Maybe how I was brought up has a great deal to do with what I represent to people." And, of course, what I represent has to come from my mother and father since I was very strongly influenced by them. I was brought up not to be dominated by the popular opinion of the time. I was never afraid to make my own judgements and to estimate the situation from my own point of view."

Dinner table discussions in the Hepburn household were so freethinking that at one point Kate was afraid her whole family might go off and join a nudist colony. "There I was, all spotted and red haired and I thought no one would pick me." Her father quickly boosted her ego by telling her that several noted people like Jesus Christ, Leonardo da Vinci and Alexander the Great were also freckled and red

haired.

Miss Hepburn is returning to Broadway for the first time since *Coco* in 87-year-old Enid Bagnold's (*The Chalk Garden*, *The Chinese Prime Minister*) curious new comedy, *A Matter of Gravity* in which Miss Hepburn plays an eccentric English matriarch (is there any other kind?) who dyes her hair green, has a grandson who marries a black bisexual and a lesbian cook who levitates like Mary Poppins. It's a Bagnold bouillabaisse full of cobwebbed conundrums, polished wit and, of course, the magical, mesmerizing presence of Hepburn. Eons ago RKO originally bought Bagnold's *National Velvet* for Hepburn but when she became too old to play the part they sold it to Metro for Elizabeth Taylor.

"Noel Willman (*Gravity's* director) sent me the play last year when I was over in England making *Love Among the Ruins*," explains Hepburn dressed in her usual country girl togs. "I read it and I just couldn't get it out of my mind. I thought, 'Oh dear, this is very . . . !'" Hepburn flutters her hands in the air. "It's such an odd play and quite a departure for me. It's

by Bernard Carragher

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PLAYBILL is published monthly in New York, Boston and Philadelphia. New York edition is published by American Theatre Press, Inc. 151 E. 50th St., New York, N. Y. 10022 212-751-9550. Pres. & Treas.: Arthur T. Birsh; Vice-Pres.: Steven J. Kumble; Sec.: Mary F. Seaton. Printed in U.S.A. Copyright © American Theatre Press, Inc. 1976. All rights reserved.

very interesting the steps one takes in one's life. The departures are generally the ones that are the good steps. When I did *Coco* I thought I'd surely drown. I felt if I could do a musical anyone could do anything. It shows the triumph of Man! And sitting for three hours talking about myself on *The Dick Cavett Show* was an amazing feat for me.

"I've been lucky because in the first place I've always had money allowing me to pick what I wanted to do and turn down what I didn't. If you look over what I've done, considering the time I've been in this business, it really isn't that much. I think the secret is to make off-the-track impractical decisions. You can't pattern successes. You have to do things that really interest you and not because you think it's going to be successful."

Her new play is threaded with lots of talk about death and old age. Is death a matter of gravity for 66-year-old Hepburn? "No. I don't imagine myself dead or wonder what's going to happen to me. People are very different in that respect. Maybe you're a fool if at a certain age you don't imagine yourself dead. But I can remember my father, at 83, and not well at all, saying he really should begin to think about the next world, but he just couldn't. I think it's just your turn of mind. I'm not religious, but I'm not anti-religious either. Grandfather Hepburn was a country preacher from Virginia and as a child my father had to go to church quite a lot which I think turned him against religion. We were all baptised by Grandfather but

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were brought up with no religion. I do have a certain philosophy about things. One has no control over death or the next world. The only thing you have control over is your own standard of behavior.

"Today everyone seems to be too concerned with making their own mark and caring about nobody but themselves. Maybe I feel this way because I was lucky to have made some kind of mark. But I don't look upon what I've done as terribly important. We're all like people playing on a football field and your shape, weight, energy and brains all enable you to play a certain position. If you're going to be the star player you've got to have people in back of you to protect you. If you are backing up an action, it's just as good as leading the action. You just don't get the credit. That's why I really don't believe stuff that is printed about me because one could easily get a false idea of one's own importance when the main thing is to do whatever you're doing as well as you can."

She never reads the critics. "I just can't. I found very early in my career that the reviewers were fifty percent for and fifty percent against me. Listen, I do the very, very best I can. I really struggle so hard. I'm dead serious about what I do and I'm a very hard worker. If they don't like what they see, I'm very sorry, but it isn't because of a lack of effort."

Hepburn made her acting debut with a Baltimore stock company shortly after graduating from Bryn Mawr; two weeks later she got fired. In the beginning she kept getting her walking papers with enormous regularity. Yet she remained unfazed, took some more acting lessons and kept auditioning. She always had an arresting personality and an unusual appearance.

Was there any actress she particularly admired then? "You mean who did I copy?" she snaps. "I copied everyone. I won my first Academy Award in *Morning Glory* copying Ruth Gordon outrageously. I'd seen her do a play called *A Church Mouse* and thought, 'My what a brilliant actress!' I went right off to California and did everything I saw her do on stage in *Morning Glory*. But I think that's just natural, especially when you're young. You see something you like, you're influenced by it and try to imitate it." She

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doesn't see any difference with the new generation of actors except that they all talk about their craft much more seriously. "I was brought up in an era of wit and comedy. That's why I adore this play so much. I love to hear an audience laugh. I love to hear HA! HA! HA! I think that's the greatest."

The two actors she reveres most were Laurette Taylor and Spencer Tracy. "With them both the fascination was that you could never see the wheels turning. I could never figure out how Spence did it. You never saw a bit of acting. Yet he was a brilliant actor."

Giving a performance still terrifies her. "When I found out that George Cukor (director of three of Hepburn's biggest hits—*The Philadelphia Story*, *Adam's Rib*, and *Pat and Mike*) was going to be in the audience last night I was petrified. I wouldn't mind if the performance was in the afternoon, but to have to think about it from morning until night is too much to ask. We had to open in Philadelphia at a matinee, because, if not, I would have dropped dead before the performance even started."

"You see I would have liked to have done something I could do sitting off on an island where nobody ever comes. I'm a member of a big family and I'm unsociable by nature. It's very restful for me to be alone. I was brought up in the country and I like that. I like to go to bed with the dark and get up before dawn. So what do I do? I pick a profession where I have to work at night. Trying to sleep until 10 o'clock in the morning and being wide awake at midnight. Of course I'd be a fool if I wasn't grateful, especially with the reception this play is getting."

The next challenge for Hepburn might be directing. "I think it's much more interesting to direct than to act. Film is almost strictly a director's medium now, with the director receiving a lot of the credit the studios used to get. If you're an intelligent person you get mixed-up into all of it, don't you think?"

Seconds later she was striding across the room just like Tracy Lord in *The Philadelphia Story* shaking my hand, saying goodbye and beating it out the door to an afternoon date with George Cukor. Just like the old studio days, I thought, until I looked out the window and saw the Washington Monument on the horizon.

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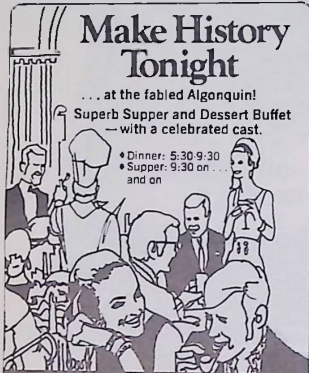
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Ten Commandments for Playwrights

by Jerome Lawrence and Robert E. Lee

Twenty years of writing together are well beyond the usual Biblical allotment for collaborations. There are no bylaws in our partnership, and no formulated articles of faith. If we are halfway through our forty years of wandering through the wilderness of hits and flops, maybe this is a good time to pick up the mail from Mount Sinai.

1. There are no commandments for playwrights.
2. Thy typewriter shalt not make graven images of yesterday's hits.
3. Thou shalt not take the names of the critics in vain; for if thou believest them when they praise thee, thou must also believe them when they pan thee.

iv. Six weeks shalt thou labour in rehearsal and out of town. But remember thine opening night and keep it holy.

v. Honor thy director and thy producer, that thy run may be long in the theatre which the Shuberts giveth thee. But let them not hasten thy handiwork into production; it is earlier than thou thinkest.

vi. Thou shalt not kill the spirit which made thee want to write the play in the first place.

vii. Thou shalt not commit television.

viii. Thou shalt not steal the shekels of thine audience with a play which doth not let them know what the hell goeth on.

ix. Thou shalt not bear false witness against thy times.

x. Thou shalt not covet hits but plays. Thou shalt not covet stars but actors. Thou shalt not covet scenery but imagination. Thou shalt not covet security but challenge. Thou shalt not covet press clippings but a rapt and coughless house.

Lawrence and Lee are the authors of such hits as *Mame* and *Inherit the Wind*.

PLAYBILL dining and entertainment guide

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SPINDLETOP—254 W. 47th St. CI 5-7328 THE BEST STEAKS & PRIME RIBS IN N.Y. PIANO MUSIC NIGHTLY. COMPLETE DINNERS \$5.95-\$8.95 AFTER THEATER SPECIALS FROM \$3.95

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Dance on Broadway? Well there has been dance on Broadway—and I am talking about classic ballet not just show-biz dancing by gypsies in Broadway musicals—for years and years. The old Ballet Russe companies and American Ballet Theatre frequently played in Broadway houses, but only for short and sporadic seasons. Nowadays dance is invading Broadway for night after night, week after week, throughout the entire season.

The other week, after leaving a performance of the Alvin Ailey company at the City Center 55th Street Theater, I was walking along Broadway to my office at *The New York Times*, when I almost literally bumped into one of America's most famous, younger choreographers. As we chatted, he told me he was hoping to arrange a brief Broadway season for his company with the Shuberts this spring. My first reaction was: "You must be crazy. You would lose a bundle." My second reaction, following immediately upon the first was: "Why not? You would probably have a good chance of making it."

Do you know what was the hottest ticket on Broadway last season? *A Chorus Line*, not quite. *The Wiz*, almost. *Chicago*, not exactly. The hottest seat was for The Paul Taylor Dance Company's week season at the Lyceum Theatre. Admittedly the company had closed off the balcony, and therefore substantially reduced the seating capacity of an already comparatively small theatre, and, of course, the number of performances was strictly limited. However, the fact remains that those tickets went like hot cakes—indeed even better. When did you last see anyone successfully selling hot cakes on Broadway?

The dance explosion has taken Broadway by the ears—by the deafened ears at that. Quite a number of Broadway houses are hoping to book dance this season—and I do mean *Broadway* houses, not the traditional institutional palaces of dance such as those at City Center and Lincoln

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Center. I mean just Broadway houses. Indeed during December and January, West 51st Street between Broadway and Eighth deserves to be called Dance Avenue, U.S.A., because the Martha Graham Dance Company, with its newest superstar, Rudolf Nureyev will be playing at the Mark Hellinger Theatre, while just across the street, American Ballet Theatre with its galaxy of classic stars will be playing at the Uris Theatre. (Meanwhile, off the straight Broadway circuit, we will have around this period, New York City Ballet at Lincoln Center; the Roundabout Theatre on 23rd Street, which has just finished off the first of its sensationally successful "Dance Umbrella" seasons, and is expecting another in February; and the Murray Louis Dance Company, which is giving a season at the New York University Theatre just off Washington Square. And this is to say nothing about dance in concerts, or at the Brooklyn Academy of Music.)

In a sense the truly interesting item here is the Uris Theatre. The Uris Theatre was one of the John Lindsay theatres. These were theatres—there are four of them, the Minskoff, the Circle in the Square, the American Place Theatre and the Uris—built under a special planning deal from an enlightened administration. The deal was to give certain planning concessions—quite modest concessions as I recall them, but still profitable to the developer—in return for a theatre at the bottom of an office building. A number were planned, but only four came to fruition. But those four—the first Broadway theatres for decades—really do stand as a small but permanent monument to the Lindsay years of this city. The man was good for the the-

atre, and perhaps one of those four theatres should be named after him.

Although none of these new theatres were built specifically for dance, at present the Uris Theatre is a white elephant turning grey in the service of dance. The theatre began its career with a musical called *Via Galactica*, and there must have been an easier way. It was staged by Peter Hall—the very distinguished artistic director of Britain's National Theatre—and it was on trampolines. Unusual. And awful. The first important dancer at the Uris was Robert Blankshine—who, perhaps understandably, has since pursued his career exclusively in Europe. It was his lot to dance perilously on the edge of those trampoline traps. Luckily for his limbs, if not for his bank account, *Via Galactica* had a very limited run, something like the Titanic.

What to do? The Uris is a handsome theatre—as, in a different period style, is the Hellinger. But the Uris was a special challenge. Suddenly the answer was provided by a young man called Rudolf Nureyev. And his friends! After playing around with almost anything legitimate, short of a flea circus, the management, which is chiefly Jimmy Nederlander and his aide de camp, Liz McCann, came up with dance, and a program called: *Rudolf Nureyev & Friends*. It proved a license to print money, but, of course, most of the money thus printed, went on production expenses. But at least, and at last, the Uris, with its escalators, gracious bar area and magnificent sightlines, was moving. Dance has been good to the Uris in the past few months, just as the Uris has been good to dance.

Both the Uris and the Hellinger, and for



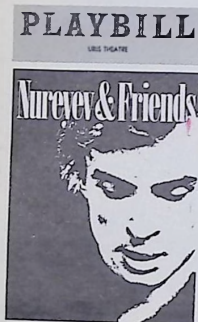
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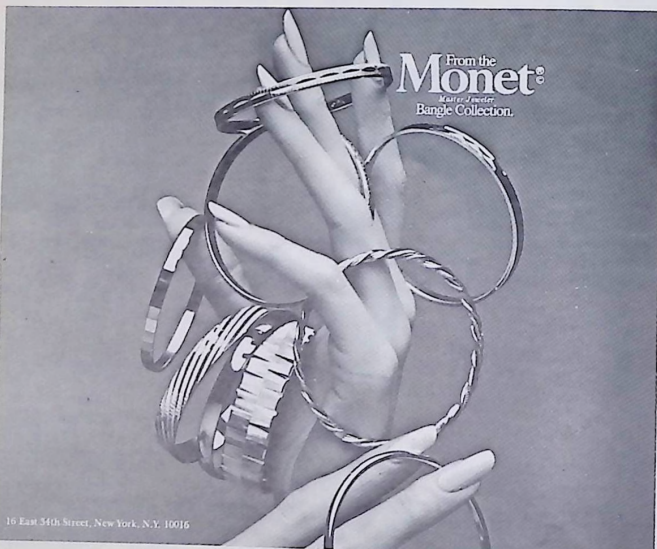


that matter, the ANTA and, in its way, the Lyceum, are very decent houses for dance. The Broadway Theatre has housed dance, and could again, and I would personally be interested to see how the Minskoff would make out as a dance theatre. But there is one terrible problem to dance on Broadway. Money. The theatres are simply not large enough to be economically ideal. And one day, perhaps not even economically feasible. There is not even a 2,000-seat house on Broadway. Sol Hurok always maintained that, at least, a 3,000 seat house was economically essential. Hurok could have been right. On the subject of money — which fascinated him almost more than art—in my experience he usually was.

At the present there is, however, the vital possibility that Oliver Smith, a co-director of American Ballet Theatre, might achieve his ambition of restoring the old and theatrically disused Manhattan Opera House, which is just across from Penn Station, and would obviously become the great dance center of the city. It has the capacity, the potentiality—it could easily be made into the finest dance the-

atre in the world. All that is lacking is money. And, remarkably, the money is apparently being raised.

But theatres like the Uris and the Hellinger will probably continue as dance theatres. For every person—all over the United States—who bought a seat for dance in 1965, it is projected that 16 will have bought a ticket in 1975. That is a fantastic statistic. One hopes sincerely that Mr. Smith's Manhattan Opera House and its resuscitation will come about. Honestly, it must. The city needs it. Yet in the further proliferation of dance—imagine merely eight people buying tickets for dance in 1985 for every one who bought a ticket in 1975, which, given the present direction of the arts, is absolutely certain—then a lot of Broadway theatres are going to become primarily dance theatres. Orchestral pits are going to be enlarged, acoustics studied, and back stage facilities almost desperately considered. We are always going to have a Broadway theatre—but in the future the big Broadway musical could, in many cases, be replaced by a dance company. Impossible, Mr. Gallagher! Watch this space, Mr. Shean!



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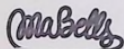
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Rubbing Elbows

by Anita Summer

JASON MILLER CHOOSES

THE IRISH PAVILION—130 E. 57th St. Actor and playwright (*That Championship Season*) Jason Miller stumbled on The Irish Pavilion six years ago. "I walked by one day, looked in the front window and realized there was a restaurant-and-bar behind the boutique." It was the beginning of a long infatuation and here are some of the features of The Irish Pavilion Jason finds most endearing: "Ideal for being alone; fine for a quiet tete-a-tete; perfect for business meetings or relaxing with friends; an Irish balladeer; water colors and oils on the walls by Irish artists, including Mrs. Brendan Behan." Jason also likes the store in the front with the Irish imports and the terrific Irish-English menu, which includes Irish smoked salmon; lamb; beef; Irish stew; steak tartare; chicken pies; and "the best Irish coffee in New York." The place is a "fascinating combination of a Dublin bar, a first class restaurant, and an intriguing boutique."

(The Irish Pavilion was designed by set designer Sean Kenney. It features a wood and flagstone floor, a plank ceiling and white brick walls. It attracts a diversified clientele, including patrons of the many 57th St. art galleries. Moderately priced entrees range from \$3.75 to \$8.50. Open after-theatre.)

CYMA RUBIN CHOOSES

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"If one can have a favorite restaurant in this great city of the most fabulous restaurants in the world, I'd pick Keen's English Chop House," said producer Cyma Rubin. "It has a sentimental attachment for me because my Dad used to take me there. The food is divine, and the service is fantastic. It's the perfect place for small, intimate groups; you can dine leisurely and don't feel you're imposing when you linger over those last drops in your coffee cup." Cyma Rubin orders mutton chops (a house specialty) and "even though I watch my weight, I find it very hard to resist their deep dish apple pie."

(Keen's is a cross between early American and Olde English. Entrees from \$5.25 to \$10.75. Open after theatre.)



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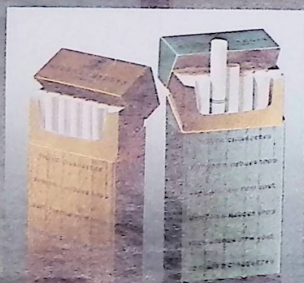
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in

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A new comedy by
ALAN AYCKBOURN

Directed by
ERIC THOMPSON

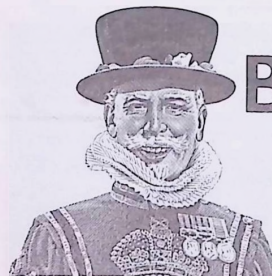
Scenery Designed by
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Costumes Designed by
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Lighting Designed by
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CAST

(In order of appearance)

Jane MARILYN CLARK

Sidney PAUL SHYRE

Ronald SCOTT McKAY

Marion GERALDINE PAGE

Eva SANDY DENNIS

Geoffrey CURT DAWSON

STANDBYS

Standbys never substitute for listed players unless a specific announcement for the appearance is made at the time of the performance.

For Marion — Martha Randall; for Sidney and Geoffrey — Wayne Carson; for Jane and Eva — Naomi Riordan; for Ronald — Dalton Dearborn.

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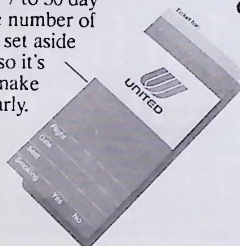
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Who's Who in the Cast

GERALDINE PAGE (*Marion*) needs no introduction as one of the most outstanding American actresses. Miss Page began her career with four seasons of summer stock in the Midwest and a few small parts off-Broadway. Miss Page skyrocketed to prominence in 1952 in the celebrated revival of Tennessee Williams' *Summer and Smoke* produced at the Circle-in-the-Square. Since then, Miss Page has won high acclaim on Broadway in *Midsummer*, *The Immoralist*, *The Rainmaker*, *Separate Tables*, *Sweet Bird of Youth*, *Strange Interlude* and *The Three Sisters* in which she played first Olga and then later Masha. Miss Page played recently on Broadway in *Angela and Black Comedy*, in which she portrayed the dual roles of Clea and Sophie. In a season of Mrs. Lincolns, Miss Page also appeared in *Look Away*, directed by Rip Torn. Miss Page appeared most recently at the Academy Festival Theatre in Lake Forest, Illinois, in *The Little Foxes* and to quote critic Claudia Cassidy, "Miss Page is simply marvelous." Miss Page has appeared in 15 films, among which *Hondo*, *Summer and Smoke* and *Sweet Bird of Youth* won her Academy Award nominations. She can be seen in the role of a famous evangelist in the new motion picture *The Day of the Locust*, based on the Nathaniel West novel. Her motion picture awards include the Italian Donatello as well as two Golden Globes. Miss Page's awards in the theater include two citations from the Drama Critics' Circle, a Donaldson Award, a Theatre World Award, a Sarah Siddons Award. She holds two television Emmys for her appearances in Truman Capote's televised tales, *A Christmas Memory* and *The Thanksgiving Visitor*. Miss Page was born in Missouri and raised in Chicago. She is married to the actor Rip Torn. They have three children: a set of twins, Jonathan and Anthony, and a daughter, Angelica.

SANDY DENNIS (*Eva*) won Tony Awards for her performance as the flighty social worker who invaded Jason Robards' apartment in *A Thousand Clowns* and the most

fascinating tax deduction ever to grace an executive's penthouse in *Any Wednesday*, a show that brought her instant stardom and a salute from Walter Kerr in the New York Times: "Let me tell you about Sandy Dennis. There should be one in every home." She received an Oscar for Best Supporting Performance for Honey in the film, *Who's Afraid of Virginia Woolf?* A native of Nebraska, Miss Dennis received the first Best Actress award of her career in *The Rainmaker* with the Lincoln (Nebraska) Community Playhouse. After a year at Nebraska University she came to New York, where she studied acting with Herbert Berghof and auditioned for every show she heard about. She made her off-Broadway bow in a revival of Ibsen's *Lady from the Sea*, then got an understudy assignment on Broadway in William Inge's *Dark at the Top of the Stairs*. She later took over the role and played it on tour. She had a small part in the film *Splendor in the Grass*, and returned to Broadway with Jack Lemmon in *Face of a Hero*. She played the ingenue role in Graham Greene's *The Compliant Lover*, creating a memorable unrehearsed moment of her own on opening night when she lost her slip in full view of the audience. Following her successes in *A Thousand Clowns* and *Any Wednesday*, she returned to film work. Her subsequent motion pictures include *Virginia Woolf*, *Up the Down Staircase*, *Sweet November*, *The Fox*, *The Out-of-Towners* and *Thank You All Very Much*. Miss Dennis co-starred on Broadway with Phil Silvers in Alan Ayckbourn's *How the Other Half Loves*. She took time out from this part, which she created on Broadway, to tour as Maggie in "Cat On A Hot Tin Roof."

SCOTT MCKAY (*Ronald*) has moved from light comedy to serious drama with great versatility in more than two dozen Broadway appearances which range from Chekhov's *The Three Sisters* in which he made his mainstream debut, to the comedy hit *Forty Carats* in which he starred with Barbara Rush. Mr. McKay has scored in such dramatic hits as

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HOME: Turkey Creek, Colorado

AGE: 24

PROFESSION: Concert violinist

HOBBIES: Scuba diving, horseback riding, jogging, skiing.

MOST MEMORABLE BOOK: Melville's 'Moby Dick'

LAST ACCOMPLISHMENT: The first violinist from the Western world to win the International Tchaikovsky Competition in Moscow, probably the world's most prestigious musical contest.

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Lillian Hellman's *Toys In The Attic*, Another Part of the Forest and starred in the Lincoln Center revival of *The Little Foxes* with both Geraldine Page and Margaret Leighton. He also co-starred in William Faulkner's *Requiem For A Nun* on Broadway. Mr. McKay's comedic portrayals include *The Tea-house of the August Moon* co-starring with Burgess Meredith; *Bell, Book and Candle* with Rex Harrison and Lili Palmer; *Sabrina Fair* with Margaret Sullivan; *Mary, Mary* with Barbara Bel Geddes; *Born Yesterday* with Judy Holliday; *Dream Girl* with Lucille Ball and Luv with Nancy Walker. During the 73-74 seasons he co-starred in Mari Crowley's *A Breeze From The Gulf* to rave reviews. In London, Mr. McKay appeared in Dodie Smith's *A Letter From Paris*. His film credits range from *30 Seconds Over Tokyo* to *Guest in the House* to *Duel in the Sun*. He made a television series in Spain called *The Adventures of The Americano*. Mr. McKay, a graduate of the University of Colorado, has guest-starred on television series and movies for television, the most recent being *Legacy of Fear*, *Terror in the Night*, *Harry-O* and *One of Our Own* with George Peppard. Last summer he appeared with Geraldine Page in *The Little Foxes* and recently co-starred in a production of *Albion Wilderness* with Richard Kiley and Barbara Bel Geddes. It won him the Joe Jefferson award for best actor from the Chicago critics.

PAUL SHYRE occupies a unique position in the theatre. He adapted and acted in Sean O'Casey's *Pictures in the Hallway* and *I Knock At The Door* for presentation on Broadway. For off-Broadway he adapted and directed O'Casey's *Drums Under the Windows*, co-produced his plays *Purple Dust* and *Cock-A-Doyle Dandy* and acted in all three offerings. Mr. Shyre co-authored, directed and performed in a dramatic version of John Dos Passos' *U.S.A.*, adapted and directed Strindberg's *Creditors* and directed O'Neill's *Diff'rent* and *The Long Voyage Home*—all for off-Broadway. His play *The Child Buyer*, based on John Hersey's novel, was produced in New York by the Theatre Guild and his *A Whitman Portrait* was produced both in New York and London. Mr. Shyre has received the

Vernon Rice Drama Desk Award, the Brandeis University Theatre Arts Award, and "Obie" Award and a nomination for an Antoinette Perry Award for *I Knock at the Door*. Last season, Mr. Shyre both adapted and directed *Will Rogers' U.S.A.*, starring James Whitmore, at the Helen Hayes Theatre. He recently returned from Dublin, where he directed a new play, *The Morgan Yard*, starring Siobhan McKenna, at the Olympia Theatre. Last season he played the one man show *Blasts and Bravos, An Evening With H. L. Mencken*.

MARILYN CLARK (*Jane*) is a writer as well as an actress whose most recent project, *A Musical Jubilee* is being presented by the Theatre Guild at the St. James Theatre. She has acted on Broadway in the Tyrone Guthrie production of *Dinner At Eight*, *Middle Of The Night* with Edward G. Robinson and *The Seven Year Itch*. Miss Clark has appeared in numerous films, among them *A Child Is Waiting*; the John Cassavetes productions of *Too Late Blues*, *Faces and Husbands*; *Slaves*; and *The Swimmer* which was produced by Frank Perry. Miss Clark attended U.C.L.A. where she majored in theatre arts and was student head of the drama department. After receiving her B.A., Miss Clark studied acting as a scholarship student with Madame Maria Oustenskaya and attended the Pasadena Playhouse. She later returned to U.C.L.A. for continued study in foreign policy and Constitutional Law. Miss Clark has written travel journals and writes a travel newsletter for Theatre Guild Abroad. In private life, Miss Clark is known as Mrs. Philip Langner and is the mother of two daughters, Eva and Lola.

CURT DAWSON (*Geoffrey*) skipped out of Kansas to begin his acting career in London playing Apollodoros in a West End production of Shaw's *Caesar and Cleopatra* following his training at the Royal Academy of Dramatic Art. He remained in England for a time, working in the repertory theatres and touring and finally returned to this country to play in the National Company of *Black Comedy* opposite Jan Sterling. His work in New York has been aligned with some of the

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most exciting stage directors of our time: Tom O'Horgan in *Fut*, Robert Moore in *The Boys In The Band*, Eva La Gallienne in *The Dolls House* and later with George Abbott in *Not Now, Darling* which marked his first Broadway show. His most recent Broadway appearance was playing Milo Tindle in the two-handed thriller, *Slueth*—sharing the stage here at the Music Box Theatre with Patrick Macnee. Mr. Dawson recently directed a production of *Slueth* starring David McCallum. He has appeared in leading American repertory theatres playing the heroes and villains of Shakespeare, Shaw, Ibsen, and Chekhov as the Prince in *The Night Thoreau Spent In Jail*. He has worked for Michael Kahn at the American Shakespeare in Stratford, Conn. and for Joseph Papp at the Shakespeare Festival here in New York. Mr. Dawson played Valentine in the Stephen Porter production of *You Never Can Tell* at the McCarter Theatre while rehearsing a play with Anthony Quayle, *The Head-Hunters*, which took him to the Kennedy Center in Washington. During this activity, he found time to make his first film, *Terror In The City*, soon to be released. People across the country will know Mr. Dawson as Ron Talbot whom he played for several years in the series *As The*

World Turns. Mr. Dawson will be seen as John Hancock on the NET series, *The Adams Chronicles*.

ALAN AYCKBOURN (*Author*) was born in London in 1939, the son of a musician father and writer mother. He was educated at Haileybury and has worked in the theater ever since leaving school. He has been described as the Neil Simon of England (In England, Neil Simon is referred to as the Alan Ayckbourn of America.) In 1964, his play, *Mr. Whamot*, was produced at the Arts Theatre and in 1967, *Relatively Speaking*, a highly successful comedy, was produced in London at the Duke of York's Theatre. *Relatively Speaking* has been produced in many countries throughout the world and has had over 50 productions in Germany alone. Mr. Ayckbourn's short play, *Countdown*, formed part of the *Mixed Doubles*, "entertainment on marriage," at the Comedy Theatre in 1969. *How the Other Half Loves* was first produced at the Library Theatre, Scarborough, where Mr. Ayckbourn is Director of Productions. It opened in London in August 1970 where it ran for over two years, followed by a highly successful tour of Australia. *How the Other Half Loves* was produced on Broadway with

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Phil Silvers and Sandy Dennis and has since been presented in theatres throughout the U.S. and Canada. *Absurd Person Singular* opened in July 1973 at London's Criterion Theatre, still playing, it was voted Best Comedy of the Year by the Evening Standard, the West End equivalent of the American Tony Awards. His most recent play, a trilogy, *The Norman Conquests*, directed by Eric Thompson, is now on Broadway at the Morosco Theatre.

ERIC THOMPSON (Director) trained as an actor at the Old Vic School in London. His first work was with the Old Vic company. After a period of several years working in provincial repertory all over England, he returned to the Old Vic to play such parts as Lorenzo in *The Merchant of Venice* and Cassio in *Othello*. He also has worked in films, television and radio. In 1971 he was invited to direct a play for the '69 Theatre Company at the University Theatre, Manchester. He chose to revive *Journey's End*. It was an outstanding success and subsequently played the Mermaid and Cambridge Theatres. As a result, Mr. Thompson has become one of the most sought after directors on London's West End, directing Alan Ayckbourn's *Time and Time Again* with Tom Courtney, *My Fat Friend* at the Globe Theatre with Kenneth Williams, John Mortimer's *Collaborators* with Glenda Jackson, and the London production of *Absurd Person Singular*. He most recently directed Alan Ayckbourn's latest plays, *The Norman Conquests*, a trilogy.

THOMAS SKELTON (Lighting) has created the lighting for *Jimmy Shine*, *Coco*, *The Two and Only*, *Samarende*, *Lovely Ladies*, *Kind Gentlemen*, *Purlie*, *The Secret Affairs of Mildred Wild*, *The Lincoln Mask*, *Design for Living* and *Gigi*. He created the vibrant set and lighting for Robert Joffrey's rock parable *Astaire* and Jerome Robbins' *Dances at a Gathering*. Mr. Skelton is Associate Director of the Chamber Ballet, Resident Ballet of the University of Akron. He lighted the original production of Arthur Kopit's *Oh Dad, Poor Dad* . . . in New York and London and was nominated for a Tony Award for his lighting of Kopit's play *Indians*. This season, in addi-

tion to *Absurd Person Singular*, Mr. Skelton will be represented on Broadway with *Shenandoah* and *The Tubs*.

EDWARD BURBRIDGE (Designer) designed the Broadway productions of *Jimmie Shine*, *Marat/Sade*, *Does a Tiger Wear a Necktie*, *Our Town*, *Big Time Buck White* and *Status Quo Vadis*. He designed the Phoenix Repertory Company productions of *The Visit*, *Chemin de Fer* and *Holiday for the New*. With the Negro Ensemble Company since its inception, he designed *Song of the Lusitanian*, *Bogey*, *Kong's Harvest* and *Dream on Monkey's Mountain* which was first produced at the Los Angeles Forum Theatre. He attended Pratt Institute and was awarded a John Hay Whitney Fellowship for study at Repertory Theatres in Europe. His TV productions include N.E.T.'s six *New Playwrights* by Cafe LaMama, *To Be Young Gifted and Black* and recently, A.B.C.'s *Ceremonies in Dark Old Men*, a Negro Ensemble Company production.

THE THEATRE GUILD is the oldest continuing theatrical producing organization in the United States. It has produced some 220 plays on Broadway including many of the works of Bernard Shaw, Eugene O'Neill, Robert Sherwood, Maxwell Anderson, Sidney Howard, S. N. Behrman, William Saroyan, Philip Barry, Leonard Spigelgass and Dore Schary. In the musical field *Porgy and Bess* was originally produced by The Guild, as were Rodgers and Hammerstein's memorable *Oklahoma* and *Carousel*. The present management of the Theatre Guild consists of Philip Langner and Armina Marshall. Mr. Langner has been successful in the theatre and in motion pictures, having led the Theatre Guild into such memorable film successes as *The Pawnbroker*, produced by Mr. Langner, *Judgment At Nuremberg*, *A Child Is Waiting*, *Slaves* and others. He also owns the highly successful Westport Country Playhouse. Armina Marshall has been with the Theatre Guild for many years; first as an actress, then as the wife of the founder, Lawrence Langner, and finally as a director. She has supervised the production of many plays as well as the radio series of Theatre Guild

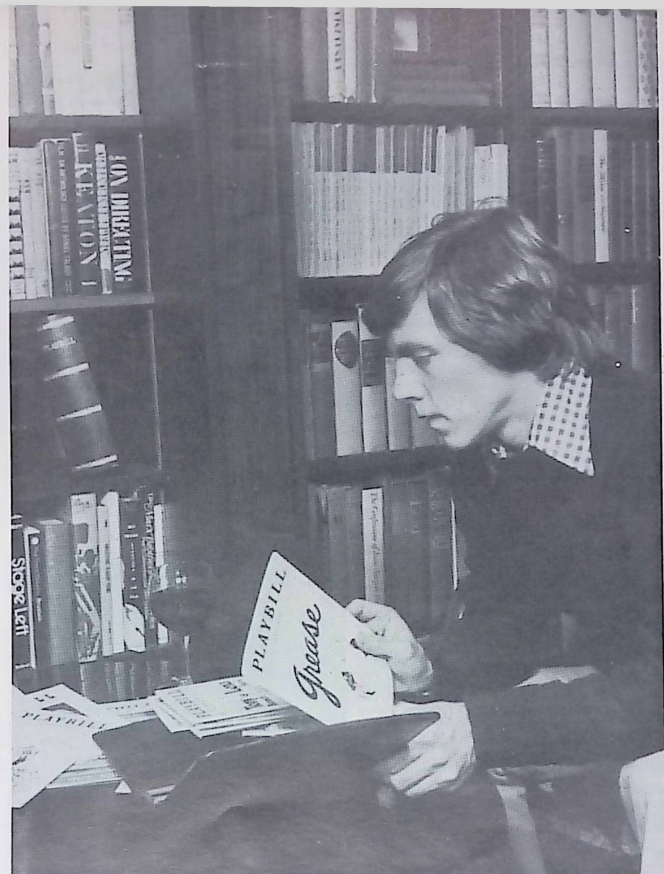
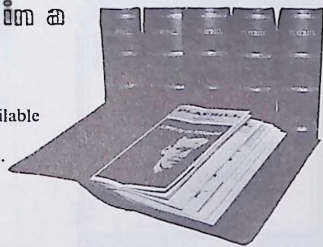


Photo: Jonathan Becker

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THE JOHN F. KENNEDY CENTER in three short years of existence has become one of the most important forces in the American Theatre. Under the leadership of Roger L. Stevens, its founder, the Kennedy Center has brought many of the finest plays to Washington, New York and other cities around the United States. Its presentation of *Absurd Person Singular* at the Kennedy Center during September contributed substantially to the present New York production.

MICHAEL CODRON is the original London producer of *Absurd Person Singular*. In the past eighteen years he has presented over one hundred plays, including *The Caretaker*; *Poor Bitos*; the award-winning *Butley* with Alan Bates; *A Voyage Round My Father* with Alec Guinness; Alan Ayckbourn's *Time and Time Again*; *Crown Matrimonial*; *My Fat Friend*; Alan Bennett's *Habes Corpus* with Alec Guinness. His current productions are Alan Ayckbourn's *Absurd Person Singular* and *The Norman Conquests*; and John, Paul, George Ringo . . . and Bert, a musical about the Beatles.

ABSURD PERSON SINGULAR OPENED OCTOBER 8, 1974

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ABSURD PERSON SINGULAR is a co-production of Theatre Guild Subscription Society, Inc.

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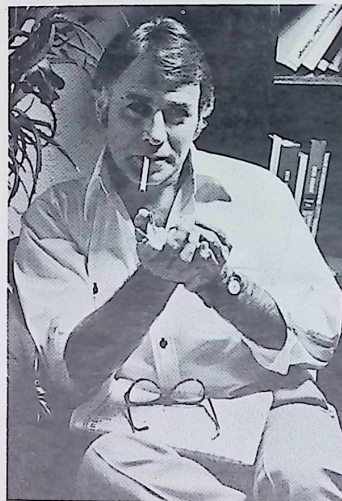
Remember, it's a lot better to know if you have High Blood Pressure than to die from ignorance.



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DRAWING BY PEDRO BARRIOS

THE MANY MOODS OF DENIM

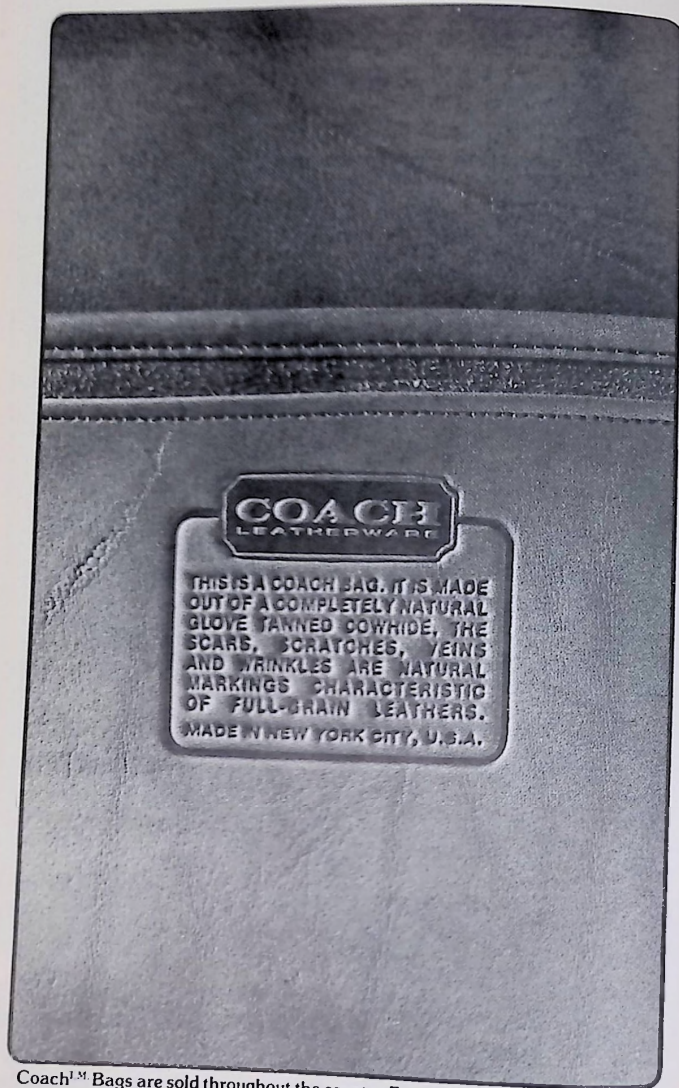
Denim came to America with Christopher Columbus—the Nina, the Pinta and the Santa Maria were fitted with denim sails. In 1850 the fabric found a home on the range when a Bavarian immigrant, Levi Strauss, went west to manufacture tents and covered wagons during the Gold Rush. He gave in to a miner's cajoling for a pair of long-lasting pants and dyed the hitherto beige denim to indigo blue,

thus creating the first blue jeans. . . . Today denim goes everywhere. To posh night-clubs, to a next-door neighbor's barbeque, to high level business conferences.

Above, examples of denim's versatility.

Denim and diamonds: (left) A specially treated denim caftan by Leila Larmon and Stephen Bruce of Serendipity, highlighted by a nostalgic 1930's chorus line in bril-

Continued on next page



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January 1976

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by Barbara Gerard

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by Joan Alleman Rubin

LOOKING FORWARD TO SPRING
by Sandi Cushman

OFFSTAGE WHISPERS

Continued from Preceding page
liant applique embroidery. It's inspired by the Orient with a standing Mandarin collar and deep side pockets. The diamond necklace is from Van Cleef & Arpels.

Denim for a sexy summer: (center) A super sporty one-piece jumpsuit from Landlubber. Special features — an easy zip-front with one-quarter tabbed sleeves and four-button pockets. Another plus—mini-cuffs. Nifty in pre-washed indigo blue.

Denim for the Board Room: (right) Perfect for scaling the corporate ladder, this sueded denim in Ross model from Arthur Richards. International two-button shaped coat, center vent, framed cash pocket and patch and flap pockets with white contrast stitching.

Last word on denim: Recently the Denim Council had a fashion show that would have certainly made old Levi Strauss' eyes bulge. Of course, there were blue jeans (now referred to affectionately as "B.J.'s"). But there was so much more. Pre-washed denim classic blazers, wrap-jacketed jean suits. Geoffrey Beene's slim draw-string jumpsuit, even a Tibetan curly lamb lined blue denim cape from Ben Kahn. . . . Enough to convince you, if you weren't already convinced, that the "jeaning of America" has successfully been accomplished.

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HER SPECIAL LOOK

CYNTHIA GREGORY



When Cynthia Gregory steps onto the stage as the Swan Queen, a magical spell is cast. Her delicate, lyrical movements suggest a bird, but the emotions expressed reveal a frightened young girl's first awakening to love. The gift of fusing fantasy and reality combined with superb musicality and a finely honed technique touch the very heart of ballet. Watching her dance is an unforgettable experience!

In 1965, a young Californian named Cynthia Gregory joined the American Ballet Theatre and two years later made a brilliant New York debut as Odette-Odile in *Swan Lake*. That debut confirmed the emergence of a major American ballerina, who not only excelled in the interpretation of classic roles but contemporary ballets as well. This season she will dance The American Ballet Theatre's repertory ranging from The Sylphide in *La Sylphide* to *Brahms Quintet*. 1975 marks her film debut. In a *Rehearsal Room* starring Miss Gregory and Ivan Nagy will be premiered on television on New Year's Eve. The

Continued on next page



DAVID HALPERN

BACK: A long column of white to dance in . . . John Anthony's jumpsuit, a daring plunge of neckline softened by a blouson waist and flowing sleeves.

FRONT: a perfect dress for *The Swan Queen* . . . Halston's triple ply, white chiffon, bias-cut halter neck gown with its own swirl of cape.

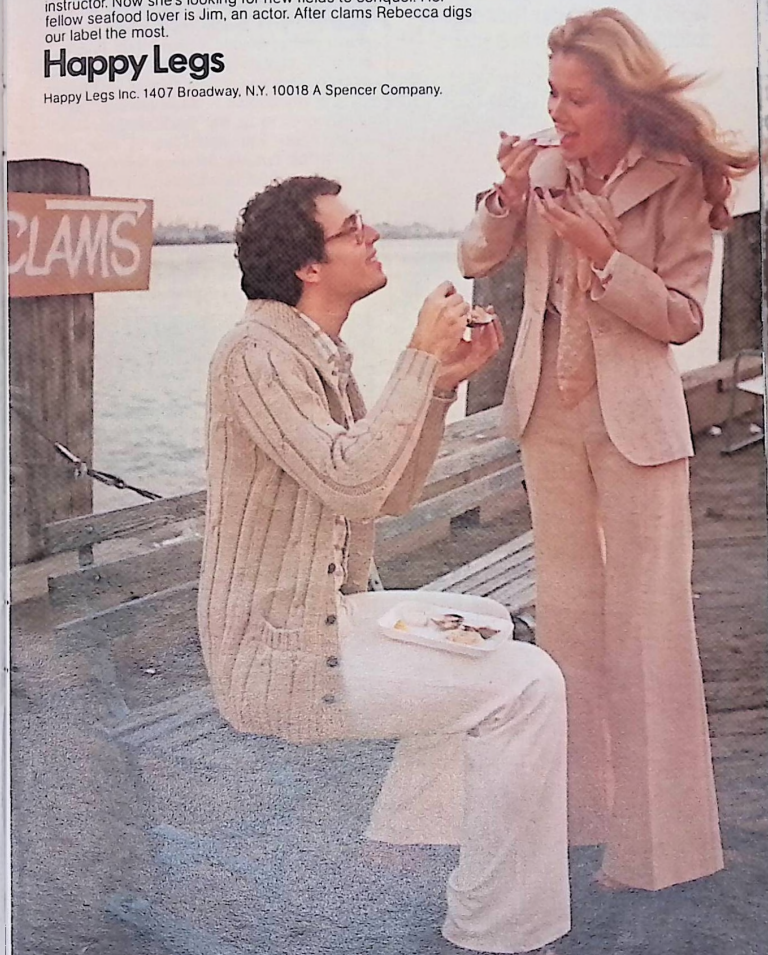
by Barbara Gerard

Rebecca Greene knows what to wear on Sunday when she won't be home till Monday.

Rebecca, a half Cherokee Indian, grew up with horses in her backyard and three sports-crazy brothers who taught her all they knew. ("The other girls were into spelling bees.") Her love for sports led to brief careers as a circus aerialist and a ski instructor. Now she's looking for new fields to conquer. Her fellow seafood lover is Jim, an actor. After clams Rebecca digs our label the most.

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mood of the *pas de deux* is romantic turn of the century.

Offstage the combination of fantasy and reality continues. Home is a floor-through apartment with a skylight in a charming brick town house built in 1835. Her own personal environment, however, is purely contemporary. Earth-toned colors, lots of plants and of course a piano. Her fashion sense is expressed through pure lines, muted colors and supple fabrics. "During the day my choice is made for me," says Cynthia. "I'm in my work clothes—leotards, tights and warm-ups. I love the concept of fantasy dressing for evening. I feel wonderful in white and if it's a bit bare, so much the better."

Below: Cynthia Gregory with Rudolf Nureyev in Raymonda. Bottom: Miss Gregory dances with Gayle Young in ABT's The River.



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SPOTLIGHT ON KASPER

by Joan Alleman Rubin

There's nothing flamboyant about Kasper. He's long-faced, angular, a little somber looking. If he were on "To Tell the Truth," I don't think you'd pick him out of the line-up as one of America's top fashion designers. And yet Kasper (he has a first name but few people know it) has been a success for nearly two decades.

Kasper has never been far from 7th Avenue. He was born in Manhattan "in a neighborhood where my peers all wanted to be firemen, cops or gangsters." He knew he wanted to be a fashion designer from age 10, "but under the circumstances I was reluctant to admit it."

Kasper attended college at N.Y.U. and then served with the Army of Occupation in Europe. His job was "designing cos-



Kasper, who designs for Joan Leslie and J&L Sport (both divisions of Leslie Fay).

tumes for soldier shows" and he cheerfully confesses that his first effort on behalf of the troops was an unqualified disaster. "Everybody on stage had 'a look,' but nothing went together. Maybe," he says



From Kasper's spring line for Joan Leslie—a black linen dress with underskirt.

thoughtfully, "it was seeing that mess that inspired my commitment to harmony, to clothes that work together."

After his discharge, Kasper, who himself did a little acting and dancing, was offered a part in a production in America,

but he turned it down in favor of Parsons and a career in fashion design. His second collection won him a Coty Award and he became one of a handful of American designers with a really passionate following.

"Kasper Women" come in all ages and sizes, though the designer admits his prototype is "someone in her late 30's or early 40's, size 8 and snappy. Someone who is doing and thinking and whose clothes must fit into an active lifestyle and make sense." When pressed for specifics, the designer cites Alexis Smith, Elizabeth Ashley, Barbara Walters—especially Barbara Walters.

One less well-known, but no less rapturous Kasper devotee, told me she keeps all her "Kaspers" for years. "Oh, of course, the hems go up and down and I add new things each season, but I never give any of them away—I don't have to."

That's a quote to make even the Howard Cosell of the fashion world smile, because it's so obviously what he's about. "I want," says Kasper, "to be classic without being dull. To be contemporary but not fadish. To combine durability with something special that spells me."

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Looking Forward to Spring...

by Sandi Cushman

Take heart, winter-weary fashion mainvins, muffled and booted against icy winds; the sensuous, warm breeze of spring styles will soon be blowing our way.

And the news is cheering because: COLOR is back, clear and soft or clear and vibrant, leading us out of the doldrums and blahs of basic beige. FABRICS are SOFT and SUPPLE, and the shape of the body matters again. (Caloric counters rejoice.) The accent is on BARENESS for shoulders and backs, snugness over the torso, and interest shifts from the waist to the HIPS. (The designers have to give us something different, don't they?) And just so we don't take their talent for granted, they've introduced ASYMMETRICS to show how skillfully they can keep us in balance through imbalance.

In case you thought there wasn't anything more that could happen to PANTS or that they've had their day, you're in for a surprise: not only are they still an important part of each collection for a.m. and p.m., they're going to appear in a wealth of new lengths and shapes, many borrowed from other cultures and pages of fashion history. JUMPSUITS, still with us, rate new treatment for warm weather.

Four more essential elements for every spring '76 wardrobe will be: the TUNIC, the top that's on the most-wanted list to cover pants, skirts, dresses for the LAYERED LOOK by day and night, SCARVES and more

scarves, up to more tricks than ever, and RAINCOATS, especially the way Geoffrey Beene's done them, in flocked cotton for day and silk for evening, to take the place of the traditional little spring coat.

***Color:** the favorites are violet and variations like lilac and heliotrope; greens, from the shade of tender new leaves to forest and jade; pinks borrowed from the nursery and the azalea or just plain shocking.

***Fabrics:** ultrasuede takes on the palette of new colors, and sometimes teams with silk chiffon, another winner this season. Example: Halston gives ultrasuede pants the elegant accompaniment of a silk chiffon blouse and scarf. More favored fabrics: cotton (crispy or gauzy), crepe de Chine, jersey, panne velvet. Yes, velvet for spring and summer: Oscar de la Renta uses it for sumptuous tunic dresses in jewel box colors. Look for plenty of pleats—sunburst, knifeblade or fan—for skirts, dressy pants, sleeves and ruffled shawls, like the one Mollie Parnis wraps around a party dress with a knifepleated chiffon skirt. Winning patterns are very feminine florals, sometimes as innocent as the print Jerry Silverman uses for a peasant dress meant for festive evenings; stripes both narrow and wide; and tablecloth and tattersall checks.

***The Body:** for night or day, dress or play you're going to be showing and seeing lots

Left: Hand painted silk caftan by Oscar de la Renta. Center: Calvin Klein combines poplin shorts, crepe de Chine shirt, and a striped cardigan that wraps the hips. Right: Mint green chiffon satin gown by Morty Sussman for the Mollie Parnis Boutique.

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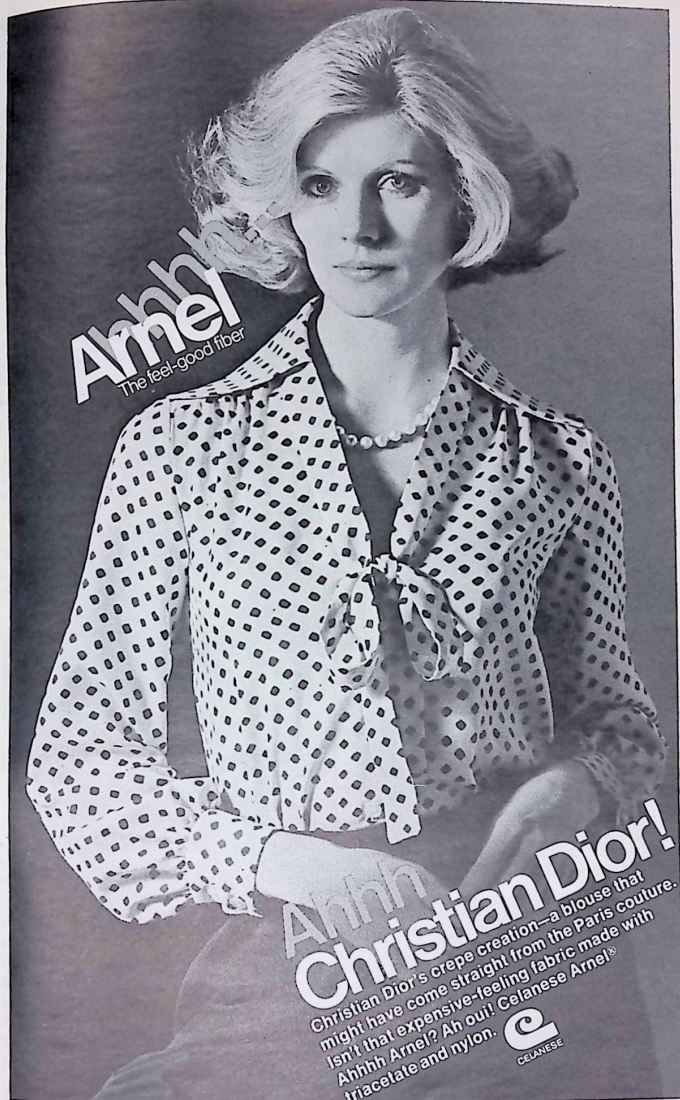


more skin than you've been used to recently. Play and evening dresses have elasticized tops to be worn modestly over the shoulders or pulled down below them, and often sport elasticized waistlines too. Two-piece play dresses elasticized at the neck and waist bare the midriff—a fine example by Victor Joris also puts shirring around the hips, while strapless nightshirts, like Geoffrey Beene's silk version, meant for the ballroom not the bedroom, tie snugly and comfortably around the bosom. Skirts and tunics are slashed up the side to show off more of the wearer as she moves.

Hips: they're wrapped with belts, scarves or even sweaters over skirts, pants (Calvin Klein likes the look of a sweater tied over trouser pleated Bermudas) or caftans, the way Oscar de la Renta shows them. No wonder Paris calls it the Fannywrap. Some skirts, like Mary McFadden's, sport shirred hip yokes, and many play or evening dresses, loosely bloused and softly skirted, are snugly shirred across the hips or over the whole torso.

Asymmetrics: here the artful use of imbalance bares one shoulder while covering the other, ties or slits a skirt on only one side, bias wraps a long chiffon dress (Jerry Silverman does, for one), spirals a zipper the length of a slim wool jersey dress (one of Halston's brightest new ideas this spring), puts a pointy, uneven hem on a

Stephen Burrows' taupe ultra suede jumpsuit with multi-colors on the bodice.



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tunic dress, or buttons a vest or tunic along one side.

***Pants:** are you ready for wide, wide elephant pants (Geoffrey Beene is), jodhpurs, clamdiggers, culottes, Bermuda shorts, and harem and parachute pants elasticized and bloused at the ankles? Come to think of it, the manufacturers of elastic must be having a field day this season. Culottes, teamed with bush jackets and silk shirts by Kasper for Joan Leslie, might be the newest looking spring suits around, or vie for that honor with Bermuda shorts paired with vests and blazers. Jumpsuits, promoted out of the first-cousin-to-the-grease monkey category, come in jersey or crepe de Chine, often with pleated legs (Bill Blass does this beautifully) or elasticized bodice and waist for an easier fit.

***Tunics:** tops for day or night in cotton, matte jersey, chiffon silk or panne velvet, they are often split up the sides and provide the newest blousing for casual or dressy pants. Add a vest and/or jacket the way Carol Horn does for Habitat and the layered look goes on. Popped over skirts, they build the split-level look which the designers love.



From Anne Klein & Co.—long tunic over matching white crepe pants; and Cabaretta white crepe cardigan jacket and pants.

***Scarves:** wrap one around the head as a turban or the waist as a sash; tie one onto the strap of a squashy pouch or tiny bistro bag for accent or around the bosom for a strapless sun top (but be sure to tie the ends together with flair as Carol Horn does); fling one around the neck or circle bare shoulders with it. A scarf completes the look every time.

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OFFSTAGE WHISPERS

by Walter Vatter

Clive Barnes on Carol Channing: "Who wouldn't like her? It's the only time in your life you enjoy being hit by a car with its headlights on."

Elizabeth Ashley on Tennessee Williams: "Usually an actress looks at a script and thinks, how am I going to wrap my mouth around this junk. Not so with Tennessee."

Rita Moreno on the matinee ladies: "Those blue-haired ladies have the dirtiest laughs in town."

Nicholas Dante (author of A Chorus Line) on Michael Bennett (director): "He wanted to illustrate the humanism among the dancers in the gypsy community as well as the brutality."

Julie Harris on the 30th anniversary of her career in the theatre: "It feels like it doesn't belong to me."

Morton Gottlieb (producer of Same Time, Next Year) on the city of Boston: "The Colonial is one of the most beautiful theatres in the world. I love the restaurants in Boston and Elliot Norton (Boston Record American) is a very fair critic—someone whose criticism is a big help."

Geraldine Page on playwright (The Norman Conquests) Alan Ayckbourn: "The similarity between Ayckbourn and Neil Simon is that they both write a lot of plays and sometimes have two shows on the same street at the same time. And both of them have the same message—They want us to straighten out fast."

Tom Stoppard (author of Travesties) on the theatre: "Theatre is a series of small or large ambushes."

Clive Barnes on Clive Barnes: "God wanted me to become a critic because He wanted me to go to the theatre almost every night of my life, but He did not want me to buy tickets."



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Photographed at Mr. Lee's Restaurant

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THEATREGOER'S NOTEBOOK

In the 60's, when a lot of theatre like a lot of everything else was a little funky, any number of shows browbeat timid patrons into "audience participation." Theatre-goers complained. Critics complained (especially Walter Kerr). Even actors weren't too happy about sharing the spotlight with the paying customers. The practice stopped. And almost at the very minute it did, audiences, quite on their own, began to get into the act.

"It's incredible," said Carol Lynley, who was in *Absurd Person Singular* for a time.

"They talk to each other about the action, and they talk to us. At one point I was required to make a sandwich onstage and invariably someone in the audience would say aloud—'Why butter on a peanut-butter sandwich?'"

Marilyn Clark, who cleans an oven in the same show, says that she often gets little household hints from the audience and if she does it right she frequently gets applause.

Theatre people attribute this recent "talking back" phenomenon to new audiences raised on television and weaned on rock concerts. They also believe that ethnic audiences, particularly Blacks, have come from a tradition that encourages "speaking out" in church and that the practice has carried over to their theatre-going. Early in the 70's a play, particularly one with racial overtones like *Ain't Supposed to Die a Natural Death* or *Short Eyes*, could expect plenty of "Right On's" and a fair share of "Get Em's" or "Kill Em's." The practice became so commonplace that when *The Wiz* was hacking it out on the road, producer Ken Harper advised the cast to anticipate that the audience would "talk back." "But it never really happened to the degree we expected," said a woman associated with the show, "possibly because everyone found the action so engrossing."

Sometimes audience involvement is con-

sidered so important to the performance that the management takes steps to ensure it. When it became apparent that Linda Hopkins' one-woman show *Me and Bessie* visibly improved when she was getting encouragement from the audience, the producers took care that a few sympathetic friends were always out front to shout encouraging maxims like "Help Yourself, Linda . . . Take Your Time . . . Get Down, Girl . . . Do It." (There's scarcely a "Right On." That slogan seems to have faded with the political intensity of the 60's.)

Always ahead of his time, a Broadway story has it that David Merrick saw the advantage of audience participation way back in the dark ages of 1957 . . . but he used it, not to support his actors (quite the opposite), but to spur sagging attendance at the end of the run of *Look Back in Anger*.

The tale goes that in the last scene when the leading man (Kenneth Haigh was playing the part) heaps final abuse on his long-suffering wife, a woman leapt from her seat in the audience and slapped the unsuspecting actor. The police dragged the woman from the stage and it wasn't until months later that someone squealed to Kenneth Haigh that he'd been assaulted by a Merrick "plant."

Perhaps my own favorite "talking back" story occurred last season at a performance of a short-lived production called *We Interrupt This Program*. In the play a theatre (yours) is presumably taken over by a band of desperados and the audience (you) held as hostages. In the course of the action, there was a lot of phoning back and forth to the mayor to arrange terms for releasing the hostages, and during one of these conversations the crook says to the mayor "There are 1000 people sitting in this theatre . . ." Well all 200 of us in that meager house laughed heartily and one loquacious soul shouted — "Better count again."



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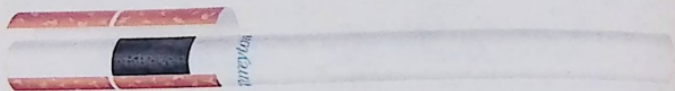
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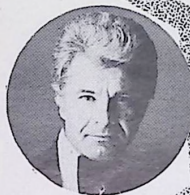
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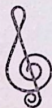
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THE FASCINATION OF HEPBURN

What is the public's fascination with Katharine Hepburn?

"I haven't the vaguest idea."

We're in her suite at Washington's Jefferson Hotel. She bolts up to open all the windows letting the brisk midday breezes waft through. In a Peter Pan flash she's back dabbing ice water on her angular face musing, "Maybe how I was brought up has a great deal to do with what I represent to people." And, of course, what I represent has to come from my mother and father since I was very strongly influenced by them. I was brought up not to be dominated by the popular opinion of the time. I was never afraid to make my own judgements and to estimate the situation from my own point of view."

Dinner table discussions in the Hepburn household were so freethinking that at one point Kate was afraid her whole family might go off and join a nudist colony. "There I was, all spotted and red haired and I thought no one would pick me." Her father quickly boosted her ego by telling her that several noted people like Jesus Christ, Leonardo da Vinci and Alexander the Great were also freckled and red

haired.

Miss Hepburn is returning to Broadway for the first time since *Coco* in 87-year-old Enid Bagnold's (*The Chalk Garden*, *The Chinese Prime Minister*) curious new comedy, *A Matter of Gravity* in which Miss Hepburn plays an eccentric English matriarch (is there any other kind?) who dyes her hair green, has a grandson who marries a black bisexual and a lesbian cook who levitates like Mary Poppins. It's a Bagnold bouillabaisse full of cobwebbed conundrums, polished wit and, of course, the magical, mesmerizing presence of Hepburn. Eons ago RKO originally bought Bagnold's *National Velvet* for Hepburn but when she became too old to play the part they sold it to Metro for Elizabeth Taylor.

"Noel Willman (*Gravity's* director) sent me the play last year when I was over in England making *Love Among the Ruins*," explains Hepburn dressed in her usual country girl togs. "I read it and I just couldn't get it out of my mind. I thought, 'Oh dear, this is very . . . !'" Hepburn flutters her hands in the air. "It's such an odd play and quite a departure for me. It's

by Bernard Carragher

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PLAYBILL is published monthly in New York, Boston and Philadelphia. New York edition is published by American Theatre Press, Inc. 151 E. 50th St., New York, N. Y. 10022 212-751-9550. Pres. & Treas.: Arthur T. Birsh; Vice-Pres.: Steven J. Kumble; Sec.: Mary F. Seaton. Printed in U.S.A. Copyright © American Theatre Press, Inc. 1976. All rights reserved.

very interesting the steps one takes in one's life. The departures are generally the ones that are the good steps. When I did *Coco* I thought I'd surely drown. I felt if I could do a musical anyone could do anything. It shows the triumph of Man! And sitting for three hours talking about myself on *The Dick Cavett Show* was an amazing feat for me.

"I've been lucky because in the first place I've always had money allowing me to pick what I wanted to do and turn down what I didn't. If you look over what I've done, considering the time I've been in this business, it really isn't that much. I think the secret is to make off-the-track impractical decisions. You can't pattern successes. You have to do things that really interest you and not because you think it's going to be successful."

Her new play is threaded with lots of talk about death and old age. Is death a matter of gravity for 66-year-old Hepburn? "No. I don't imagine myself dead or wonder what's going to happen to me. People are very different in that respect. Maybe you're a fool if at a certain age you don't imagine yourself dead. But I can remember my father, at 83, and not well at all, saying he really should begin to think about the next world, but he just couldn't. I think it's just your turn of mind. I'm not religious, but I'm not anti-religious either. Grandfather Hepburn was a country preacher from Virginia and as a child my father had to go to church quite a lot which I think turned him against religion. We were all baptised by Grandfather but

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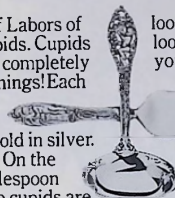
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were brought up with no religion. I do have a certain philosophy about things. One has no control over death or the next world. The only thing you have control over is your own standard of behavior.

"Today everyone seems to be too concerned with making their own mark and caring about nobody but themselves. Maybe I feel this way because I was lucky to have made some kind of mark. But I don't look upon what I've done as terribly important. We're all like people playing on a football field and your shape, weight, energy and brains all enable you to play a certain position. If you're going to be the star player you've got to have people in back of you to protect you. If you are backing up an action, it's just as good as leading the action. You just don't get the credit. That's why I really don't believe stuff that is printed about me because one could easily get a false idea of one's own importance when the main thing is to do whatever you're doing as well as you can."

She never reads the critics. "I just can't. I found very early in my career that the reviewers were fifty percent for and fifty percent against me. Listen, I do the very, very best I can. I really struggle so hard. I'm dead serious about what I do and I'm a very hard worker. If they don't like what they see, I'm very sorry, but it isn't because of a lack of effort."

Hepburn made her acting debut with a Baltimore stock company shortly after graduating from Bryn Mawr; two weeks later she got fired. In the beginning she kept getting her walking papers with enormous regularity. Yet she remained unfazed, took some more acting lessons and kept auditioning. She always had an arresting personality and an unusual appearance.

Was there any actress she particularly admired then? "You mean who did I copy?" she snaps. "I copied everyone. I won my first Academy Award in *Morning Glory* copying Ruth Gordon outrageously. I'd seen her do a play called *A Church Mouse* and thought, 'My what a brilliant actress!' I went right off to California and did everything I saw her do on stage in *Morning Glory*. But I think that's just natural, especially when you're young. You see something you like, you're influenced by it and try to imitate it." She

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doesn't see any difference with the new generation of actors except that they all talk about their craft much more seriously. "I was brought up in an era of wit and comedy. That's why I adore this play so much. I love to hear an audience laugh. I love to hear HA! HA! HA! I think that's the greatest."

The two actors she reveres most were Laurette Taylor and Spencer Tracy. "With them both the fascination was that you could never see the wheels turning. I could never figure out how Spence did it. You never saw a bit of acting. Yet he was a brilliant actor."

Giving a performance still terrifies her. "When I found out that George Cukor (director of three of Hepburn's biggest hits—*The Philadelphia Story*, *Adam's Rib*, and *Pat and Mike*) was going to be in the audience last night I was petrified. I wouldn't mind if the performance was in the afternoon, but to have to think about it from morning until night is too much to ask. We had to open in Philadelphia at a matinee, because, if not, I would have dropped dead before the performance even started.

"You see I would have liked to have done something I could do sitting off on an island where nobody ever comes. I'm a member of a big family and I'm unsociable by nature. It's very restful for me to be alone. I was brought up in the country and I like that. I like to go to bed with the dark and get up before dawn. So what do I do? I pick a profession where I have to work at night. Trying to sleep until 10 o'clock in the morning and being wide awake at midnight. Of course I'd be a fool if I wasn't grateful, especially with the reception this play is getting."

The next challenge for Hepburn might be directing. "I think it's much more interesting to direct than to act. Film is almost strictly a director's medium now, with the director receiving a lot of the credit the studios used to get. If you're an intelligent person you get mixed-up into all of it, don't you think?"

Seconds later she was striding across the room just like Tracy Lord in *The Philadelphia Story* shaking my hand, saying goodbye and beating it out the door to an afternoon date with George Cukor. Just like the old studio days, I thought, until I looked out the window and saw the Washington Monument on the horizon.

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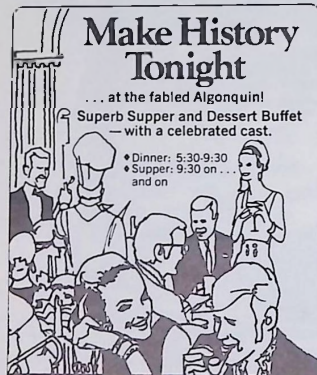
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Ten Commandments for Playwrights

by Jerome Lawrence and Robert E. Lee

Twenty years of writing together are well beyond the usual Biblical allotment for collaborations. There are no bylaws in our partnership, and no formulated articles of faith. If we are halfway through our forty years of wandering through the wilderness of hits and flops, maybe this is a good time to pick up the mail from Mount Sinai.

i. There are no commandments for play-writers.

ii. Thy typewriter shalt not make graven images of yesterday's hits.

iii. Thou shalt not take the names of the critics in vain; for if thou believest them when they praise thee, thou must also believe them when they pan thee.

iv. Six weeks shalt thou labour in rehearsal and out of town. But remember thine opening night and keep it holy.

v. Honor thy director and thy producer, that thy run may be long in the theatre which the Shuberts giveth thee. But let them not hasten thy handiwork into production; it is earlier than thou thinkest.

vi. Thou shalt not kill the spirit which made thee want to write the play in the first place.

vii. Thou shalt not commit television.

viii. Thou shalt not steal the shekels of thine audience with a play which doth not let them know what the hell goeth on.

ix. Thou shalt not bear false witness against thy times.

x. Thou shalt not covet hits but plays. Thou shalt not covet stars but actors. Thou shalt not covet scenery but imagination. Thou shalt not covet security but challenge. Thou shalt not covet press clippings but a rapt and coughless house.

Lawrence and Lee are the authors of such hits as *Mame* and *Inherit the Wind*.

PLAYBILL dining and entertainment guide

AMERICAN/STEAKHOUSES

ALGONQUIN—59 West 44th Street. Delightful after theatre Supper Buffet, serving delicious * edibles and potables in a legendary house-party atmosphere. Also superb pre-theatre Dinner. AE, DC, BA, RES.: 687-4400.

ARTHUR'S GOLDEN LION—143 W. 44th 765-1587. Great steak din. \$4.95; Lobster din. \$5.95. Lunch, dinner, after-thea. Gala Entertainment & dancing 11 P.M. No cov or min. Best buy for cabaret entertainment.

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FRANKIE & JOHNNIE—269 W. 45. CUE MAG—"This Upstairs Restaurant has great steaks, chops, seafood since 1926". Cocktails & Dinner only 4:30-1 A.M. Free pkg. from 6 P.M. Steps from theatres. D.C., AE, 245-9717, CO 5-9776.

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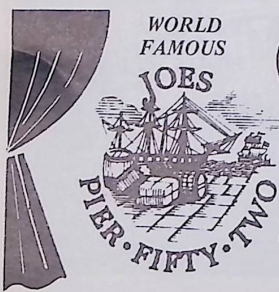
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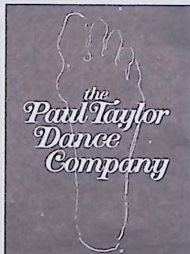


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DANCE THEATRE
OF BROADWAY



PLAYBILL
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Dance on Broadway? Well there has been dance on Broadway—and I am talking about classic ballet not just show-biz dancing by gypsies in Broadway musicals—for years and years. The old Ballet Russe companies and American Ballet Theatre frequently played in Broadway houses, but only for short and sporadic seasons. Nowadays dance is invading Broadway for night after night, week after week, throughout the entire season.

The other week, after leaving a performance of the Alvin Ailey company at the City Center 55th Street Theater, I was walking along Broadway to my office at *The New York Times*, when I almost literally bumped into one of America's most famous, younger choreographers. As we chatted, he told me he was hoping to arrange a brief Broadway season for his company with the Shuberts this spring. My first reaction was: "You must be crazy. You would lose a bundle." My second reaction, following immediately upon the first was: "Why not? You would probably have a good chance of making it."

Do you know what was the hottest ticket on Broadway last season? *A Chorus Line*, not quite. *The Wiz*, almost. *Chicago*, not exactly. The hottest seat was for The Paul Taylor Dance Company's week season at the Lyceum Theatre. Admittedly the company had closed off the balcony, and therefore substantially reduced the seating capacity of an already comparatively small theatre, and, of course, the number of performances was strictly limited. However, the fact remains that those tickets went like hot cakes—indeed even better. When did you last see anyone successfully selling hot cakes on Broadway?

The dance explosion has taken Broadway by the ears—by the deafened ears at that. Quite a number of Broadway houses are hoping to book dance this season—and I do mean *Broadway* houses, not the traditional institutional palaces of dance such as those at City Center and Lincoln

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Center. I mean just Broadway houses. Indeed during December and January, West 51st Street between Broadway and Eighth deserves to be called Dance Avenue, U.S.A., because the Martha Graham Dance Company, with its newest superstar, Rudolf Nureyev will be playing at the Mark Hellinger Theatre, while just across the street, American Ballet Theatre with its galaxy of classic stars will be playing at the Uris Theatre. (Meanwhile, off the straight Broadway circuit, we will have around this period, New York City Ballet at Lincoln Center; the Roundabout Theatre on 23rd Street, which has just finished off the first of its sensationally successful "Dance Umbrella" seasons, and is expecting another in February; and the Murray Louis Dance Company, which is giving a season at the New York University Theatre just off Washington Square. And this is to say nothing about dance in concerts, or at the Brooklyn Academy of Music.)

In a sense the truly interesting item here is the Uris Theatre. The Uris Theatre was one of the John Lindsay theatres. These were theatres—there are four of them, the Minskoff, the Circle in the Square, the American Place Theatre and the Uris — built under a special planning deal from an enlightened administration. The deal was to give certain planning concessions—quite modest concessions as I recall them, but still profitable to the developer—in return for a theatre at the bottom of an office building. A number were planned, but only four came to fruition. But those four—the first Broadway theatres for decades—really do stand as a small but permanent monument to the Lindsay years of this city. The man was good for the the-

atre, and perhaps one of those four theatres should be named after him.

Although none of these new theatres were built specifically for dance, at present the Uris Theatre is a white elephant turning grey in the service of dance. The theatre began its career with a musical called *Via Galactica*, and there must have been an easier way. It was staged by Peter Hall—the very distinguished artistic director of Britain's National Theater—and it was on trampolines. Unusual. And awful. The first important dancer at the Uris was Robert Blankshine—who, perhaps understandably, has since pursued his career exclusively in Europe. It was his lot to dance perilously on the edge of those trampoline traps. Luckily for his limbs, if not for his bank account, *Via Galactica* had a very limited run, something like the Titanic.

What to do? The Uris is a handsome theatre—as, in a different period style, is the Hellinger. But the Uris was a special challenge. Suddenly the answer was provided by a young man called Rudolf Nureyev. And his friends! After playing around with almost anything legitimate, short of a flea circus, the management, which is chiefly Jimmy Nederlander and his aide de camp, Liz McCann, came up with dance, and a program called: *Rudolf Nureyev & Friends*. It proved a license to print money, but, of course, most of the money thus printed, went on production expenses. But at least, and at last, the Uris, with its escalators, gracious bar area and magnificent sightlines, was moving. Dance has been good to the Uris in the past few months, just as the Uris has been good to dance.

Both the Uris and the Hellinger, and for



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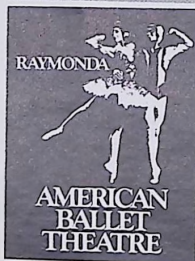
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that matter, the ANTA and, in its way, the Lyceum, are very decent houses for dance. The Broadway Theatre has housed dance, and could again, and I would personally be interested to see how the Minskoff would make out as a dance theatre. But there is one terrible problem to dance on Broadway. Money. The theatres are simply not large enough to be economically ideal. And one day, perhaps not even economically feasible. There is not even a 2,000-seat house on Broadway. Sol Hurok always maintained that, at least, a 3,000 seat house was economically essential. Hurok could have been right. On the subject of money — which fascinated him almost more than art—in my experience he usually was.

At the present there is, however, the vital possibility that Oliver Smith, a co-director of American Ballet Theatre, might achieve his ambition of restoring the old and theatrically disused Manhattan Opera House, which is just across from Penn Station, and would obviously become the great dance center of the city. It has the capacity, the potentiality—it could easily be made into the finest dance the-

atre in the world. All that is lacking is money. And, remarkably, the money is apparently being raised.

But theatres like the Uris and the Hellinger will probably continue as dance theatres. For every person—all over the United States—who bought a seat for dance in 1965, it is projected that 16 will have bought a ticket in 1975. That is a fantastic statistic. One hopes sincerely that Mr. Smith's Manhattan Opera House and its resuscitation will come about. Honestly, it must. The city needs it. Yet in the further proliferation of dance—imagine merely eight people buying tickets for dance in 1985 for every one who bought a ticket in 1975, which, given the present direction of the arts, is absolutely certain—then a lot of Broadway theatres are going to become primarily dance theatres. Orchestral pits are going to be enlarged, acoustics studied, and back stage facilities almost desperately considered. We are always going to have a Broadway theatre—but in the future the big Broadway musical could, in many cases, be replaced by a dance company. Impossible, Mr. Gallagher! Watch this space, Mr. Shean!

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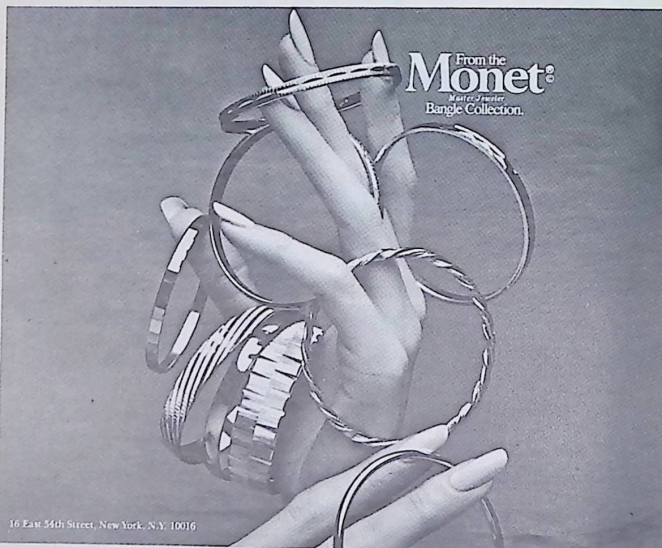
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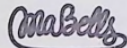
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JASON MILLER CHOOSES

THE IRISH PAVILION—130 E. 57th St. Actor and playwright (*That Championship Season*) Jason Miller stumbled on The Irish Pavilion six years ago. "I walked by one day, looked in the front window and realized there was a restaurant-and-bar behind the boutique." It was the beginning of a long infatuation and here are some of the features of The Irish Pavilion Jason finds most endearing: "Ideal for being alone; fine for a quiet tete-a-tete; perfect for business meetings or relaxing with friends; an Irish balladeer; water colors and oils on the walls by Irish artists, including Mrs. Brendan Behan." Jason also likes the store in the front with the Irish imports and the terrific Irish-English menu, which includes Irish smoked salmon; lamb; beef; Irish stew; steak tartare; chicken pies; and "the best Irish coffee in New York." The place is a "fascinating combination of a Dublin bar, a first class restaurant, and an intriguing boutique." (The Irish Pavilion was designed by set designer Sean Kenney. It features a wood and flagstone floor, a plank ceiling and white brick walls. It attracts a diversified clientele, including patrons of the many 57th St. art galleries. Moderately priced entrees range from \$3.75 to \$8.50. Open after-theatre.)

CYMA RUBIN CHOOSES KEEN'S ENGLISH CHOP HOUSE

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"If one can have a favorite restaurant in this great city of the most fabulous restaurants in the world, I'd pick Keen's English Chop House," said producer Cyma Rubin. "It has a sentimental attachment for me because my Dad used to take me there. The food is divine, and the service is fantastic. It's the perfect place for small, intimate groups; you can dine leisurely and don't feel you're imposing when you linger over those last drops in your coffee cup." Cyma Rubin orders mutton chops (a house specialty) and "even though I watch my weight, I find it very hard to resist their deep dish apple pie."

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Orchestrations by
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ELMAN ANDERSON

Scenery Designed by
HERBERT SENN

Costumes Designed by
DONALD BROOKS

Lighting Designed by
THOMAS SKELTON

Choreography by
ROBERT TUCKER

Entire Production Directed by
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ENSEMBLE

Steven Boockvor, Eric Brotherson, Marcia Brushingham, Igors Gavon, Nana, David King, Jeanne Lehman, Bettye Malone, Courtney Pledger, Julie Pars, Dennis Perren, Leland Schwantes, and Craig Yates.

UNDERSTUDIES

Understudies never substitute for listed players unless a specific announcement for the appearance is made at the time of the performance.
Standby for Patrice Munsel & Tammy Grimes—Ernestine Jackson; For John Raitt—Igors Gavon; for Dick Shawn—David King; for Cyril Ritchard—Eric Brotherson; for Larry Kert—Craig Yates; for Lillian Gish—Marcia Brushingham; Swings—Tom Ott and Sharon Talbot.

MUSICAL NUMBERS

ACT I

OPENING

"Happy Days" (1874—Johann Strauss—Howard Dietz) Entire Company

AMERICAN FRONTIER

"Whoa-Haw" (1840—Anonymous) Entire Company
"Sweet Betsy from Pike" (1849—Irish Folk Song) Tammy Grimes
"Lorena" (1857—J. P. Webster—Rev. H.D.L. Webster) John Raitt
"Skip To My Lou" (1840—Anonymous) Patrice Munsel, Larry Kert & Ensemble
"Whoa Haw" Reprise Entire Company

AMERICAN MILITARY

"Hold On Abraham" (1862—William B. Bradbury) The Ensemble
"Bonnie Blue Flag" (1861—Valentine Vouden—Harry McCarthy) .. Larry Kert & Ensemble
"Tipperary" (1912—Jack Judge and Harry Williams) Tammy Grimes & Male Ensemble
"I Didn't Raise My Boy to be a Soldier" (1915—Al Piantadosi—Alfred Bryan) .. Lillian Gish
"Mademoiselle From Armentieres" (1918—Howard Ross) ... Cyril Ritchard & Dick Shawn
"Over There" (1917—George M. Cohen) Patrice Munsel & Male Ensemble
"Battle Hymn of The Republic" (1861—Julia Ward Howe/ John Raitt
Hymn) & Entire Company

OLD VIENNA

"Wien, Wien, You're Calling Me" (1914—Sieczynsk) Patrice Munsel,
Dmitri Tiomkin, Oscar Hammerstein II) John Raitt & Ensemble
"Der Shimmy" (1924—Emmerich Kalman) Tammy Grimes
"I've Got Something" (1910—Franz Lehar— Cyril Ritchard & Female Ensemble
Harry B. and Robert B. Smith)
"Oh, The Women" (1907—Franz Lehar—Adrian Ross) Larry Kert,
Igors Gavon, Dennis Perren
"Gypsy Love Czardis" (1910—Franz Lehar) Patrice Munsel & Ensemble

BRITAIN

"And Her Mother Came Too" (1914—Ivor Novello-Dion Titheradge) Cyril Ritchard

EARLY BROADWAY

"Song of The Vagabonds" (1925—Rudolf Friml—Brian Hooker) John Raitt
and W. H. Post) & Male Ensemble
"Totem Tom Tom" (1924—Rudolf Friml—Otto Harbach) Tammy Grimes
and Oscar Hammerstein II) & Female Ensemble
"Serenade" (1924—Sigmund Romberg—Dorothy Donnelly) Larry Kert

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LATER BROADWAY

"Lullaby of Broadway" (1935—Harry Warren—Al Dubin) Ensemble
 "Lucky Day" (1926—Ray Henderson—S. G. DeSylva and Lew Brown) Dick Shawn
 "If You Knew Susie" (1925—B. G. DeSylva, Joseph Meyer) Cyril Ritchard
 "S Wonderful" (1927—George and Ira Gershwin) Lillian Gish
 "Fascinating Rhythm" (1924—George and Ira Gershwin) Larry Kert
 "Liza" (1929—George Gershwin—Ira Gershwin and Gus Kahn) Tammy Grimes
 "Where or When" (1937—Richard Rodgers—Lorenz Hart) Patrice Munsel
 "Hallelujah" (1927—Vincent Youman—Clifford Grey and Leo Robin) John Raitt
 & Entire Company

Who's Who in the Cast

PATRICE MUNSEL—The late Sol Hurok once summed it up when he said, "Patrice Munsel is an opera singer you can listen to with your eyes open." Ever since she conquered the Metropolitan Opera's audience at her debut as Philine in *Mignon*, Patrice Munsel has been a darling of the opera and musical comedy world. At 18, a year after winning the Metropolitan Auditions Of The Air, she was the youngest American singer ever to star at the Metropolitan. And for that organization went on to star as Olympia in *The Tales of Hoffman*, Gilda in *Rigoletto*, Rosina in *The Barber of Seville*, the title role in *Lucia di Lammermoor*, the Queen in *Le Coq d'Or*, Juliette in *Romeo et Juliette*, Adele in *Die Fledermaus*, Despina in *Così Fan Tutte*, Musetta and Mimi in *La Bohème*, and the title role in *La Perichole*. Her success in this country was duplicated abroad. In Sweden, at the Royal Opera House, she was compared to the legendary Jenny Lind. She has sung command performances for the Queen of England and two presidents. On the west coast she has starred with the Los Angeles and San Francisco Light Opera Company, as well as for every other major musical theatre across the continent. She has been especially acclaimed for *Hello, Dolly*, *Applause*, *Sound of Music*, *I Do, I Do, I Do I Hear A Waltz?*, *Kiss Me Kate*, *My Fair Lady*, *The King and I*, *South Pacific*, *Can Can*, *Song of Norway*, and *A Little Night Music*. On the screen Miss Munsel won fans and critical acclaim for her performance in *Melba*, a lyrical biography of the Australian soprano. Her performance in

The Merry Widow at Lincoln Center's State Theatre established a box office record. Audiences at the great theatre restaurants in Las Vegas have acclaimed her many appearances there at the Desert Inn, The New Frontier and The Riviera. The mother of 2 boys and 2 girls, she is the wife of producer Robert Schuler.

JOHN RAITT is back starring for the Theatre Guild, which brought him to the attention of New York playgoers for the first time when he was cast as the roustabout, Billy Bigelow, in Rodgers and Hammerstein's *Carousel*. His performance in the memorable musical version of Molnar's *Liliom* won him the New York Drama Critic's Circle Award as best actor in a musical and it was seconded by the Donaldson Committee with its accolade. Prior to *Carousel*, the Theatre Guild chose the young Californian a year earlier to play Curly in the national company of Rodgers and Hammerstein's first masterpiece, *Oklahoma*. He was selected for a role in the Los Angeles Civic Light Opera's *H.M.S. Pinafore*. His performance in the same company's *Merry Widow* won him an MGM film contract. While there he appeared in *Flight Command*, *Billy the Kid* and *Ziegfeld Girl*. Playgoers will recall Mr. Raitt's tremendous success in *The Pajama Game*. He played the stellar role of Sid Sorokin at this theatre for 1,050 performances, and subsequently costarred in the motion picture version with Doris Day. Prior to *The Pajama Game* he starred on Broadway in *Magdalena*, *Three Wishes for Jamie* and *Carnival in Flanders*. In 1957 he thrilled audiences in the memor-

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EUGENE FODOR

HOME: Turkey Creek, Colorado

AGE: 24

PROFESSION: Concert violinist

HOBBIES: Scuba diving, horseback riding, jogging, skiing.

MOST MEMORABLE BOOK: Melville's 'Moby Dick'

LAST ACCOMPLISHMENT: The first violinist from the Western world to win the International Tchaikovsky Competition in Moscow, probably the world's most prestigious musical contest.

QUOTE: "Concentrated preparation for musical performances should be tempered with physical conditioning."

PROFILE: Enthusiastic and hard-working. His informality and love of the outdoors combined with his technical virtuosity make him a fresh and appealing figure in the musical world.

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able live two hour television special of *Annie Get Your Gun* co-starring with Mary Martin. Mr. Raitt last starred on Broadway in *A Joyful Noise*. Since then he toured in the national company production of *On A Clear Day*. While starring in *Many Happy Returns* in Las Vegas he met his lovely wife Kathy, and she is currently his business manager. In 1970 he starred in the title role of the musical *Zorba* with the national company. For the past four years Raitt has co-produced with Mrs. Raitt and starred in touring revivals of *Carousel*, *Kiss Me Kate*, and *Camelot*; and last year the second national company of *See-saw* playing to audiences in 150 cities.

CYRIL RITCHARD is one of the theatre's most respected performers, excelling equally on the lyrical and dramatic stage. Most recently he starred in the musicals, *Sugar* and with Anthony Newley in *The Roar of the Greasepaint*, *The Smell of the Crowd*. A native of Australia, he made his dramatic debut there at 19, then traveled to London where he appeared with his wife, the late Madge Elliott, in a series of Noel Coward musicals and in *The Importance of Being Earnest* with John Gielgud and Edith Evans. Mr. Ritchard made his American debut in 1947 in *Love for Love* with Mr. Gielgud. Since then he has become a great favorite with his performing and/or staging of such productions as *The Relapse*, City Center's revival of *Misalliance*, *The Millionaire* with Katherine Hepburn, *A Visit to a Small Planet*, *The Happiest Girl in the World*, *The Pleasure of His Company*, the aforementioned *Greasepaint*, and opposite Mary Martin in *Peter Pan* as the best loved of all Captain Hooks. With the American Shakespeare Festival Theatre in Stratford, Connecticut, he directed *A Midsummer Night's Dream* and doubled in the roles of Oberon and Bottom. Most recently he directed *The Devil's Disciple* in which he played Gentleman Johnny Burgoyne. He repeated this stint in 1970 for the opening of the Harlike Theatre in Washington, D.C. Mr. Richard is equally at home in opera, where he also functions as an actor and director. For the Metropolitan Opera he has staged *The Barber of Seville*, *The Gypsy Baron*, *The Marriage of Figaro*, *The Tales of Hoffman*, and *La Perichole* and played Don Andres in the latter. For TV he staged *Profiles in Courage* based

on the late President Kennedy's book. He also directed and played in many of the Omnibus Programs. He narrated *Peter and the Wolf* with the N.Y. Philharmonic under Andre Kostelanetz. Most recently he starred in *No, No, Nanette* at the Westbury Playhouse with Ruby Keeler and directed *Jockey Club Stakes*. TAMMY GRIMES is equally at home on the dramatic as well as the musical comedy stage. From the uninhibited hoyden Molly Brown in *The Unsinkable Molly Brown* to the brittle sophistication of Noel Coward's Amanda in *Private Lives*, Tammy Grimes has created many other characters on the Broadway stage that caused drama critic Walter Kerr to proclaim, "Tammy Grimes is a genius." Ten years later Mr. Kerr again exclaimed, "Miss Grimes creates a miracle." She began her professional career standing by for Kim Stanley in *Bus Stop* and subsequently appeared with Joel Grey off-Broadway in *The Littlest Revue*, toured with Julie Harris in *The Lark*, acted off-Broadway with Claude Dauphin in *Clerambard*, and played Mistress Quickly in *Henry IV (Part I)* and Mopsa in *A Winter's Tale* at Stratford, Ontario with the Canadian Shakespeare Festival. Her Broadway debut was the direct result of a supper club appearance for Julius Monk at Downstairs at the Upstairs where Noel Coward was so impressed with her deft clowning that he offered her the leading role in his forthcoming comedy, *Look After Lulu*. Her musical comedy debut soon after in *The Unsinkable Molly Brown* won for her the Tony Award as Best Actress in a musical, which was seconded by the Drama Critics Award and the Drama Desk Award in the same category. Broadway also saw her in *Rattle of a Simple Man* and as the ghostly Elvira in *High Spirits*, a musical based on Noel Coward's *Blithe Spirit*, and in Frank Gilroy's *The Only Game in Town*. Her most recent Broadway appearance was in the critically acclaimed revival of Noel Coward's *Private Lives*, for which she received her second Tony Award, this time as Best Dramatic Actress. DICK SHAWN—Versatility is the key word in describing Dick Shawn's career. On Broadway he replaced Zero Mostel in the role of Pseudolus in *A Funny Thing Happened on the Way to the Forum*, and starred in *The Egg*, *Peterpat* opposite Joan Hackett, *Fade*

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Out-Fade In with Carol Burnett and as King Solomon in the musical, *I'm Solomon*. He spent a season with the Yale Repertory Theatre in a wide variety of parts. On the screen he is best remembered for his outrageously hilarious performance as L.S.D. in Mel Brook's *The Producers*. Some of his motion picture credits include *Wake Me When It's Over*, *What Did You Do In The War Daddy?*, and *It's A Mad Mad Mad Mad World*. He has also been seen in *A Very Special Favor* with Rock Hudson and Penelope with Natalie Wood. Mr. Shawn was raised in a steel town, Lackawanna, New York in a Black, Chinese and Polish neighborhood, where as he puts it, "You had to have a sense of humor to survive." He did more than survive. He utilized his background to develop his keen sense of humor as a comic and as a writer of his own material. He came to New York City to perform on Arthur Godfrey's Talent Scout show, which he lost. Three years later, after working the night club circuit, he made his bow at the Palace Theatre with Betty Hutton. Among the many critics who applauded his talents were Brooks Atkinson, who wrote approvingly that he was "A cyclonic explosion of madness." His name went up in lights when Miss Hutton insisted he share the electronic billing with her. From then on he headlined his own standup comedy act all over the world. Mr. Shawn's ambition is to someday win The Arthur Godfrey Talent Scouts.

LARRY KERT—After numerous triumphs

in the musical theatre, Larry Kert attained stardom and a Tony Award nomination for his role in the Stephen Sondheim musical, *Company*. Repeating his *Company* performances in London, he and the show won some of the finest critical reviews in the recent history of the West End. It was Kert who created the role of Tony in *West Side Story*, introducing such Bernstein-Sondheim songs as "Maria", "Tonight", "Somewhere" and "Something's Coming". His other Broadway appearances include distinctive performances in *Cabaret*, *A Family Affair*, *I Can Get It For You Wholesale*, *John Murray Anderson's Almanac*, *Mr. Wonderful*, *Look Ma, I'm Dancing* and *Tickets Please*. He starred in the national companies of *Two Gentlemen of Verona* and *Sugar*. His numerous TV guest appearances have enhanced *Kojak*, *Love American Style*, *Alfred Hitchcock Presents* and *Kraft Suspense Theatre* among others. One of Johnny Carson's favorite foils, he has made more than 20 appearances on that popular talk show. In small supper clubs he has headlined around the world. His two collectors' item albums *Larry Kert Sings* and *Larry Kert Sings Leonard Bernstein* are soon to be followed by *Larry Kert Sings The Music of Stephen Sondheim*. A breeder of rare Ibizan hounds, Mr. Kert jets between New York and his native Los Angeles.

LILLIAN GISH and her sister Dorothy are immortalized in the great films created by D.W. Griffith. She grew up in the theatre and

THEATRE GUIDE

Advertisement

A MUSICAL JUBILEE—"Terrific A Joy Trip!"—Glover, AP. Starring Patrice Munnell, John Raitt, Cyril Ritchard, Tammy Grimes, Dick Shawn, Larry Kert, and Lillian Gish. Mon-Sat. 8:30. 5:30. 5:00. Wed. & Sat. 2: St. James Thea. 246 W. 44 St. Phone-695-5858.

A CHORUS LINE—Mon-Sat. Evgs. at 8 and Sat. Mats. at 2: Orch. 5:30. Mezz. 5:15, 13; Balc. 5:30, 5:00. Wed. Mats. 2: Orch. 5:12; Mezz. 5:10, Balc. 5:6. Ticketron: 541-7290. Snubert Thea., 225 W. 44th St. Phone 246-5990

ABSURD PERSON SINGULAR—"Brilliant Comedy!"—Barnes, Times. Starring Geraldine Page, Sandy Dennis, Scott McKay, Paul Shyre, Marilyn Clark, Curt Dawson. Group Sales: 541-4178. Evgs. 8: Mats. Wed. & Sat. 2: Music Box 239 W. 45 St. 246-4636.

CANDICE—The Theatrical Event of the Year! Tues-Sat. Evgs. 8:10, 7:50, 5: Wed. Mats. 8: 6, 4, Sat. & Sun. Mats. 12, 9, 6, 4. Evgs. at 8:10, 7:50, 5: Wed. Mats. at 2: Sun. at 3 Group Sales: 247-7995 Broadway Thea., 1681 B'way. 247-7952

CHICAGO—Starring Gwen Verdon, Chita Rivera and Jerry Orbach! Mon-Fri. at 8:16, 13:10, 11, 10, 9, 8. Sat. Evgs. at 8: 17:50, 15, 12, 11, 10, 9, 8. Wed. Mats. at 2: 12:50, 10, 9, 8. Sat. Mats. at 2: 14, 12, 10, 9, 8. 46th St. Theatre 226 W. 46 St. 246-4271

DANCE WITH ME—The Madcap Musical. Tues-Fri. 8 P.M. 5:50, 10:50, 11:50. Wed. Mats. at 2: 5:50, 9, 8. Sat. Mats. at 2: 5:50, 9, 8. 10. Ticketron: 541-7290 Group Sales: 354-1032. Mayfair Thea. 235 W. 46 St. 391-0063

EQUUS—Best Play 1975! Tony Award Winner. Tues-Fri. Evgs. & Sat. Mats. & Sun. Mats. 11:10, 8, 6. Sat. Evgs. 11:30, 12, 10, 9, 7:50. Wed. Mats. 10, 9, 7:50, 6. Evgs. at 8 p.m. Mats. at 2: Sun. Mats. at 3. Plymouth Thea., 236 W. 45th St. Phone 246-9156.

GOSSIP—"JUBILANT!" Tues-Thurs. at 7:30; Sun. at 2 & 5 p.m. \$8.50, 7.50, 6.50, Fri. at 7:30, Sat. at 8 & 9: \$9.50, 8.50, 6.50. Phone Reservations: 799-7660. Group Sales: 757-0288. Promenade Theatre 2162 B'way at 76th St.

GREASE—"B'way's Longest Running Hit!" Tues-Fri. Evgs. 12:50, 11:50, 9:50, 7:50, 6: Sat. Evgs. 12:50, 12:30, 10:50, 8:50, 6:50. Wed. Mats. \$9.50, 8: 6:50, 5:50, 4:50, 3:50. Sat. Mats. 12:50, 10:50, 8:50, 7:50, 6:50, 5:50. Royale Theatre, 242 W. 45 St. 245-5760.

HABEAS CORPUS—Mon. Sat. Evgs. at 8: 5:12, 3, 8, 6. Mats. Wed. 2: Sun. at 2: 5:10, 3, 7. Ticketron: 541-7290 Group Sales: 354-1032 Chagall, Chag. Bank Amer. 239-7177. Martin Beck Thea., 45th St. W. of 8th Ave. 246-6363

HAMLET—N. Y. Shakespeare Festival production. Now thru Jan. 25 Tues. Wed. Thurs. Sun. evgs. at 8 PM \$9, 7, 5.50. Fri. Sat. evgs. at 8 PM \$10, 8, 5.50. Wed. Sat. Sun. Mats. at 2:30 PM \$9, \$6, \$4.50. Beaumont Theatre Lincoln Center, 150 West 57th Street. EN 2-7616.

ME & BESSIE—Starring Linda Hopkins! Wed-Thurs. Evgs. at 8: Sat. Mats. at 2:30 & Fri. & Sat. Evgs. at 8: 5:13, 11, 8. Wed. Mats. at 2: Sun. at 2:30 & 5:30. \$10, 8, 6. Student Rush Evgs. Theatre, 246 W. 47 St. 757-7164.

PIPPIN—"B'way's Biggest Hit Musical Comedy—Winner of 5 Tony Awards!" Mon-Sat. Evgs. at 7:30, 5:15, 12, 10, 9, 8, 7, 6. Wed. Mats. at 2: 5:11, 10, 9, 8, 7, 6. Sat. Mats. at 2: 5:12, 10, 9, 8, 7, 6. Imperial Thea., 249 W. 45 St. CO 5-2314.

SAME TIME, NEXT YEAR—Starring Loretta Swit & Ted Bessell. Mon-Thurs. Evgs. at 8: 5:10, 9:50, 8:50, 8, 7, 6. Fri. & Sat. Evgs. at 8: 5:12, 11, 10, 9, 8, 7. Wed. & Sat. Mats. at 2: 5:50, 9, 8, 7, 6. Brooks Atkinson Thea., 256 W. 47th St. 245-3430

SHENANDOAH—The New Musical. Mon-Thurs. Evgs. at 8: 5:13, 50, 12, 10, 8, 6.50, 5. Fri. & Sat. Evgs. at 8: 5:15, 13:50, 11, 9, 7:50, 6. Wed. Mats. at 2: 5:10, 9, 7:50, 6.50, 5. Sat. Mats. at 2: 5:11, 50, 12, 10, 8.50, 7:50, 6. Alvin Thea., 257 W. 52nd St. Phone 757-8646

THE GLASS MENAGERIE—By Tennessee Williams. Tues-Sat. at 8: Mats. Wed. Sat. at 2: Sun. 3. Ticketron: 541-7291. CHARGIT! Maj. Cred. Cards: (212) 238-7177. 50 St. W. of B'way, 581-0720.

THE MAGIC SHOW—Wed-Thurs. at 7:30: \$11, 9, 7, 6, Fri. & Sat. at 7:30: \$13, 11, 9, 8, Wed. Mats. at 2: 5:59, Fri. & Sat. Mats. at 2: 5:30, \$12, 11, 9, 8, Wed. Mats. at 2: 5:10, 9, 8, 6. Group Sales: 575-5056. Morosco Thea., 217 W. 45th St. 246-6230

THE NORMAN CONQUESTS—"Hilarious!"—Barnes, Times. Mon-Fri. Evgs. at 8 & Sat. Mats. at 2: 5:12, 11, 10, 8. Sat. Mats. at 8: 5:13, 10, 12, 10, 9, 8. Group Sales: 575-5056. Morosco Thea., 217 W. 45th St. 246-6230

THE WIZ—Winner 7 Tony Awards! including Best Musical. Tues-Thurs. at 7:30; Wed. & Sat. Mats. at 2 & Sun. Mats. at 3: 5:13, 10, 8, 6. Fri. & Sat. Evgs. at 7:30: \$15, 12, 10, 8, 6. Majestic Thea., 247 W. 44th St. 246-0756.

TRAVESTIES—By Tom Stoppard! Starring: John Wood. Mon-Fri. Evgs. & Sat. Mats. 12, 10, 8, 6. Sat. Mats. 12, 10, 8, 6. Wed. Mats. 10, 8, 6. Fri. & Sat. Mats. 10, 8, 6. Group Sales Only Call: 575-5056 Ethel Barrymore Thea., 243 W. 47 St. 246-0390

VERY GOOD EDDIE—A Musical Comedy. Mon-Sat. Evgs. at 8: 5:15, 13, 11, 9, 8. Wed. Mats. at 2: 5:15, 9, 8, 7, 6. Sat. Mats. at 2: 5:13, 10, 9:50, 7:50, 6:50. Tickets by phone: 246-5958. Charge to Your Sales Office Call: 575-5056 Ethel Barrymore Thea., 243 W. 47 St. W. of B'way 246-5959.

YENTL—"Enchanting!"—Barnes, Times. Tues-Thurs. Evgs. Sat. Mats. at 2 & Sun. Mats. at 3: 5:10, 12, 10, 9, 8. Fri. & Sat. Mats. at 2: 5:10, 9, 7. Wed. Mats. 9, 8, 7. Group Sales: 796-3074 Maj. Cred. Cards: 239-7177. Eugene O'Neill Thea., 230 W. 49 St. 246-0218



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before the camera. It all began at the age of five when she took her first curtain call in her native Rising Sun, Ohio on the shoulder of Walter Huston, the leading man of *In Conquest's Stripes*. It was shortly thereafter her beloved sister, Dorothy Gish, age four, followed her on the boards as Little Willie in *East Lynne*. As children the Gish girls trouped in that era's 10-20-30 melodramas. It was in 1913 that D.W. Griffith cast Lillian and Dorothy in *An Unseen Enemy* which began their illustrious film careers. Three years later with the release of the first feature length film, *The Birth Of A Nation*, she became known around the world. Such classics as *Intolerance*, *Hearts of the World*, *True Heart Susi*, *Broken Blossoms*, *Way Down East*, *Orphans of the Storm*, *The White Sister*, *Romola*, *La Boheme*, *The Scarlet Letter*, and *The Wind* followed. In 1930 Jed Harris persuaded Miss Gish to return to Broadway in Chekhov's *Uncle Vanya*. And two years ago Mike Nichols cast her in the all-star S.R.O. revival of the same classic with George C. Scott, Julie Christie and Nicol Williamson. In between she appeared on the stage in *Camille*, Sean O'Casey's *Within The Gates*, Ophelia opposite Sir John Gielgud in Guthrie McClintic's memorable production of *Hamlet*, and in the same producer's *The Star Wagon*. Miss Gish and her sister were among the first major stars to pioneer in that new medium, television, just as they had in motion pictures. Talking films were also fast to snap her up. Her autobiography, *The Movies, Mr. Griffith and Me*, published by Prentice-Hall in 1969 was a quick best seller and has been translated into 13 languages. Three years later her second book, *Dorothy and Lillian Gish* was published simultaneously on both sides of the Atlantic. Recently she has been hosting *The Silent Years* for PBS, and appeared for director George Cukor in *The Movies* on ABC-TV and with Gene Kelly on *The Entertainment Hall of Fame*.

MORTON DaCOSTA (Director) is one of Broadway's most versatile directors. Such memorable entertainments as *The Music Man*, *Auntie Mame*, *No Time For Sergeants*, *Saratoga*, *Plain and Fancy* and the recent all-star *The Women* were staged by him. He di-

rected the film versions of *The Music Man* and *Auntie Mame*. A graduate of Temple University in his native Philadelphia, he began his career with producer-star Maurice Evans serving as actor, stage manager and director. He staged memorable productions of *Captain Brassbound's Conversion*, *Dream Girl*, *The Alchemist*, *She Stoops To Conquer* for Evans at City Center.

ROBERT TUCKER (Choreographer) is represented on Broadway by *Shenandoah*. Before that he choreographed the Angela Lansbury-starring *Gypsy* and the film version here and in London. Last summer he did *Cowboy* for the Goodspeed Opera and the touring version of Cole Porter's *You Never Know* for Kitty Carlisle. On TV he did the dances for the *George Burns Special* and for Cyril Ritchard's *Mr. Scrooge*.

LEHMAN ENGEL (Musical Supervisor) has had one of the most distinguished musical careers in the theatre as composer, conductor, lecturer, author. He has served the Group Theatre, the Mercury, the WPA Theatre Project, the American Repertory and City Center and heads BMI's Theatre Workshop. He composed original scores for *Murder in the Cathedral*, *The Shoemaker's Holiday*, *Maurice Evans' Hamlet and Macbeth* and *A Streetcar Named Desire*.

JOHN LESKO (Musical Director) has conducted *I Do, I Do*, *Maggie Flynn*, *Skyscraper*, *Jennie*, *Musical*, *Musical*, numerous national tours and the Jones Beach musicals. For TV he conducted Mary Martin's *Peter Pan*.

MAX WILK (Writer) contributed sketches to *Small Wonder*. His novel *Kissinger Noodles, Or Westward Mr. Ho* is due in January, the same month NBC will televise his special Jonathan Winters Presents *200 Years of American Humor*. *Raggedy Ann* is his next film for release.

MARILYN CLARK & CHARLES BURR (Concept). Miss Clark is currently starring in *Absurd Person Singular* at the Music Box Theatre. On Broadway she has appeared in *Dinner At Eight*, *Middle of The Night* and *The Seven Year Itch*. Mr. Burr has been associated with Goddard Lieberson at Columbia Records. He is a member of Lehman Engel's Theatre Workshop, and composed the revue *On Time*.

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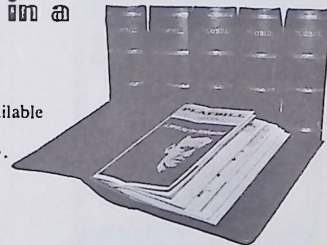
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Photo: Jonathan Becker

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HERBERT SENN & HELEN POND (Sets) have designed more than twenty-five New York productions, including *What Makes Sammy Run*, *Roar Like A Dove*, *Sweet Potato*, *Oh, Coward!*, *Jacques Brel* plus many others.

DONALD BROOKS (Costumes) began his theatre work with Diahann Carroll's gowns for *No Strings*. Since then he costumed *Promises, Promises*, *Barefoot in the Park*, *Fade Out-Fade In*, *Holiday*, *Good News* and Jane Powell's *Irene* gowns.

THOMAS SKELTON (Lighting) has lighted *Absurd Person Singular*, *Coco*, *Jimmy Shine*, *Purlie*, *Gigi*, *Design for Living*, *Indians* (which won him a Tony Award), the Joffrey Ballet's *Astaire*, and Jerome Robbins' *Dances At A Gathering*.

THE THEATRE GUILD (Producer) has produced some 220 plays on Broadway, including the current hit, *Absurd Person Singular*. The oldest continuing theatrical producing organization in the United States its roster of playwrights ranged from Eugene O'Neill thru Rodgers & Hammerstein. Philip Langner and Armina Marshall are its present management.

JONATHAN CONROW (Co-producer) culminates a lifelong active interest in the theatre with this production. His association with the Theatre Guild spans two generations. He has penned six plays, among them a musical *Mexico*. His interests span the electronic business to the development of resorts, including Padre Island in Texas.

The Producers wish to acknowledge with thanks Merle King's contribution in writing additional lyrics for various songs.

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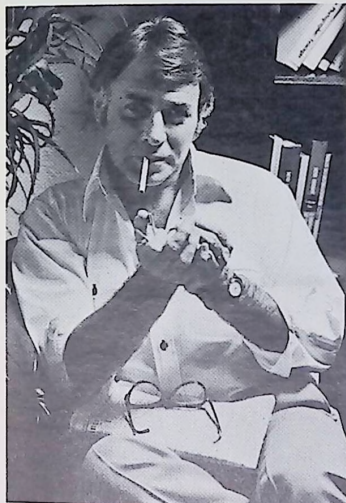
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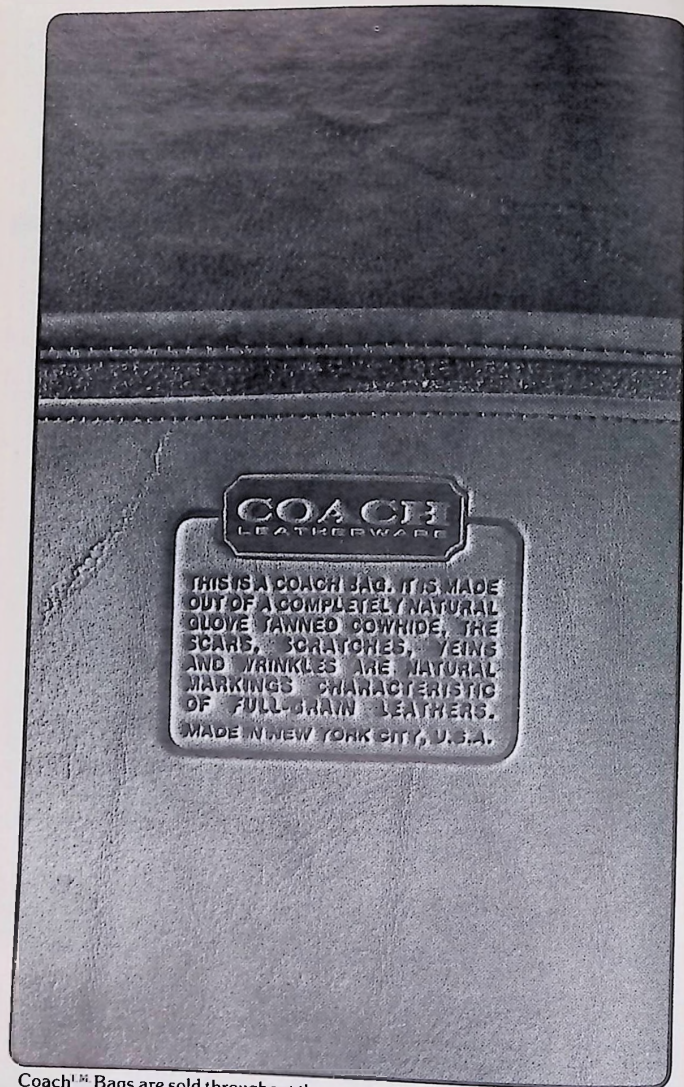
Denim came to America with Christopher Columbus—the Nina, the Pinta and the Santa Maria were fitted with denim sails. In 1850 the fabric found a home on the range when a Bavarian immigrant, Levi Strauss, went west to manufacture tents and covered wagons during the Gold Rush. He gave in to a miner's cajoling for a pair of long-lasting pants and dyed the hitherto beige denim to indigo blue,

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Denim and diamonds: (left) A specially treated denim caftan by Leila Larmon and Stephen Bruce of Serendipity, highlighted by a nostalgic 1930's chorus line in bril-

Continued on next page



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January 1976

CYNTHIA GREGORY: HER SPECIAL LOOK
by Barbara Gerard

SPOTLIGHT ON KASPER
by Joan Alleman Rubin

LOOKING FORWARD TO SPRING
by Sandi Cushman

OFFSTAGE WHISPERS

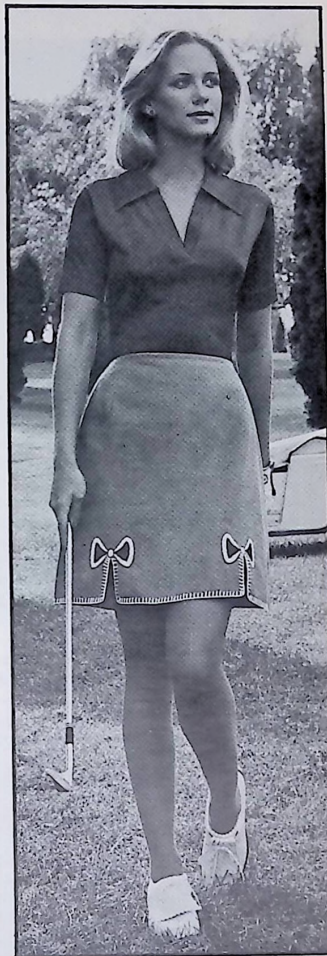
Continued from Preceding page
liant applique embroidery. It's inspired by the Orient with a standing Mandarin collar and deep side pockets. The diamond necklace is from Van Cleef & Arpels.

Denim for a sexy summer: (center) A super sporty one-piece jumpsuit from Landlubber. Special features — an easy zip-front with one-quarter tabbed sleeves and four-button pockets. Another plus—mini-cuffs. Nifty in pre-washed indigo blue.

Denim for the Board Room: (right) Perfect for scaling the corporate ladder, this sueded denim in Ross model from Arthur Richards. International two-button shaped coat, center vent, framed cash pocket and patch and flap pockets with white contrast stitching.

Last word on denim: Recently the Denim Council had a fashion show that would have certainly made old Levi Strauss' eyes bulge. Of course, there were blue jeans (now referred to affectionately as "B.J.'s"). But there was so much more. Pre-washed denim classic blazers, wrap-jacketed jean suits. Geoffrey Beene's slim draw-string jumpsuit, even a Tibetan curly lamb lined blue denim cape from Ben Kahn. . . . Enough to convince you, if you weren't already convinced, that the "jeaning of America" has successfully been accomplished.

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In 1965, a young Californian named Cynthia Gregory joined the American Ballet Theatre and two years later made a brilliant New York debut as Odette-Odile in *Swan Lake*. That debut confirmed the emergence of a major American ballerina, who not only excelled in the interpretation of classic roles but contemporary ballets as well. This season she will dance The American Ballet Theatre's repertory ranging from The Sylphide in *La Sylphide* to *Brahms Quintet*. 1975 marks her film debut. In a *Rehearsal Room* starring Miss Gregory and Ivan Nagy will be premiered on television on New Year's Eve. The

Continued on next page



DAVID HALPERN

BACK: A long column of white to dance in . . . John Anthony's jumpsuit, a daring plunge of neckline softened by a blouson waist and flowing sleeves.

FRONT: a perfect dress for The Swan Queen . . . Halston's triple ply, white chiffon, bias-cut halter neck gown with it's own swirl of cape.

by Barbara Gerard

Rebecca Greene knows what to wear on Sunday when she won't be home till Monday.

Rebecca, a half Cherokee Indian, grew up with horses in her backyard and three sports-crazy brothers who taught her all they knew. ("The other girls were into spelling bees.") Her love for sports led to brief careers as a circus aerialist and a ski instructor. Now she's looking for new fields to conquer. Her fellow seafood lover is Jim, an actor. After clams Rebecca digs our label the most.

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mood of the *pas de deux* is romantic turn of the century.

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Below: Cynthia Gregory with Rudolf Nureyev in Raymonda. Bottom: Miss Gregory dances with Gayle Young in ABT's The River.



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SPOTLIGHT ON KASPER

by Joan Alleman Rubin

There's nothing flamboyant about Kasper. He's long-faced, angular, a little somber looking. If he were on "To Tell the Truth," I don't think you'd pick him out of the line-up as one of America's top fashion designers. And yet Kasper (he has a first name but few people know it) has been a success for nearly two decades.

Kasper has never been far from 7th Avenue. He was born in Manhattan "in a neighborhood where my peers all wanted to be firemen, cops or gangsters." He knew he wanted to be a fashion designer from age 10, "but under the circumstances I was reluctant to admit it."

Kasper attended college at N.Y.U. and then served with the Army of Occupation in Europe. His job was "designing cos-



Kasper, who designs for Joan Leslie and J&L Sport (both divisions of Leslie Fay).

tumes for soldier shows" and he cheerfully confesses that his first effort on behalf of the troops was an unqualified disaster. "Everybody on stage had 'a look,' but nothing went together. Maybe," he says



From Kasper's spring line for Joan Leslie—a black linen dress with underskirt.

thoughtfully, "it was seeing that mess that inspired my commitment to harmony, to clothes that work together."

After his discharge, Kasper, who himself did a little acting and dancing, was offered a part in a production in America,

but he turned it down in favor of Parsons and a career in fashion design. His second collection won him a Coty Award and he became one of a handful of American designers with a really passionate following.

"Kasper Women" come in all ages and sizes, though the designer admits his prototype is "someone in her late 30's or early 40's, size 8 and snappy. Someone who is doing and thinking and whose clothes must fit into an active lifestyle and make sense." When pressed for specifics, the designer cites Alexis Smith, Elizabeth Ashley, Barbara Walters—especially Barbara Walters.

One less well-known, but no less rapturous Kasper devotee, told me she keeps all her "Kaspers" for years. "Oh, of course, the hems go up and down and I add new things each season, but I never give any of them away—I don't have to."

That's a quote to make even the Howard Cosell of the fashion world smile, because it's so obviously what he's about. "I want," says Kasper, "to be classic without being dull. To be contemporary but not fadish. To combine durability with something special that spells me."

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Looking Forward to Spring...

by Sandi Cushman

Take heart, winter-weary fashion mainvins, muffled and booted against icy winds; the sensuous, warm breeze of spring styles will soon be blowing our way.

And the news is cheering because: COLOR is back, clear and soft or clear and vibrant, leading us out of the doldrums and blahs of basic beige. FABRICS are SOFT and SUPPLE, and the shape of the BODY matters again. (Calorie counters rejoice.) The accent is on BARENESS for shoulders and backs, snugness over the torso, and interest shifts from the waist to the HIPS. (The designers have to give us something different, don't they?) And just so we don't take their talent for granted, they've introduced ASYMMETRICS to show how skillfully they can keep us in balance through imbalance.

In case you thought there wasn't anything more that could happen to PANTS or that they've had their day, you're in for a surprise: not only are they still an important part of each collection for a.m. and p.m., they're going to appear in a wealth of new lengths and shapes, many borrowed from other cultures and pages of fashion history. JUMPSUITS, still with us, rate new treatment for warm weather.

Four more essential elements for every spring '76 wardrobe will be: the TUNIC, the top that's on the most-wanted list to cover pants, skirts, dresses for the LAYERED LOOK by day and night, SCARVES and more

scarves, up to more tricks than ever, and RAINCOATS, especially the way Geoffrey Beene's done them, in flocked cotton for day and silk for evening, to take the place of the traditional little spring coat.

***Color:** the favorites are violet and variations like lilac and heliotrope; greens, from the shade of tender new leaves to forest and jade; pinks borrowed from the nursery and the azalea or just plain shocking.

***Fabrics:** ultrasuede takes on the palette of new colors, and sometimes teams with silk chiffon, another winner this season. Example: Halston gives ultrasuede pants the elegant accompaniment of a silk chiffon blouse and scarf. More favored fabrics: cotton (crispy or gauzy), crepe de Chine, jersey, panne velvet. Yes, velvet for spring and summer: Oscar de la Renta uses it for sumptuous tunic dresses in jewel box colors. Look for plenty of pleats—sunburst, knifeblade or fan—for skirts, dressy pants, sleeves and ruffled shawls, like the one Mollie Parnis wraps around a party dress with a knifepleated chiffon skirt. Winning patterns are very feminine florals, sometimes as innocent as the print Jerry Silverman uses for a peasant dress meant for festive evenings; stripes both narrow and wide; and tablecloth and tattersall checks.

***The Body:** for night or day, dress or play you're going to be showing and seeing lots

Left: Hand painted silk caftan by Oscar de la Renta. Center: Calvin Klein combines poplin shorts, crepe de Chine shirt, and a striped cardigan that wraps the hips. Right: Mint green chiffon sath gown by Morty Sussman for the Mollie Parnis Boutique.



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more skin than you've been used to recently. Play and evening dresses have elasticized tops to be worn modestly over the shoulders or pulled down below them, and often sport elasticized waistlines too. Two-piece play dresses elasticized at the neck and waist bare the midriff—a fine example by Victor Joris also puts shirring around the hips, while strapless nightshirts, like Geoffrey Beene's silk version, meant for the ballroom not the bedroom, tie snugly and comfortably around the bosom. Skirts and tunics are slashed up the side to show off more of the wearer as she moves.

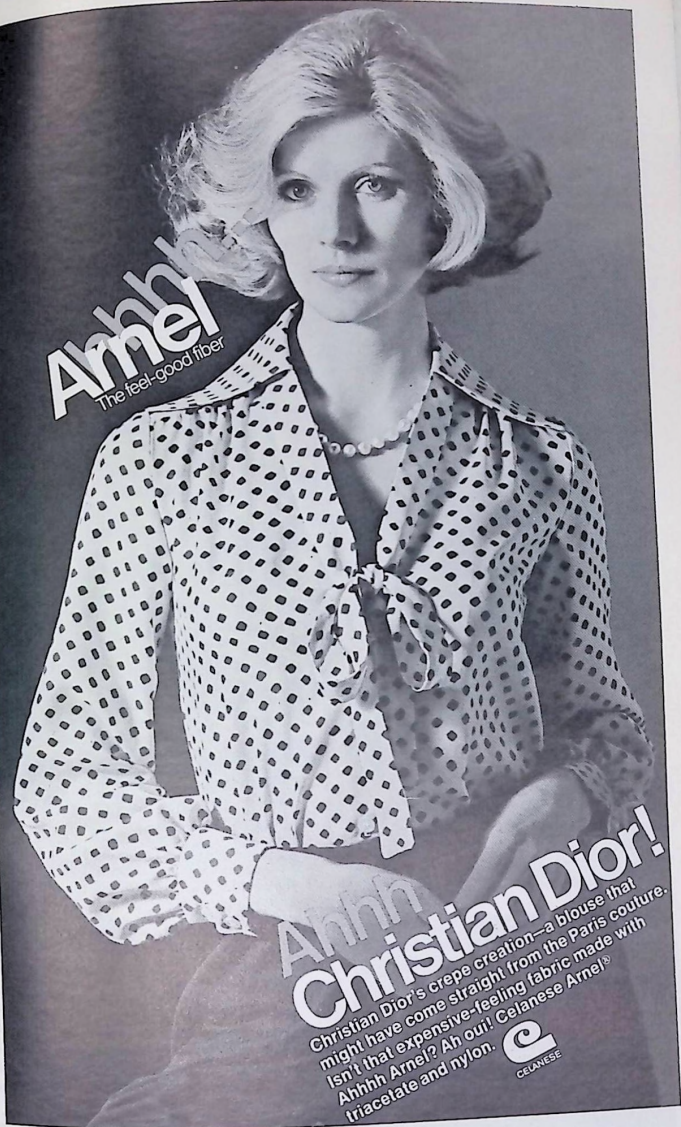
***Hips:** they're wrapped with belts, scarves or even sweaters over skirts, pants (Calvin Klein likes the look of a sweater tied over trouser pleated Bermudas) or caftans, the way Oscar de la Renta shows them. No wonder Paris calls it the Fannywrap. Some skirts, like Mary McFadden's, sport shirred hip yokes, and many play or evening dresses, loosely bloused and softly skirted, are snugly shirred across the hips or over the whole torso.

***Asymmetrics:** here the artful use of imbalance bares one shoulder while covering the other, ties or slits a skirt on only one side, bias wraps a long chiffon dress (Jerry Silverman does, for one), spirals a zipper the length of a slim wool jersey dress (one of Halston's brightest new ideas this spring), puts a pointy, uneven hem on a

Stephen Burrows' taupe ultra suede jumpsuit with multi-colors on the bodice.



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tunic dress, or buttons a vest or tunic along one side.

***Pants:** are you ready for wide, wide elephant pants (Geoffrey Beene is), jodhpurs, clamdiggers, culottes, Bermuda shorts, and harem and parachute pants elasticized and bloused at the ankles? Come to think of it, the manufacturers of elastic must be having a field day this season. Culottes, teamed with bush jackets and silk shirts by Kasper for Joan Leslie, might be the newest looking spring suits around, or vie for that honor with Bermuda shorts paired with vests and blazers. Jumpsuits, promoted out of the first-cousin-to-the-grease monkey category, come in jersey or crepe de Chine, often with pleated legs (Bill Blass does this beautifully) or elasticized bodice and waist for an easier fit.

***Tunics:** tops for day or night in cotton, matte jersey, chiffon silk or panne velvet, they are often split up the sides and provide the newest blousing for casual or dressy pants. Add a vest and/or jacket the way Carol Horn does for Habitat and the layered look goes on. Popped over skirts, they build the split-level look which the designers love.



From Anne Klein & Co.—long tunic over matching white crepe pants; and Cabaretta white crepe cardigan and pants.

***Scarves:** wrap one around the head as a turban or the waist as a sash; tie one onto the strap of a squashy pouch or tiny bistro bag for accent or around the bosom for a strapless sun top (but be sure to tie the ends together with flair as Carol Horn does); fling one around the neck or circle bare shoulders with it. A scarf completes the look every time.

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OFFSTAGE WHISPERS

by Walter Vatter

Clive Barnes on Carol Channing: "Who wouldn't like her? It's the only time in your life you enjoy being hit by a car with its headlights on."

Elizabeth Ashley on Tennessee Williams: "Usually an actress looks at a script and thinks, how am I going to wrap my mouth around this junk. Not so with Tennessee."

Rita Moreno on the matinee ladies: "Those blue-haired ladies have the dirtiest laughs in town."

Nicholas Dante (author of A Chorus Line) on Michael Bennett (director): "He wanted to illustrate the humanism among the dancers in the gypsy community as well as the brutality."

Julie Harris on the 30th anniversary of her career in the theatre—"It feels like it doesn't belong to me."

Morton Gottlieb (producer of Same Time, Next Year) on the city of Boston: "The Colonial is one of the most beautiful theatres in the world. I love the restaurants in Boston and Elliot Norton (Boston Record American) is a very fair critic—someone whose criticism is a big help."

Geraldine Page on playwright (The Norman Conquests) Alan Ayckbourn: "The similarity between Ayckbourn and Neil Simon is that they both write a lot of plays and sometimes have two shows on the same street at the same time. And both of them have the same message—They want us to straighten out fast."

Tom Stoppard (author of Travesties) on the theatre: "Theatre is a series of small or large ambushes."

Clive Barnes on Clive Barnes: "God wanted me to become a critic because He wanted me to go to the theatre almost every night of my life, but He did not want me to buy tickets."



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THEATREGOER'S NOTEBOOK

In the 60's, when a lot of theatre like a lot of everything else was a little funky, any number of shows browbeat timid patrons into "audience participation." Theatre-goers complained. Critics complained (especially Walter Kerr). Even actors weren't too happy about sharing the spotlight with the paying customers. The practice stopped. And almost at the very minute it did, audiences, quite on their own, began to get into the act.

"It's incredible," said Carol Lynley, who was in *Absurd Person Singular* for a time.

"They talk to each other about the action, and they talk to us. At one point I was required to make a sandwich onstage and invariably someone in the audience would say aloud—'Why butter on a peanut-butter sandwich?'"

Marilyn Clark, who cleans an oven in the same show, says that she often gets little household hints from the audience and if she does it right she frequently gets applause.

Theatre people attribute this recent "talking back" phenomenon to new audiences raised on television and weaned on rock concerts. They also believe that ethnic audiences, particularly Blacks, have come from a tradition that encourages "speaking out" in church and that the practice has carried over to their theatre-going. Early in the 70's a play, particularly one with racial overtones like *Ain't Supposed to Die a Natural Death* or *Short Eyes*, could expect plenty of "Right On's" and a fair share of "Get Em's or "Kill Em's." The practice became so commonplace that when *The Wiz* was hacking it out on the road, producer Ken Harper advised the cast to anticipate that the audience "talk back." "But it never really happened to the degree we expected," said a woman associated with the show, "possibly because everyone found the action so engrossing."

Sometimes audience involvement is con-

sidered so important to the performance that the management takes steps to ensure it. When it became apparent that Linda Hopkins' one-woman show *Me and Bessie* visibly improved when she was getting encouragement from the audience, the producers took care that a few sympathetic friends were always out front to shout encouraging maxims like "Help Yourself, Linda . . . Take Your Time . . . Get Down, Girl . . . Do It." (There's scarcely a "Right On." That slogan seems to have faded with the political intensity of the 60's.)

Always ahead of his time, a Broadway story has it that David Merrick saw the advantage of audience participation way back in the dark ages of 1957 . . . but he used it, not to support his actors (quite the opposite), but to spur sagging attendance at the end of the run of *Look Back in Anger*.

The tale goes that in the last scene when the leading man (Kenneth Haigh was playing the part) heaps final abuse on his long-suffering wife, a woman leapt from her seat in the audience and slapped the unsuspecting actor. The police dragged the woman from the stage and it wasn't until months later that someone squealed to Kenneth Haigh that he'd been assaulted by a Merrick "plant."

Perhaps my own favorite "talking back" story occurred last season at a performance of a short-lived production called *We Interrupt This Program*. In the play a theatre (yours) is presumably taken over by a band of desperados and the audience (you) held as hostages. In the course of the action, there was a lot of phoning back and forth to the mayor to arrange terms for releasing the hostages, and during one of these conversations the crook says to the mayor "There are 1000 people sitting in this theatre . . ." Well all 200 of us in that meager house laughed heartily and one loquacious soul shouted — "Better count again."



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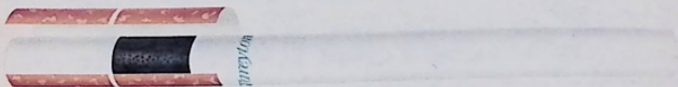
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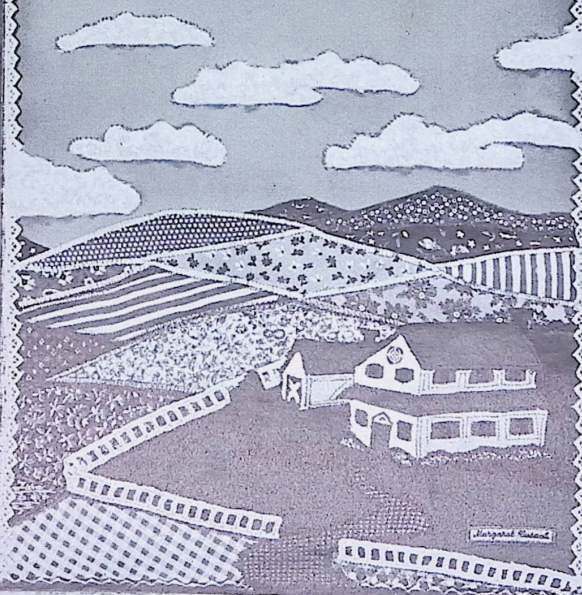
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FTC Report MAR. '75.



THE FASCINATION OF HEPBURN

What is the public's fascination with Katharine Hepburn?

"I haven't the vaguest idea."

We're in her suite at Washington's Jefferson Hotel. She bolts up to open all the windows letting the brisk midday breezes waft through. In a Peter Pan flash she's back dabbing ice water on her angular face musing, "Maybe how I was brought up has a great deal to do with what I represent to people." And, of course, what I represent has to come from my mother and father since I was very strongly influenced by them. I was brought up not to be dominated by the popular opinion of the time. I was never afraid to make my own judgements and to estimate the situation from my own point of view."

Dinner table discussions in the Hepburn household were so freethinking that at one point Kate was afraid her whole family might go off and join a nudist colony. "There I was, all spotted and red haired and I thought no one would pick me." Her father quickly boosted her ego by telling her that several noted people like Jesus Christ, Leonardo da Vinci and Alexander the Great were also freckled and red

haired.

Miss Hepburn is returning to Broadway for the first time since *Coco* in 87-year-old Enid Bagnold's (*The Chalk Garden*, *The Chinese Prime Minister*) curious new comedy, *A Matter of Gravity* in which Miss Hepburn plays an eccentric English matriarch (is there any other kind?) who dyes her hair green, has a grandson who marries a black bisexual and a lesbian cook who levitates like Mary Poppins. It's a Bagnold bouillabaisse full of cobwebbed conundrums, polished wit and, of course, the magical, mesmerizing presence of Hepburn. Eons ago RKO originally bought Bagnold's *National Velvet* for Hepburn but when she became too old to play the part they sold it to Metro for Elizabeth Taylor.

"Noel Willman (*Gravity's* director) sent me the play last year when I was over in England making *Love Among the Ruins*," explains Hepburn dressed in her usual country girl togs. "I read it and I just couldn't get it out of my mind. I thought, 'Oh dear, this is very . . . !'" Hepburn flutters her hands in the air. "It's such an odd play and quite a departure for me. It's

by Bernard Carragher

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PLAYBILL is published monthly in New York, Boston and Philadelphia. New York edition is published by American Theatre Press, Inc. 151 E. 50th St., New York, N.Y. 10022 212-751-9550. Pres. & Treas.: Arthur T. Birsh; Vice-Pres.: Steven J. Kumble; Sec.: Mary F. Seaton. Printed in U.S.A. Copyright © American Theatre Press, Inc. 1976. All rights reserved.

very interesting the steps one takes in one's life. The departures are generally the ones that are the good steps. When I did *Coco* I thought I'd surely drown. I felt if I could do a musical anyone could do anything. It shows the triumph of Man! And sitting for three hours talking about myself on *The Dick Cavett Show* was an amazing feat for me.

"I've been lucky because in the first place I've always had money allowing me to pick what I wanted to do and turn down what I didn't. If you look over what I've done, considering the time I've been in this business, it really isn't that much. I think the secret is to make off-the-track impractical decisions. You can't pattern successes. You have to do things that really interest you and not because you think it's going to be successful."

Her new play is threaded with lots of talk about death and old age. Is death a matter of gravity for 66-year-old Hepburn? "No. I don't imagine myself dead or wonder what's going to happen to me. People are very different in that respect. Maybe you're a fool if at a certain age you don't imagine yourself dead. But I can remember my father, at 83, and not well at all, saying he really should begin to think about the next world, but he just couldn't. I think it's just your turn of mind. I'm not religious, but I'm not anti-religious either. Grandfather Hepburn was a country preacher from Virginia and as a child my father had to go to church quite a lot which I think turned him against religion. We were all baptised by Grandfather but

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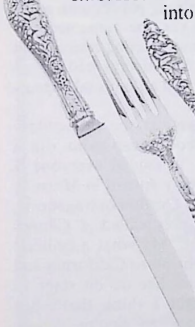
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were brought up with no religion. I do have a certain philosophy about things. One has no control over death or the next world. The only thing you have control over is your own standard of behavior.

"Today everyone seems to be too concerned with making their own mark and caring about nobody but themselves. Maybe I feel this way because I was lucky to have made some kind of mark. But I don't look upon what I've done as terribly important. We're all like people playing on a football field and your shape, weight, energy and brains all enable you to play a certain position. If you're going to be the star player you've got to have people in back of you to protect you. If you are backing up an action, it's just as good as leading the action. You just don't get the credit. That's why I really don't believe stuff that is printed about me because one could easily get a false idea of one's own importance when the main thing is to do whatever you're doing as well as you can."

She never reads the critics. "I just can't. I found very early in my career that the reviewers were fifty percent for and fifty percent against me. Listen, I do the very, very best I can. I really struggle so hard. I'm dead serious about what I do and I'm a very hard worker. If they don't like what they see, I'm very sorry, but it isn't because of a lack of effort."

Hepburn made her acting debut with a Baltimore stock company shortly after graduating from Bryn Mawr; two weeks later she got fired. In the beginning she kept getting her walking papers with enormous regularity. Yet she remained unfazed, took some more acting lessons and kept auditioning. She always had an arresting personality and an unusual appearance.

Was there any actress she particularly admired then? "You mean who did I copy?" she snaps. "I copied everyone. I won my first Academy Award in *Morning Glory* copying Ruth Gordon outrageously. I'd seen her do a play called *A Church Mouse* and thought, 'My what a brilliant actress!' I went right off to California and did everything I saw her do on stage in *Morning Glory*. But I think that's just natural, especially when you're young. You see something you like, you're influenced by it and try to imitate it." She

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doesn't see any difference with the new generation of actors except that they all talk about their craft much more seriously. "I was brought up in an era of wit and comedy. That's why I adore this play so much. I love to hear an audience laugh. I love to hear HA! HA! HA! I think that's the greatest."

The two actors she reveres most were Laurette Taylor and Spencer Tracy. "With them both the fascination was that you could never see the wheels turning. I could never figure out how Spence did it. You never saw a bit of acting. Yet he was a brilliant actor."

Giving a performance still terrifies her. "When I found out that George Cukor (director of three of Hepburn's biggest hits—*The Philadelphia Story*, *Adam's Rib*, and *Pat and Mike*) was going to be in the audience last night I was petrified. I wouldn't mind if the performance was in the afternoon, but to have to think about it from morning until night is too much to ask. We had to open in Philadelphia at a matinee, because, if not, I would have dropped dead before the performance even started."

"You see I would have liked to have done something I could do sitting off on an island where nobody ever comes. I'm a member of a big family and I'm unsociable by nature. It's very restful for me to be alone. I was brought up in the country and I like that. I like to go to bed with the dark and get up before dawn. So what do I do? I pick a profession where I have to work at night. Trying to sleep until 10 o'clock in the morning and being wide awake at midnight. Of course I'd be a fool if I wasn't grateful, especially with the reception this play is getting."

The next challenge for Hepburn might be directing. "I think it's much more interesting to direct than to act. Film is almost strictly a director's medium now, with the director receiving a lot of the credit the studios used to get. If you're an intelligent person you get mixed-up into all of it, don't you think?"

Seconds later she was striding across the room just like Tracy Lord in *The Philadelphia Story* shaking my hand, saying goodbye and beating it out the door to an afternoon date with George Cukor. Just like the old studio days, I thought, until I looked out the window and saw the Washington Monument on the horizon.

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Ten Commandments for Playwrights

by Jerome Lawrence and Robert E. Lee

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i. There are no commandments for playwrights.

ii. Thy typewriter shalt not make graven images of yesterday's hits.

iii. Thou shalt not take the names of the critics in vain; for if thou believest them when they praise thee, thou must also believe them when they pan thee.

iv. Six weeks shalt thou labour in rehearsal and out of town. But remember thine opening night and keep it holy.

v. Honor thy director and thy producer, that thy run may be long in the theatre which the Shuberts giveth thee. But let them not hasten thy handwork into production; it is earlier than thou thinkest.

vi. Thou shalt not kill the spirit which made thee want to write the play in the first place.

vii. Thou shalt not commit television.

viii. Thou shalt not steal the shekels of thine audience with a play which doth not let them know what the hell goeth on.

ix. Thou shalt not bear false witness against thy times.

x. Thou shalt not covet hits but plays. Thou shalt not covet stars but actors. Thou shalt not covet scenery but imagination. Thou shalt not covet security but challenge. Thou shalt not covet press clippings but a rapt and coughless house.

Lawrence and Lee are the authors of such hits as *Mame* and *Inherit the Wind*.

PLAYBILL dining and entertainment guide

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PLAYBILL dining and entertainment guide

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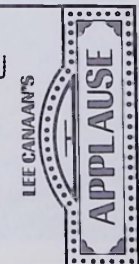
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LYCEUM THEATRE



Dance on Broadway? Well there has been dance on Broadway—and I am talking about classic ballet not just show-biz dancing by gypsies in Broadway musicals—for years and years. The old Ballet Russe companies and American Ballet Theatre frequently played in Broadway houses, but only for short and sporadic seasons. Nowadays dance is invading Broadway for night after night, week after week, throughout the entire season.

The other week, after leaving a performance of the Alvin Ailey company at the City Center 55th Street Theater, I was walking along Broadway to my office at *The New York Times*, when I almost literally bumped into one of America's most famous, younger choreographers. As we chatted, he told me he was hoping to arrange a brief Broadway season for his company with the Shuberts this spring. My first reaction was: "You must be crazy. You would lose a bundle." My second reaction, following immediately upon the first was: "Why not? You would probably have a good chance of making it."

Do you know what was the hottest ticket on Broadway last season? *A Chorus Line*, not quite. *The Wiz*, almost. *Chicago*, not exactly. The hottest seat was for The Paul Taylor Dance Company's week season at the Lyceum Theatre. Admittedly the company had closed off the balcony, and therefore substantially reduced the seating capacity of an already comparatively small theatre, and, of course, the number of performances was strictly limited. However, the fact remains that those tickets went like hot cakes—indeed even better. When did you last see anyone successfully selling hot cakes on Broadway?

The dance explosion has taken Broadway by the ears—by the deafened ears at that. Quite a number of Broadway houses are hoping to book dance this season—and I do mean *Broadway* houses, not the traditional institutional palaces of dance such as those at City Center and Lincoln

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Center. I mean just Broadway houses. Indeed during December and January, West 51st Street between Broadway and Eighth deserves to be called Dance Avenue, U.S.A., because the Martha Graham Dance Company, with its newest superstar, Rudolf Nureyev will be playing at the Mark Hellinger Theatre, while just across the street, American Ballet Theatre with its galaxy of classic stars will be playing at the Uris Theatre. (Meanwhile, off the straight Broadway circuit, we will have around this period, New York City Ballet at Lincoln Center; the Roundabout Theatre on 23rd Street, which has just finished off the first of its sensationally successful "Dance Umbrella" seasons, and is expecting another in February; and the Murray Louis Dance Company, which is giving a season at the New York University Theatre just off Washington Square. And this is to say nothing about dance in concerts, or at the Brooklyn Academy of Music.)

In a sense the truly interesting item here is the Uris Theatre. The Uris Theatre was one of the John Lindsay theatres. These were theatres—there are four of them, the Minskoff, the Circle in the Square, the American Place Theatre and the Uris—built under a special planning deal from an enlightened administration. The deal was to give certain planning concessions—quite modest concessions as I recall them, but still profitable to the developer—in return for a theatre at the bottom of an office building. A number were planned, but only four came to fruition. But those four—the first Broadway theatres for decades—really do stand as a small but permanent monument to the Lindsay years of this city. The man was good for the the-

atre, and perhaps one of those four theatres should be named after him.

Although none of these new theatres were built specifically for dance, at present the Uris Theatre is a white elephant turning grey in the service of dance. The theatre began its career with a musical called *Via Galactica*, and there must have been an easier way. It was staged by Peter Hall—the very distinguished artistic director of Britain's National Theatre—and it was on trampolines. Unusual. And awful. The first important dancer at the Uris was Robert Blankshine—who, perhaps understandably, has since pursued his career exclusively in Europe. It was his lot to dance perilously on the edge of those trampoline traps. Luckily for his limbs, if not for his bank account, *Via Galactica* had a very limited run, something like the Titanic.

What to do? The Uris is a handsome theatre—as, in a different period style, is the Hellinger. But the Uris was a special challenge. Suddenly the answer was provided by a young man called Rudolf Nureyev. And his friends! After playing around with almost anything legitimate, short of a flea circus, the management, which is chiefly Jimmy Nederlander and his aide de camp, Liz McCann, came up with dance, and a program called: *Rudolf Nureyev & Friends*. It proved a license to print money, but, of course, most of the money thus printed, went on production expenses. But at least, and at last, the Uris, with its escalators, gracious bar area and magnificent sightlines, was moving. Dance has been good to the Uris in the past few months, just as the Uris has been good to dance.

Both the Uris and the Hellinger, and for



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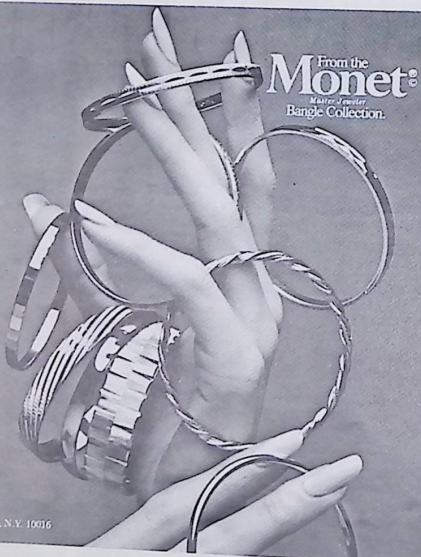


that matter, the ANTA and, in its way, the Lyceum, are very decent houses for dance. The Broadway Theatre has housed dance, and could again, and I would personally be interested to see how the Minskoff would make out as a dance theatre. But there is one terrible problem to dance on Broadway. Money. The theatres are simply not large enough to be economically ideal. And one day, perhaps not even economically feasible. There is not even a 2,000-seat house on Broadway. Sol Hurok always maintained that, at least, a 3,000 seat house was economically essential. Hurok could have been right. On the subject of money — which fascinated him almost more than art—in my experience he usually was.

At the present there is, however, the vital possibility that Oliver Smith, a co-director of American Ballet Theatre, might achieve his ambition of restoring the old and theatrically disused Manhattan Opera House, which is just across from Penn Station, and would obviously become the great dance center of the city. It has the capacity, the potentiality—it could easily be made into the finest dance the-

atre in the world. All that is lacking is money. And, remarkably, the money is apparently being raised.

But theatres like the Uris and the Hellinger will probably continue as dance theatres. For every person—all over the United States—who bought a seat for dance in 1965, it is projected that 16 will have bought a ticket in 1975. That is a fantastic statistic. One hopes sincerely that Mr. Smith's Manhattan Opera House and its resuscitation will come about. Honestly, it must. The city needs it. Yet in the further proliferation of dance—imagine merely eight people buying tickets for dance in 1985 for every one who bought a ticket in 1975, which, given the present direction of the arts, is absolutely certain—then a lot of Broadway theatres are going to become primarily dance theatres. Orchestral pits are going to be enlarged, acoustics studied, and back stage facilities almost desperately considered. We are always going to have a Broadway theatre—but in the future the big Broadway musical could, in many cases, be replaced by a dance company. Impossible, Mr. Gallagher! Watch this space, Mr. Shean!



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JASON MILLER CHOOSES

THE IRISH PAVILION—130 E. 57th St. Actor and playwright (*The Champion-ship Season*) Jason Miller stumbled on The Irish Pavilion six years ago. "I walked by one day, looked in the front window and realized there was a restaurant-and-bar behind the boutique." It was the beginning of a long infatuation and here are some of the features of The Irish Pavilion Jason finds most endearing: "Ideal for being alone; fine for a quiet tete-a-tete; perfect for business meetings or relaxing with friends; an Irish balladeer; water colors and oils on the walls by Irish artists, including Mrs. Brendan Behan." Jason also likes the store in the front with the Irish imports and the terrific Irish-English menu, which includes Irish smoked salmon; lamb; beef; Irish stew; steak tartare; chicken pies; and "the best Irish coffee in New York." The place is a "fascinating combination of a Dublin bar, a first class restaurant, and an intriguing boutique." (*The Irish Pavilion was designed by set designer Sean Kenney. It features a wood and flagstone floor, a planked ceiling and white brick walls. It attracts a diversified clientele, including patrons of the many 57th St. art galleries. Moderately priced entrees range from \$3.75 to \$8.50. Open after-theatre.*)

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"If one can have a favorite restaurant in this great city of the most fabulous restaurants in the world, I'd pick Keen's English Chop House," said producer Cyma Rubin. "It has a sentimental attachment for me because my Dad used to take me there. The food is divine, and the service is fantastic. It's the perfect place for small, intimate groups; you can dine leisurely and don't feel you're imposing when you linger over those last drops in your coffee cup." Cyma Rubin orders mutton chops (a house specialty) and "even though I watch my weight, I find it very hard to resist their deep dish apple pie."

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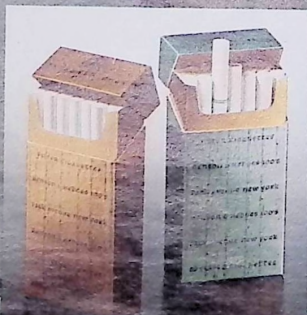
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present

SHENANDOAH

starring

JOHN CULLUM

Music by
GARY GELD

Lyrics by
PETER UDELL

Book by
JAMES LEE BARRETT
PETER UDELL & PHILIP ROSE

with

DONNA THEODORE
JOEL HIGGINS
BRENT CARTER

TED AGRESS

MAUREEN SILLIMAN
GORDON HALLIDAY
MARK PERMAN

ROBERT ROSEN **DAVID RUSSELL** **JORDAN SUFFIN** **CHARLES WELCH**
EDWARD PENN **RICHARD FLANDERS** **GARY HARGER** **CRAIG LUCAS**
GENE MASONER **CASPER ROOS** **E. ALLAN STEVENS** **MARSHALL THOMAS**

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Orchestrations by
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Musical Direction by
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Dance Arrangements by
RUSSELL WARNER

Choreography by
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CAST OF CHARACTERS

(in order of appearance)

Charlie Anderson	JOHN CULLUM
Jacob	TED AGRESS
James	JOEL HIGGINS
Nathan	JORDAN SUFFIN
John	DAVID RUSSELL
Jenny	MAUREEN SILLIMAN
Henry	ROBERT ROSEN
Robert (The Boy)	MARK PERMAN
Anne	DONNA THEODORE
Gabriel	BRENT CARTER
Reverend Byrd	CHARLES WELCH
Sam	GORDON HALLIDAY
Sergeant Johnson	EDWARD PENN
Lieutenant	MARSHALL THOMAS
Tinkham	RICHARD FLANDERS
Carol	CASPER ROOS
Corporal	GARY HARGER
Marauder	GENE MASONER
Engineer	E. ALLAN STEVENS
Confederate Sniper	CRAIG LUCAS

The Ensemble: TEDD CARRERE, DENNIS COOLEY, STEPHEN DUBOV, RICHARD FLANDERS, KATHLEEN GORDON, GARY HARGER, CRAIG LUCAS, GENE MASONER, PAUL MYRVOLD, DAN ORMOND, GASPER ROOS, J. KEVIN SCANNELL, EMILY BINDIGER, JACK STARKEY, E. ALLAN STEVENS, FREYDA THOMAS, MARSHALL THOMAS, MATT GAVIN (SWING).

UNDERSTUDIES

Understudies never substitute for listed players unless a specific announcement for the appearance is made at the time of the performance.

Charlie Anderson — Edward Penn, Casper Roos; Jacob — Gene Masoner; James — Marshall Thomas Paul Myrvold; Nathan — Craig Lucas; John — Matt Gavin; Jenny — Emily Bindiger; Freyda Thomas; Henry — Dennis Cooley, Craig Lucas; Robert — Steve Grober; Anne — Kathleen Gordon, Freyda Thomas; Gabriel — David Vann; Kev. Byrd — Casper Roos; Sam — Richard Flanders; Sgc. Johnson — Casper Roos, Marshall Thomas; Lieutenant — Tedd Carrere; Tinkham — E. Allan Stevens; Carole — J. Kevin Scannell; Corporal — Dennis Cooley; Marauder — E. Allan Stevens; Engineer — Jack Starkey.

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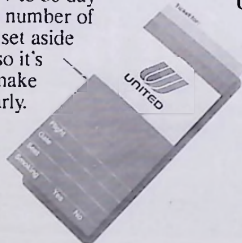
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ACT II
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"I've Heard It All Before" CHARLIE ANDERSON
"Pass The Cross To Me" THE CONGREGATION
"Why Am I Me" BOY AND GABRIEL
"Next to Lovin' (I Like Fightin')" THE ANDERSON SONS
JACOB, JAMES, NATHAN, JOHN, HENRY
"Over The Hill" JENNY ANDERSON
"The Pickers Are Comin' " CHARLIE ANDERSON
"Next To Lovin' " THE ANDERSON SONS AND JENNY
"Meditation" CHARLIE ANDERSON
"We Make A Beautiful Pair" ANNE AND JENNY
"Violets and Silverbells" JENNY, SAM AND THE FAMILY
"It's A Boy" CHARLIE ANDERSON

ACT II

"Freedom" ANNE AND GABRIEL
"Violets and Silverbells" JAMES AND ANNE
"Papa's Gonna Make It Alright" CHARLIE ANDERSON
"The Only Home I Know" THE CORPORAL AND SOLDIERS
"Papa's Gonna Make It Alright" JENNY
"Meditation" CHARLIE ANDERSON
"Pass The Cross To Me" THE CONGREGATION

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Who's Who in the Cast

JOHN CULLUM (*Charlie Anderson*) whose performance in *Shenandoah* has been honored with a Tony, Drama Desk and Outer Critics Circle Awards, played his most celebrated role on Broadway in *On a Clear Day You Can See Forever*, for which he received the Theatre World Award. He has since appeared on Broadway in the title role of *Man of La Mancha* and was featured in the musical *1776* as Rutledge, a role he recreated for the film version. His first Broadway show was *Camelot* in which he created the role of Sir Dinadam, and was standby for Richard Burton. Burton was quick to spot John's exceptional talents and cast him as Laertes in his *Hamlet*. He has been featured with Robert Preston in *We Take the Town*, co-starred with John Ireland in *Inferno Caesar*, played the leading role of Columbus in the Los Angeles Civic Light Opera production of Meredith Wilson's latest musical, *1491*, and was Bothwell in *Viva! Viva! Reginald* opposite Claire Bloom on Broadway. His film activity includes *1776*, *Hawaii* and *All the Way Home*. His numerous television appearances include *The Defenders*, *The Du Pont Show* and American Musical Heritage Theatre. He has received much acclaim for his own *Hamlet* and his portrayal of Petruchio in *The Taming of the Shrew*.

DONNA THEODORE (*Anne*) started working professionally when she was twelve. On Broadway she played the second lead in *La Strada* and starred in the recent Equity Library Theatre revival of *Oh, Lady, Lady!* On the West Coast she played Babe in *Pajama Game*, Julie in *Showboat* and Nina in *The Seagull*. Her numerous television appearances include *The Tonight Show*, *Dick Cavett Show*, *Mike Douglas Show* and the *David Frost Show*. Donna has headlined the Copacabana in New York, and starred with Jerry Lewis at Harrah's Club at Lake Tahoe and with Alan King at the Playboy Plaza in Miami. She won the Drama Desk and Theatre World Awards for this role.

MAUREEN SILLIMAN (*Jenny*) is making her Broadway debut in *Shenandoah*. She appeared off-Broadway in the musicals *Peace and Love* and *And An Ear*, and played Tillie in *Mari-golds*, with Shelley Winters, on tour and at the Actors Studio in New York. Miss Silliman was featured in the national company of *The Gingerbread Lady*, and has worked at a number of resident theatres. Last season she appeared in the American premiere of the award-winning Canadian play *Leaving Home* at the Theatre of the Riverside Church. Her television credits include the CBS special *6 Rms Riv Vu*, and her current role of Pam Chandler on *The Guiding Light*. She lives in Manhattan with her husband, composer/lyricist Craig Carnelia.

JOEL HIGGINS (*James Anderson*) won a Theatre World Award for this role—his first on Broadway. Last season, he spent nine months in the National Company of *Grease* as disc jockey Vince Fontaine. He began his career as a nightclub and folk singer, becoming interested in the theatre while in the Army in Korea. He was the co-creator and lead singer of *The Green Apple Nasties*, a revue which toured clubs, theatres and TV throughout the country. He has played clubs from Spain to Japan and a wide range of roles in stock and dinner theatre. A graduate of Michigan State University, Joel can be seen in several commercials and is a published songwriter and poet.

TED AGRESS (*Jacob*) landed his first professional job in the original production of *Hello, Dolly!*, starring Carol Channing. After induction into the Army and active duty in Vietnam, he returned to Broadway as the Juggler in Angela Lansbury's *Dear World* and played Eugene Bernstone in the National Company of *Coco*, starring Katharine Hepburn. In leading and supporting roles in major stock companies, he appeared in productions of *George M!*, *The Rainmaker*, *Anything Goes*, *The Most Happy Fella*, *Funny*

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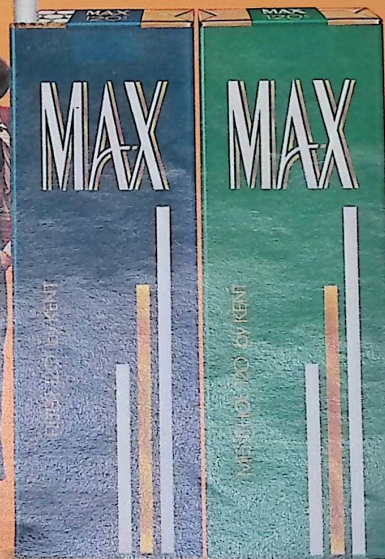
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HOME: Turkey Creek, Colorado

AGE: 24

PROFESSION: Concert violinist

HOBBIES: Scuba diving, horseback riding, jogging, skiing

MOST MEMORABLE BOOK: Melville's "Moby Dick"

LAST ACCOMPLISHMENT: The first violinist from the Western world to win the International Tchaikovsky Competition in Moscow, probably the world's most prestigious musical contest.

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Girl, and in a variety of dramatic roles. Aside from the Mary Martin TV spectacular and New Talent on CBS, Ted was also featured in the Plaza Hotel's revue, *Look Me Up*.

GORDON HALLIDAY (*Sam*) has held a job James Dean once had (testing TV stunts for *Beat the Clock*) and simulated a Guinness world record (for dancing the Charleston for 25 hours in CBS-TV's 1973 promotional commercial)—both in the short time he's been in New York from his native Rhode Island. Gordon attended the American Academy of Dramatic Arts on an ABC-TV scholarship and later joined Jay Harnick's Performing Arts Repertory Theatre, acting in *Don Quixote* and *Young Ben Franklin*. He's performed in *The King and I*, *Lock Up Your Daughters*, *The Seagull* and *A Funny Thing*... in stock, and last spring played the male lead in *Blue Island* at New York's Clark Center for the Performing Arts.

BRENT CARTER (*Gabriel*) a native New Yorker, makes his Broadway debut in *Shenandoah*. On television he has appeared in *McCloud*, *Another World*, and an animated cartoon, *Multiplication Rock*. Brent has also made TV and radio commercials and recordings and has performed in documentary, ecological, educational and feature films. He's an all-around athlete, a member of the Lefrak Little League and winner of three Junior Judo trophies. His favorite subjects are Bruce Lee and sports statistics.

MARK PERMAN (*Robert*) started performing professionally at the age of six and made his Broadway debut two years later in the musical, *Dude*. He has appeared in Children's Equity Theatre and several educational and documentary films. He has done many TV and radio commercials and voice-overs and has entertained as a singer in leading resort hotels, including the Concord.

ROBERT ROSEN (*Henry*) started at age 11 with the Metropolitan Opera's Children's chorus, toured with the Indiana University Varsity Singers appearing with Bob Hope, Petula Clarke, James Stewart, and Hoagy

Carmichael. Bob then toured in *Annie Get Your Gun*, starring Barbara Eden, and played Hero in *A Funny Thing*... with Zero Mostel. He has also worked clubs and concerts coast-to-coast as one of Doc Severinsen's *Today's Children*. His varied credits include *Moonchildren*, *Twelfth Night*, and others. *Shenandoah* marks his Broadway debut.

DAVID RUSSELL (*John*) grew up on a Pennsylvania farm and started singing at age three at the First Methodist Church. His first stage role was Tom in *Tom Sawyer*, and he has since toured in *The Me Nobody Knows* and has had such diverse musical roles as Perchik in *Fiddler on the Roof*, Freddy in *My Fair Lady*, Rolf in *The Sound of Music* and Jack Chesney in *Where's Charlie?*

JORDAN SUFFIN (*Nathan*). Performing is an outlet for the articulation of an over-active emotional drive; at least where Jordan Suffin is concerned. The entertainment art satisfies the intense need to express his inner feelings and the result is always a more than satisfactory product. As an actor, singer and composer, Jordan tries to be honest as well as powerful. He has performed in theatre, nightclubs and opera.

CHARLES WELCH (*Rev. Byrd*) has been featured on Broadway in *Follies*, *Dear World*, *Darling of the Day*, *Breakfast at Tiffany's*, *Golden Boy* with Sammy Davis, *Donnybrook*, *Make a Million* and a host of others. Of his innumerable stock assignments, he is proudest of the role of Littlechap in *Stop the World*... His talent has enhanced more than 400 TV shows and too many commercials to count. Off Broadway he appeared in *The Fantasticks*.

EDWARD PENN (*Sgt. Johnson*) received critical acclaim last season in the revival of *Man with a Load of Mischief*. Off-Broadway he has been featured in *The Fantasticks*, *One for the Money*, *Of These I Sing* and *My Wife and I*. He appeared on Broadway in *Dear Oscar* and toured in productions of *1776*, *South Pacific*, *Hello Sucker* and the National Company of *Company*. On TV he has been

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seen in daytime serials and the Anthony Quinn series and is currently to be seen in several commercials.

GARY GELD (*Composer*) and **PETER UDELL** (*Lyricist & Co-Author*) are the collaborators of the Broadway musical *Purlie*, which introduced Cleavon Little, Melba Moore, and the hit song *I Got Love*. *Purlie* ran nearly two years on Broadway and won two Tony awards. It recently received a further distinguished honor when the New York Philharmonic performed the score on the same program with Beethoven and Moussorgsky. *Shenandoah* marks the second theatrical collaborative effort of this versatile team. Together they have written and produced thirteen hit songs that made the top ten lists in Billboard and Cash Box. Their song *Sealed With a Kiss* has been #1 three times—in 1962, 1968, and again in 1971. They have just been awarded a "gold" record for their song *Hurting Each Other* which they wrote for the Carpenters, and which has just passed the three-million mark in sales. They wrote many of the early rhythm-and-blues hits of the 1960s and were among the pioneers of the rock 'n' roll movement. One of their numbers, *He Says the Same Things to Me*

won the ASCAP Country and Western Award in 1964. Geld and Udell's next musical, based on *Look Homeward, Angel* will open on Broadway in the autumn of 1975. Mr. Geld, a former concert pianist, considers his seven-year-old son Adam his biggest "hit." Mr. Udell attended the University of Chicago. Over 30 million recordings of Geld-Udell songs have been sold around the world.

JAMES LEE BARRETT (*Co-Author*) wrote the original screenplay for the film *Shenandoah*, which starred James Stewart. This is one of those rare instances in which a movie becomes a stage musical, and the first time the author of the screenplay has written the stage version as well. Mr. Barrett wrote the original screenplays for *The D.I.*, *The Cheyenne Social Club*, *Tick... Tick... Tick* and *Something Big*. He has also written screen adaptations for *The Greatest Story Ever Told*, *The Truth About Spring*, *Bandoleiro*, *The Undeclared and Fool's Parade*. Mr. Barrett lives on the West Coast with his wife and their five children, three girls and two boys.

PHILIP ROSE (*Director, Producer, Co-Author*) made his Broadway debut as a theatrical producer with *A Raisin in the Sun*, which

THEATRE GUIDE

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HABEAS CORPUS—Mon.-Sat. Evgs. at 8:12, 10, 8. Mts. Wed. at 2:10, 8, 7. Ticketron: 541-7290 Group Sales: 354-1032. Center 150 West 65 Street 239-7177. Martin Beck Thea., 45th St. W. of 8th Ave. 246-6363

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won the Drama Critics' Award as the best play of the year. He also co-produced the film version. He has since been involved as producer and/or director in many Broadway productions including *Nobody Loves an Albatross*, *Purlie*, *Victorious*, *The Owl and the Pussycat*, *The Ninety Day Mistress*, *Does a Tiger Wear a Necktie?* and *Purlie*. For the musical *Purlie*, Mr. Rose received three Tony Award nominations as Director, Producer, and Co-Author. Mr. Rose really began his career as a singing-actor and is married to Doris Belack, who is a very busy TV and stage actress. Perhaps the above influences have led him to particular sensitivity to new talent. In any case, among the people who have appeared in shows of his and have then gone on to larger fame and fortune are Sidney Poitier in *A Raisin in the Sun*, Ossie Davis, Ruby Dee and Godfrey Cambridge in *Purlie Victorious*, Alan Alda and the late Diana Sands in *The Owl and the Pussycat*, Bryan Cannon in *The Ninety Day Mistress*, Al Pacino in *Does a Tiger Wear a Necktie?* and Cleavon Little and Melba Moore in *Purlie*. It would seem that Philip Rose's office is a good starting point for any young actor who aspires to a career.

ROBERT TUCKER (Choreographer) was recently represented on Broadway as the choreographer of the smash-hit revival of *Gypsy*, starring Angela Lansbury, and also co-choreographed the long-running Carol Channing musical, *Lorelei*, *Hail the Conquering Hero* and Noel Coward's *Sweet Potato*. At the Stratford (Conn.) Shakespeare Festival he choreographed *A Midsummer Night's Dream* and *A Merchant of Venice*. For films he staged the dance numbers of *Gypsy*, which starred Rosalind Russell and Natalie Wood, *For Those Who Think Young*, with Jimmy Darin, and *Under the Yum Yum Tree*, starring Jack Lemmon. The Plaza 9 revue, *Look Me Up*, also featured his inventive movement.

LYNN CRIGLER (Musical Director) has divided his time between the musical theater and classical music. He has been the Musical Director and conductor at the Goodspeed Opera House (the birthplace of *Shenandoah*) in East Haddam, Connecticut, since 1969. Mr. Crigler has appeared in numerous concerts with Patrice Munsel, Jennie Toulre, and as piano soloist with the National Symphony

Orchestra and the Kansas City Philharmonic. He holds a Bachelor of Music degree from the University of the Pacific, and a Masters Degree from The Juilliard School.

DON WALKER (Orchestrations) has orchestrated many of the most celebrated musicals on Broadway, including *Carousel*, *The Pajama Game*, *Damn Yankees*, *The Most Happy Fella*, *The Music Man*, *Cabaret*, and *Fiddler On The Roof*. Mr. Walker will be associated with Gary Geld and Peter Udell once again next season when he orchestrates their musical version of *Look Homeward, Angel*.

RUSSELL WARNER (Dance Arrangements) was born, raised and educated in California. He taught music for some nine years, then changed direction into composing, writing and arranging for concert musicians, and conducting and composing for the musical theatre. He first came in contact with *Shenandoah* while engaged last summer at the Goodspeed Opera House in East Haddam, Conn., where the musical was initially performed.

C. MURAWSKI (Scenery Designer) started his career at 17 as a stage manager for the Starlight Theatre in Kansas City, Mo., the second largest theatre in the U.S. He has been represented on and off Broadway with numerous productions including *Hallelujah Baby*, *A View From the Bridge*, *Fortune in Men's Eyes* and *Canterbury Tales*. He is quite active designing for television and has worked on numerous prize-winning plays including *Death of a Salesman*, *The Pueblo*, the Barbra Streisand specials, Alan King productions and Kraft Music Hall.

THOMAS SKELTON (Lighting Designer) has designed numerous productions both on and off Broadway, among them *Jimmy Shine*, *Coco*, *Samaremdie*, *Purlie*, *Design For Living*, *Gigi*, *Your Own Thing*, *A Patriot For Me*, *Oh Dad, Poor Dad . . . and Indians*, for which he received a Tony Award nomination. He created the sets and lighting for Robert Joffrey's rock ballet *Astarte* as well as Jerome Robbins' masterpiece, *Dances At A Gathering* and Heinz Poll's stark *Elegiac Song*. Mr. Skelton is Associate Director of the Chamber Ballet, Resident Ballet of the University of Akron. This season he is represented on Broadway with *Absurd Person Singular* and *Where's Charley?*

PEARL SOMNER (Costume Designer) Ms. Somner's designs for last season's *Ulysses in Nighttown* were selected as Best Costumes for a Play by the Burns Mantle Yearbook and her costumes graced this season's *The Beauty Part* at the American Place Theatre. *The Ninety Day Mistress* and *But Seriously* are other Broadway shows that have featured her work, and, off-Broadway, she costumed *Billy No Name*, *Guitar, Oh! Kay!* and *The Summer of the 17th Doll*. On film, her credits include *Love Story* and more than 300 commercials. For two years she enjoyed Artist-in-Residence Status with the famed Berliner Ensemble.

WINN MORTON (Costume Designer), born in Texas, decided at an early age to become a painter, but his course was changed after Margo Jones asked him to design costumes for her innovative Theatre in the Round. In New York he has created costumes for Broadway, television, circuses, ice shows and the Jones Beach Marine Theatre. He is also active raising purebred Arabian horses on his farm in Bucks County, Pennsylvania.

GLORIA and LOUIS K. SHER (Co-Producers) Mr. Sher in 1954 organized the Art Theatre Guild, a chain of posh movie houses devoted to serious cinema fare from here and abroad. The theatres—there are now 30 in the middle and far west—innovated such now standard features as free coffee, lobby art shows, etc. He has organized Opera film series, classic film series and similar motion picture activities in many cities and was the first commercial distributor of Andy Warhol films. The Shers met in Scottsdale, Arizona, the home office of the Art Theatre Guild. They reside in Palm Beach, Fla., and New York City and have five adopted children. Mrs. Sher has done public relations, working with her husband for the Art Theatre Guild. Some years ago they first ventured into theatrical production by presenting *American Pastoral* off-Broadway.

"SHENANDOAH" ORCHESTRA

Conductor—Lynn Crigler; Assistant Conductor—Stephen Margosies; Harmonies—Mike Chimes; Strings—Harry Cykman (Concertmaster), Diana Halprin, Paul Cianci, Evelyn Glover, Carolyn Haik, Russ Savakus; French Horns—Al Richmond; Clarence Cooper; Trumpets—Joe Wilder, John Bova; Trombone—Sonny Russo;

Woodwinds—Jacqueline Glat, Albert Regni, Ronald Janelli; Percussion—Douglas Albert, Fred Instruments—Scott Kunej; Keyboards—Stephen Margosies; Harp—Kathryn Easter; Music Preparation Supervisors—Nathalie Rincus, Al Miller; Music Coordinator—Earl Shendel; Sound Designed and Mixed by—Graydon Wideman.

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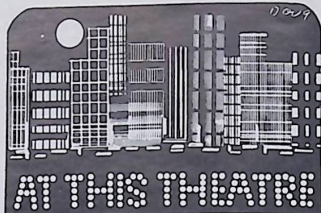
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Among the many wonderfully memorable musicals which graced the Alvin's stage during the Thirties was *Girl Crazy* with Victor Moore, Ethel Merman. Miss Merman appeared again in *Red, Hot and Blue!*, sharing honors with Jimmy Durante and Bob Hope. George M. Cohan portrayed the President of the United States in the George S. Kaufman/Moss Hart/Richard Rodgers musical, *I'd Rather Be Rich* in 1937. In 1938, Rodgers collaborated with George Abbott and Lorenz Hart to create *The Boys From Syracuse*.

The magical spell on the Alvin lasted through the next decade, too. In 1941, Kurt Weill's music and Ira Gershwin's lyrics, combined with a novel subject for a musical (psychoanalysis), made *Lady in the Dark* the talk of the town.

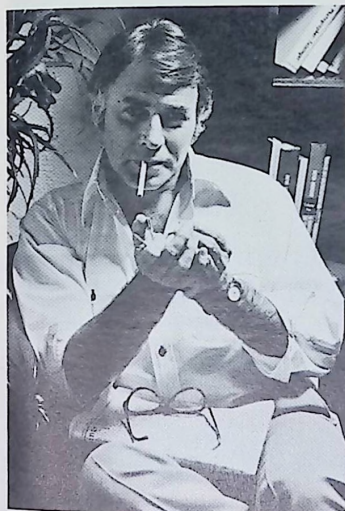
Shirley Booth charmed audiences in *A Tree Grows in Brooklyn*, during 1951, and in 1953, Mary Martin, Charles Boyer and Dorothy Stickney appeared in a limited engagement of *Kind Sir*. Truman Capote and Harold Arlen gave Pearl Bailey, Diahann Carroll, and Juanita Hall, to name just a few, a chance to captivate audiences in *House of Flowers*, starting in 1954. *A Funny Thing Happened on the Way to the Forum* happened at the Alvin on May 8, 1962.

Liza Minnelli had her first starring role as *Flora*, the *Red Menace*, in 1965. *It's a Bird... It's a Plane... It's Superman* swooped into the Alvin on March 29.

Tom Stoppard, pitying the minor characters in *Hamlet*, gave them a play of their own in the acclaimed *Rosencrantz and Guildenstern Are Dead*, in 1967. And one of the most memorable plays of the Sixties, Howard Sackler's *The Great White Hope*, opened on October 3, 1968 and went on to win numerous prizes.

The Alvin slipped gracefully into the 70's by inviting *Company*, the Stephen Sondheim/George Furth musical.

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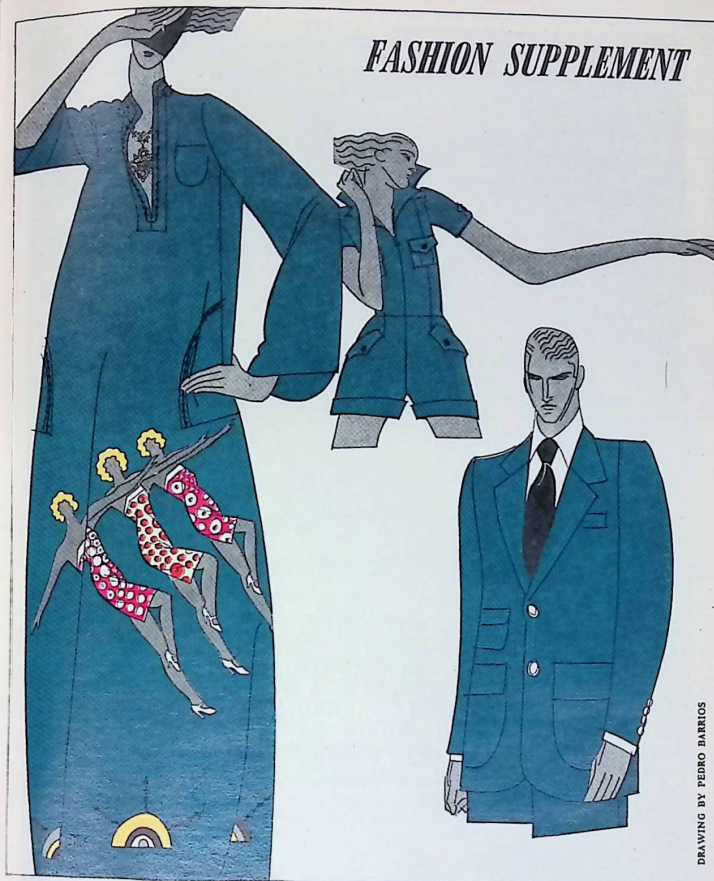
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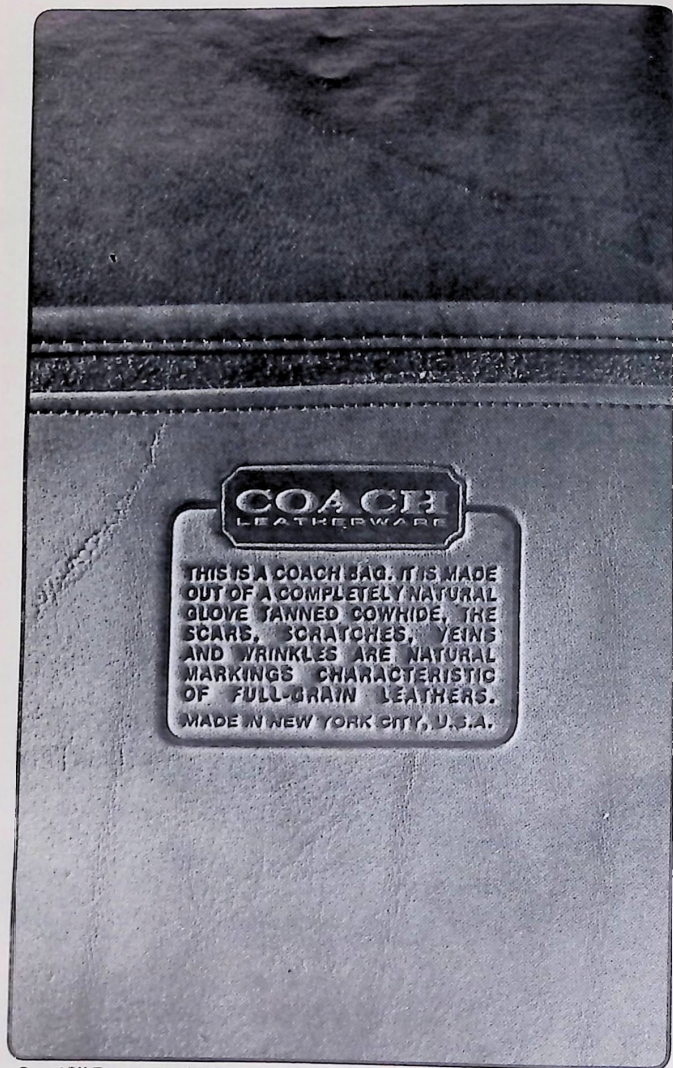
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by Barbara Gerard

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by Joan Alleman Rubin

LOOKING FORWARD TO SPRING
by Sandi Cushman

OFFSTAGE WHISPERS

Continued from Preceding page
liant applique embroidery. It's inspired by the Orient with a standing Mandarin collar and deep side pockets. The diamond necklace is from Van Cleef & Arpels.

Denim for a sexy summer: (center) A super sporty one-piece jumpsuit from Landlubber. Special features — an easy zip-front with one-quarter tabbed sleeves and four-button pockets. Another plus—mini-cuffs. Nifty in pre-washed indigo blue.

Denim for the Board Room: (right) Perfect for scaling the corporate ladder, this sueded denim in Ross model from Arthur Richards. International two-button shaped coat, center vent, framed cash pocket and patch and flap pockets with white contrast stitching.

Last word on denim: Recently the Denim Council had a fashion show that would have certainly made old Levi Strauss' eyes bulge. Of course, there were blue jeans (now referred to affectionately as "B.J.'s"). But there was so much more. Pre-washed denim classic blazers, wrap-jacketed jean suits. Geoffrey Beene's slim draw-string jumpsuit, even a Tibetan curly lamb lined blue denim cape from Ben Kahn. . . . Enough to convince you, if you weren't already convinced, that the "jeaning of America" has successfully been accomplished.

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In 1965, a young Californian named Cynthia Gregory joined the American Ballet Theatre and two years later made a brilliant New York debut as Odette-Odile in *Swan Lake*. That debut confirmed the emergence of a major American ballerina, who not only excelled in the interpretation of classic roles but contemporary ballets as well. This season she will dance The American Ballet Theatre's repertory ranging from The Sylphide in *La Sylphide* to *Brahms Quintet*. 1975 marks her film debut. In a *Rehearsal Room* starring Miss Gregory and Ivan Nagy will be premiered on television on New Year's Eve. The

Continued on next page

By Barbara Gerard



DAVID HALPERN

BACK: A long column of white to dance in . . . John Anthony's jumpsuit, a daring plunge of neckline softened by a blouson waist and flowing sleeves.

FRONT: a perfect dress for The Swan Queen . . . Halston's triple ply, white chiffon, bias-cut halter neck gown with its own swirl of cape.

Rebecca Greene knows what to wear on Sunday when she won't be home till Monday.

Rebecca, a half Cherokee Indian, grew up with horses in her backyard and three sports-crazy brothers who taught her all they knew. ("The other girls were into spelling bees.") Her love for sports led to brief careers as a circus aerialist and a ski instructor. Now she's looking for new fields to conquer. Her fellow seafood lover is Jim, an actor. After clams Rebecca digs our label the most.

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mood of the *pas de deux* is romantic turn of the century.

Offstage the combination of fantasy and reality continues. Home is a floor-through apartment with a skylight in a charming brick town house built in 1835. Her own personal environment, however, is purely contemporary. Earth-toned colors, lots of plants and of course a piano. Her fashion sense is expressed through pure lines, muted colors and supple fabrics. "During the day my choice is made for me," says Cynthia. "I'm in my work clothes—leotards, tights and warm-ups. I love the concept of fantasy dressing for evening. I feel wonderful in white and if it's a bit bare, so much the better."

Below: Cynthia Gregory with Rudolf Nureyev in Raymonda. Bottom: Miss Gregory dances with Gayle Young in ABT's The River.



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SPOTLIGHT ON KASPER

by Joan Alleman Rubin

There's nothing flamboyant about Kasper. He's long-faced, angular, a little somber looking. If he were on "To Tell the Truth," I don't think you'd pick him out of the line-up as one of America's top fashion designers. And yet Kasper (he has a first name but few people know it) has been a success for nearly two decades.

Kasper has never been far from 7th Avenue. He was born in Manhattan "in a neighborhood where my peers all wanted to be firemen, cops or gangsters." He knew he wanted to be a fashion designer from age 10, "but under the circumstances I was reluctant to admit it."

Kasper attended college at N.Y.U. and then served with the Army of Occupation in Europe. His job was "designing cos-



Kasper, who designs for Joan Leslie and J&L Sport (both divisions of Leslie Fay).

tumes for soldier shows" and he cheerfully confesses that his first effort on behalf of the troops was an unqualified disaster. "Everybody on stage had 'a look,' but nothing went together. Maybe," he says



From Kasper's spring line for Joan Leslie—a black linen dress with underskirt.

thoughtfully, "it was seeing that mess that inspired my commitment to harmony, to clothes that work together."

After his discharge, Kasper, who himself did a little acting and dancing, was offered a part in a production in America,

but he turned it down in favor of Parsons and a career in fashion design. His second collection won him a Coty Award and he became one of a handful of American designers with a really passionate following.

"Kasper Women" come in all ages and sizes, though the designer admits his prototype is "someone in her late 30's or early 40's, size 8 and snappy. Someone who is doing and thinking and whose clothes must fit into an active lifestyle and make sense." When pressed for specifics, the designer cites Alexis Smith, Elizabeth Ashley, Barbara Walters—especially Barbara Walters.

One less well-known, but no less rapturous Kasper devotee, told me she keeps all her "Kaspers" for years. "Oh, of course, the hems go up and down and I add new things each season, but I never give any of them away—I don't have to."

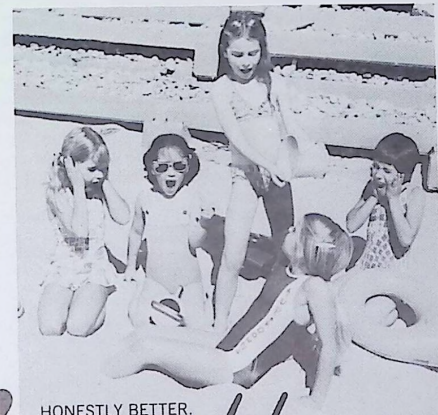
That's a quote to make even the Howard Cosell of the fashion world smile, because it's so obviously what he's about. "I want," says Kasper, "to be classic without being dull. To be contemporary but not fadish. To combine durability with something special that spells me."

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Looking Forward to Spring...

by Sandi Cushman

Take heart, winter-weary fashion main-
vins, muffled and booted against icy winds;
the sensuous, warm breeze of spring styles
will soon be blowing our way.

And the news is cheering because:
COLOR is back, clear and soft or clear and
vibrant, leading us out of the doldrums
and blahs of basic beige. FABRICS are SOFT
and SUPPLE, and the shape of the BODY
matters again. (Calorie counters rejoice.)
The accent is on BARENESS for shoulders
and backs, snugness over the torso, and
interest shifts from the waist to the HIPS.
(The designers have to give us something
different, don't they?) And just so we don't
take their talent for granted, they've intro-
duced ASYMMETRICS to show how skill-
fully they can keep us in balance through
imbalance.

In case you thought there wasn't any-
thing more that could happen to PANTS
or that they've had their day, you're in for
a surprise: not only are they still an im-
portant part of each collection for a.m.
and p.m., they're going to appear in a
wealth of new lengths and shapes, many
borrowed from other cultures and pages
of fashion history. JUMPSUITS, still with
us, rate new treatment for warm weather.

Four more essential elements for every
spring '76 wardrobe will be: the TUNIC,
the top that's on the most-wanted list to
cover pants, skirts, dresses for the LAYERED
LOOK by day and night, SCARVES and more

scarves, up to more tricks than ever, and
RAINCOATS, especially the way Geoffrey
Beene's done them, in flocked cotton for
day and silk for evening, to take the place
of the traditional little spring coat.

•Color: the favorites are violet and varia-
tions like lilac and heliotrope; greens, from
the shade of tender new leaves to forest
and jade; pinks borrowed from the nurs-
ery and the azalea or just plain shocking.

•Fabrics: ultrasuede takes on the palette
of new colors, and sometimes teams with
silk chiffon, another winner this season.
Example: Halston gives ultrasuede pants
the elegant accompaniment of a silk chif-
fon blouse and scarf. More favored fab-
rics: cotton (crispy or gauzy), crepe de
Chine, jersey, panne velvet. Yes, velvet
for spring and summer: Oscar de la Renta
uses it for sumptuous tunic dresses in jewel
box colors. Look for plenty of pleats—
sunburst, knifeblade or fan—for skirts,
dressy pants, sleeves and ruffled shawls,
like the one Mollie Parnis wraps around a
party dress with a knifepleated chiffon
skirt. Winning patterns are very feminine
florals, sometimes as innocent as the print
Jerry Silverman uses for a peasant dress
meant for festive evenings; stripes both
narrow and wide; and tablecloth and tat-
tersall checks.

•The Body: for night or day, dress or play
you're going to be showing and seeing lots

Left: Hand painted silk caftan by Oscar de la Renta. Center: Calvin Klein combines poplin
shorts, crepe de Chine shirt, and a striped cardigan that wraps the hips. Right: Mint green
chiffon satin gown by Morty Sussman for the Mollie Parnis Boutique.



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more skin than you've been used to recently. Play and evening dresses have elasticized tops to be worn modestly over the shoulders or pulled down below them, and often sport elasticized waistlines too. Two-piece play dresses elasticized at the neck and waist bare the midriff—a fine example by Victor Joris also puts shirring around the hips, while strapless nightshirts, like Geoffrey Beene's silk version, meant for the ballroom not the bedroom, tie snugly and comfortably around the bosom. Skirts and tunics are slashed up the side to show off more of the wearer as she moves.

***Hips:** they're wrapped with belts, scarves or even sweaters over skirts, pants (Calvin Klein likes the look of a sweater tied over trouser pleated Bermudas) or caftans, the way Oscar de la Renta shows them. No wonder Paris calls it the Fannywrap. Some skirts, like Mary McFadden's, sport shirred hip yokes, and many play or evening dresses, loosely bloused and softly skirted, are snugly shirred across the hips or over the whole torso.

***Asymmetries:** here the artful use of imbalance bares one shoulder while covering the other, ties or slits a skirt on only one side, bias wraps a long chiffon dress (Jerry Silverman does, for one), spirals a zipper the length of a slim wool jersey dress (one of Halston's brightest new ideas this spring), puts a pointy, uneven hem on a

Stephen Burrows' taupe ultra suede jumpsuit with multi-colors on the bodice.



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tunic dress, or buttons a vest or tunic along one side.

•**Pants:** are you ready for wide, wide elephant pants (Geoffrey Beene is), jodhpurs, clamdiggers, culottes, Bermuda shorts, and harem and parachute pants elasticized and bloused at the ankles? Come to think of it, the manufacturers of elastic must be having a field day this season. Culottes, teamed with bush jackets and silk shirts by Kasper for Joan Leslie, might be the newest looking spring suits around, or vie for that honor with Bermuda shorts paired with vests and blazers. Jumpsuits, promoted out of the first-cousin-to-the-grease monkey category, come in jersey or crepe de Chine, often with pleated legs (Bill Blass does this beautifully) or elasticized bodice and waist for an easier fit.

•**Tunics:** tops for day or night in cotton, matte jersey, chiffon silk or panne velvet, they are often split up the sides and provide the newest blousing for casual or dressy pants. Add a vest and/or jacket the way Carol Horn does for Habitat and the layered look goes on. Popped over skirts, they build the split-level look which the designers love.



From Anne Klein & Co.—long tunic over matching white crepe pants; and Cabaretta white crepe cardigan jacket and pants.

•**Scarves:** wrap one around the head as a turban or the waist as a sash; tie one onto the strap of a squashy pouch or tiny bistro bag for accent or around the bosom for a strapless sun top (but be sure to tie the ends together with flair as Carol Horn does); fling one around the neck or circle bare shoulders with it. A scarf completes the look every time.

Now if it would only hurry and warm up. . .

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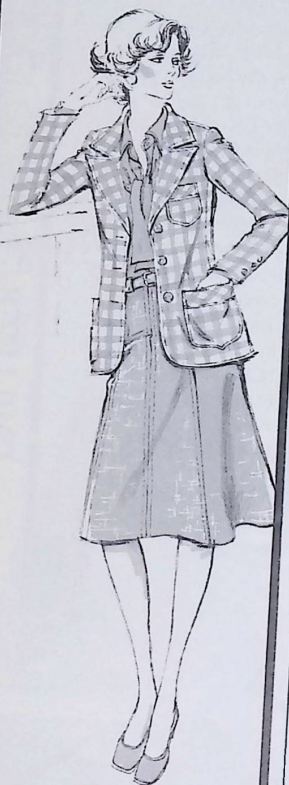
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OFFSTAGE WHISPERS

by Walter Vatter

Clive Barnes on Carol Channing: "Who wouldn't like her? It's the only time in your life you enjoy being hit by a car with its headlights on."

Elizabeth Ashley on Tennessee Williams: "Usually an actress looks at a script and thinks, how am I going to wrap my mouth around this junk. Not so with Tennessee."

Rita Moreno on the matinee ladies: "Those blue-haired ladies have the dirtiest laughs in town."

Nicholas Dante (author of A Chorus Line) on Michael Bennett (director): "He wanted to illustrate the humanism among the dancers in the gypsy community as well as the brutalism."

Julie Harris on the 30th anniversary of her career in the theatre—"It feels like it doesn't belong to me."

Morton Gottlieb (producer of Same Time, Next Year) on the city of Boston: "The Colonial is one of the most beautiful theatres in the world. I love the restaurants in Boston and Elliot Norton (Boston Record American) is a very fair critic—someone whose criticism is a big help."

Geraldine Page on playwright (The Norman Conquests) Alan Ayckbourn: "The similarity between Ayckbourn and Neil Simon is that they both write a lot of plays and sometimes have two shows on the same street at the same time. And both of them have the same message—They want us to straighten out fast."

Tom Stoppard (author of Travesties) on the theatre: "Theatre is a series of small or large ambushes."

Clive Barnes on Clive Barnes: "God wanted me to become a critic because He wanted me to go to the theatre almost every night of my life, but He did not want me to buy tickets."

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Photographed at Mr. Lee's Restaurant.

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THEATREGOER'S NOTEBOOK

In the 60's, when a lot of theatre like a lot of everything else was a little funky, any number of shows browbeat timid patrons into "audience participation." Theatre-goers complained. Critics complained (especially Walter Kerr). Even actors weren't too happy about sharing the spotlight with the paying customers. The practice stopped. And almost at the very minute it did, audiences, quite on their own, began to get into the act.

"It's incredible," said Carol Lynley, who was in *Absurd Person Singular* for a time.

"They talk to each other about the action, and they talk to us. At one point I was required to make a sandwich on-stage and invariably someone in the audience would say aloud—'Why butter on a peanut-butter sandwich?'"

Marilyn Clark, who cleans an oven in the same show, says that she often gets little household hints from the audience and if she does it right she frequently gets applause.

Theatre people attribute this recent "talking back" phenomenon to new audiences raised on television and weaned on rock concerts. They also believe that ethnic audiences, particularly Blacks, have come from a tradition that encourages "speaking out" in church and that the practice has carried over to their theatre-going. Early in the 70's a play, particularly one with racial overtones like *Ain't Supposed to Die a Natural Death* or *Short Eyes*, could expect plenty of "Right On's" and a fair share of "Get Em's" or "Kill Em's." The practice became so commonplace that when *The Wiz* was hacking it out on the road, producer Ken Harper advised the cast to anticipate that the audience would "talk back." "But it never really happened to the degree we expected," said a woman associated with the show, "possibly because everyone found the action so engrossing."

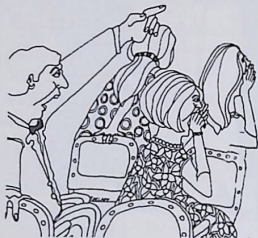
Sometimes audience involvement is con-

sidered so important to the performance that the management takes steps to ensure it. When it became apparent that Linda Hopkins' one-woman show *Me and Bessie* visibly improved when she was getting encouragement from the audience, the producers took care that a few sympathetic friends were always out front to shout encouraging maxims like "Help Yourself, Linda . . . Take Your Time . . . Get Down, Girl! . . . Do It." (There's scarcely a "Right On." That slogan seems to have faded with the political intensity of the 60's.)

Always ahead of his time, a Broadway story has it that David Merrick saw the advantage of audience participation way back in the dark ages of 1957 . . . but he used it, not to support his actors (quite the opposite), but to spur sagging attendance at the end of the run of *Look Back in Anger*.

The tale goes that in the last scene when the leading man (Kenneth Haigh was playing the part) heaps final abuse on his long-suffering wife, a woman leapt from her seat in the audience and slapped the unsuspecting actor. The police dragged the woman from the stage and it wasn't until months later that someone squealed to Kenneth Haigh that he'd been assaulted by a Merrick "plant."

Perhaps my own favorite "talking back" story occurred last season at a performance of a short-lived production called *We Interrupt This Program*. In the play a theatre (yours) is presumably taken over by a band of desperados and the audience (you) held as hostages. In the course of the action, there was a lot of phoning back and forth to the mayor to arrange terms for releasing the hostages, and during one of these conversations the crook says to the mayor "There are 1000 people sitting in this theatre . . ." Well all 200 of us in that meager house laughed heartily and one loquacious soul shouted — "Better count again."



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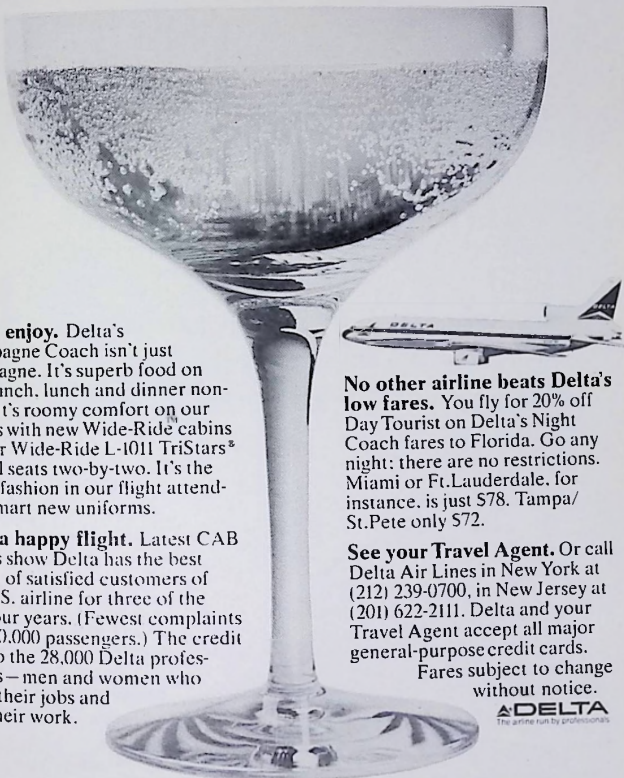
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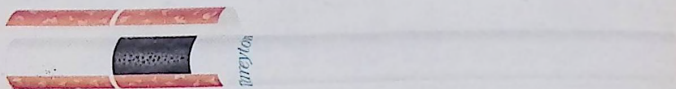
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THE FASCINATION OF HEPBURN

What is the public's fascination with Katharine Hepburn?

"I haven't the vaguest idea."

We're in her suite at Washington's Jefferson Hotel. She bolts up to open all the windows letting the brisk midday breezes waft through. In a Peter Pan flash she's back dabbing ice water on her angular face musing, "Maybe how I was brought up has a great deal to do with what I represent to people." And, of course, what I represent has to come from my mother and father since I was very strongly influenced by them. I was brought up not to be dominated by the popular opinion of the time. I was never afraid to make my own judgements and to estimate the situation from my own point of view."

Dinner table discussions in the Hepburn household were so freethinking that at one point Kate was afraid her whole family might go off and join a nudist colony. "There I was, all spotted and red haired and I thought no one would pick me." Her father quickly boosted her ego by telling her that several noted people like Jesus Christ, Leonardo da Vinci and Alexander the Great were also freckled and red

haired.

Miss Hepburn is returning to Broadway for the first time since *Coco* in 87-year-old Enid Bagnold's (*The Chalk Garden*, *The Chinese Prime Minister*) curious new comedy, *A Matter of Gravity* in which Miss Hepburn plays an eccentric English matriarch (is there any other kind?) who dyes her hair green, has a grandson who marries a black bisexual and a lesbian cook who levitates like Mary Poppins. It's a Bagnold bouillabaisse full of cobwebbed conundrums, polished wit and, of course, the magical, mesmerizing presence of Hepburn. Eons ago RKO originally bought Bagnold's *National Velvet* for Hepburn but when she became too old to play the part they sold it to Metro for Elizabeth Taylor.

Noel Willman (*Gravity's* director) sent me the play last year when I was over in England making *Love Among the Ruins*," explains Hepburn dressed in her usual country girl togs. "I read it and I just couldn't get it out of my mind. I thought, 'Oh dear, this is very . . . !'" Hepburn flutters her hands in the air. "It's such an odd play and quite a departure for me. It's

by Bernard Carragher

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PLAYBILL is published monthly in New York, Boston and Philadelphia. New York edition is published by American Theatre Press, Inc. 151 E. 50th St., New York, N. Y. 10022 212-751-9550. Pres. & Treas.: Arthur T. Birsh; Vice-Pres.: Steven J. Kumble; Sec.: Mary F. Seaton. Printed in U.S.A. Copyright © American Theatre Press, Inc. 1976. All rights reserved.

very interesting the steps one takes in one's life. The departures are generally the ones that are the good steps. When I did *Coco* I thought I'd surely drown. I felt if I could do a musical anyone could do anything. It shows the triumph of Man! And sitting for three hours talking about myself on *The Dick Cavett Show* was an amazing feat for me.

"I've been lucky because in the first place I've always had money allowing me to pick what I wanted to do and turn down what I didn't. If you look over what I've done, considering the time I've been in this business, it really isn't that much. I think the secret is to make off-the-track impractical decisions. You can't pattern successes. You have to do things that really interest you and not because you think it's going to be successful."

Her new play is threaded with lots of talk about death and old age. Is death a matter of gravity for 66-year-old Hepburn? "No. I don't imagine myself dead or wonder what's going to happen to me. People are very different in that respect. Maybe you're a fool if at a certain age you don't imagine yourself dead. But I can remember my father, at 83, and not well at all, saying he really should begin to think about the next world, but he just couldn't. I think it's just your turn of mind. I'm not religious, but I'm not anti-religious either. Grandfather Hepburn was a country preacher from Virginia and as a child my father had to go to church quite a lot which I think turned him against religion. We were all baptised by Grandfather but

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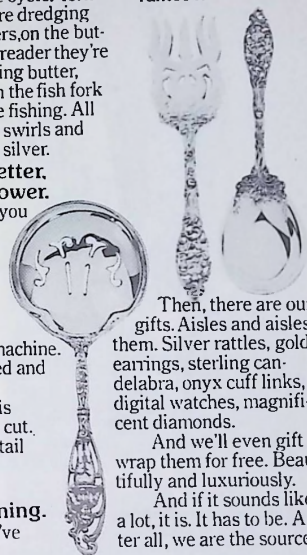
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were brought up with no religion. I do have a certain philosophy about things. One has no control over death or the next world. The only thing you have control over is your own standard of behavior.

"Today everyone seems to be too concerned with making their own mark and caring about nobody but themselves. Maybe I feel this way because I was lucky to have made some kind of mark. But I don't look upon what I've done as terribly important. We're all like people playing on a football field and your shape, weight, energy and brains all enable you to play a certain position. If you're going to be the star player you've got to have people in back of you to protect you. If you are backing up an action, it's just as good as leading the action. You just don't get the credit. That's why I really don't believe stuff that is printed about me because one could easily get a false idea of one's own importance when the main thing is to do whatever you're doing as well as you can."

She never reads the critics. "I just can't. I found very early in my career that the reviewers were fifty percent for and fifty percent against me. Listen, I do the very, very best I can. I really struggle so hard. I'm dead serious about what I do and I'm a very hard worker. If they don't like what they see, I'm very sorry, but it isn't because of a lack of effort."

Hepburn made her acting debut with a Baltimore stock company shortly after graduating from Bryn Mawr; two weeks later she got fired. In the beginning she kept getting her walking papers with enormous regularity. Yet she remained unfazed, took some more acting lessons and kept auditioning. She always had an arresting personality and an unusual appearance.

Was there any actress she particularly admired then? "You mean who did I copy?" she snaps. "I copied everyone. I won my first Academy Award in *Morning Glory* copying Ruth Gordon outrageously. I'd seen her do a play called *A Church Mouse* and thought, 'My what a brilliant actress!' I went right off to California and did everything I saw her do on stage in *Morning Glory*. But I think that's just natural, especially when you're young. You see something you like, you're influenced by it and try to imitate it." She

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doesn't see any difference with the new generation of actors except that they all talk about their craft much more seriously. "I was brought up in an era of wit and comedy. That's why I adore this play so much. I love to hear an audience laugh. I love to hear HA! HA! HA! I think that's the greatest."

The two actors she reveres most were Laurette Taylor and Spencer Tracy. "With them both the fascination was that you could never see the wheels turning. I could never figure out how Spence did it. You never saw a bit of acting. Yet he was a brilliant actor."

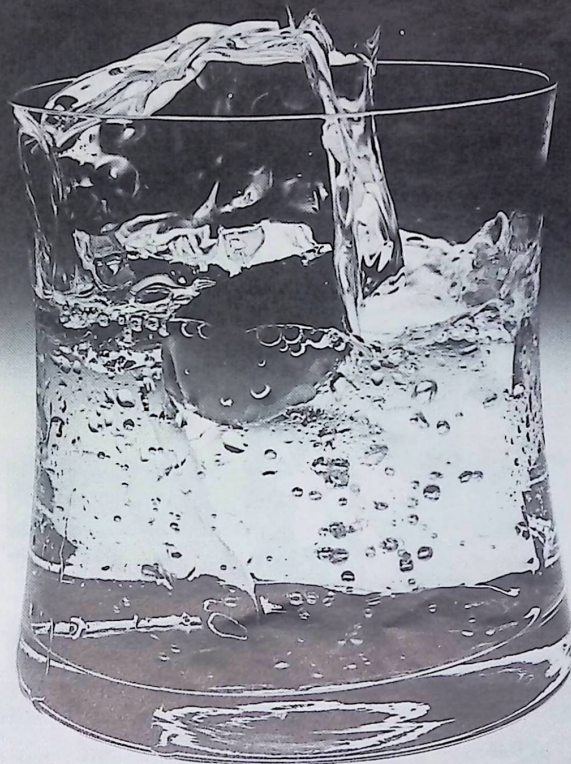
Giving a performance still terrifies her. "When I found out that George Cukor (director of three of Hepburn's biggest hits—*The Philadelphia Story*, *Adam's Rib*, and *Pat and Mike*) was going to be in the audience last night I was petrified. I wouldn't mind if the performance was in the afternoon, but to have to think about it from morning until night is too much to ask. We had to open in Philadelphia at a matinee, because, if not, I would have dropped dead before the performance even started."

"You see I would have liked to have done something I could do sitting off on an island where nobody ever comes. I'm a member of a big family and I'm unsociable by nature. It's very restful for me to be alone. I was brought up in the country and I like that. I like to go to bed with the dark and get up before dawn. So what do I do? I pick a profession where I have to work at night. Trying to sleep until 10 o'clock in the morning and being wide awake at midnight. Of course I'd be a fool if I wasn't grateful, especially with the reception this play is getting."

The next challenge for Hepburn might be directing. "I think it's much more interesting to direct than to act. Film is almost strictly a director's medium now, with the director receiving a lot of the credit the studios used to get. If you're an intelligent person you get mixed-up into all of it, don't you think?"

Seconds later she was striding across the room just like Tracy Lord in *The Philadelphia Story* shaking my hand, saying goodbye and beating it out the door to an afternoon date with George Cukor. Just like the old studio days, I thought, until I looked out the window and saw the Washington Monument on the horizon.

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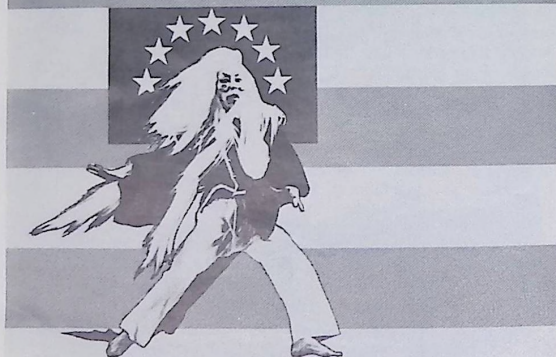


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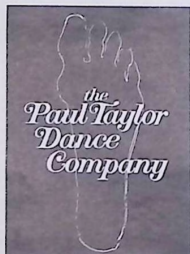
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Dance on Broadway? Well there has been dance on Broadway—and I am talking about classic ballet not just show-biz dancing by gypsies in Broadway musicals—for years and years. The old Ballet Russe companies and American Ballet Theatre frequently played in Broadway houses, but only for short and sporadic seasons. Nowadays dance is invading Broadway for night after night, week after week, throughout the entire season.

The other week, after leaving a performance of the Alvin Ailey company at the City Center 55th Street Theater, I was walking along Broadway to my office at *The New York Times*, when I almost literally bumped into one of America's most famous, younger choreographers. As we chatted, he told me he was hoping to arrange a brief Broadway season for his company with the Shuberts this spring. My first reaction was: "You must be crazy. You would lose a bundle." My second reaction, following immediately upon the first was: "Why not? You would probably have a good chance of making it."

Do you know what was the hottest ticket on Broadway last season? *A Chorus Line*, not quite. *The Wiz*, almost. *Chicago*, not exactly. The hottest seat was for The Paul Taylor Dance Company's week season at the Lyceum Theatre. Admittedly the company had closed off the balcony, and therefore substantially reduced the seating capacity of an already comparatively small theatre, and, of course, the number of performances was strictly limited. However, the fact remains that those tickets went like hot cakes—indeed even better. When did you last see anyone successfully selling hot cakes on Broadway?

The dance explosion has taken Broadway by the ears—by the deafened ears at that. Quite a number of Broadway houses are hoping to book dance this season—and I do mean *Broadway* houses, not the traditional institutional palaces of dance such as those at City Center and Lincoln

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Center. I mean just Broadway houses. Indeed during December and January, West 51st Street between Broadway and Eighth deserves to be called Dance Avenue, U.S.A., because the Martha Graham Dance Company, with its newest superstar, Rudolf Nureyev will be playing at the Mark Hellinger Theatre, while just across the street, American Ballet Theatre with its galaxy of classic stars will be playing at the Uris Theatre. (Meanwhile, off the straight Broadway circuit, we will have around this period, New York City Ballet at Lincoln Center; the Roundabout Theatre on 23rd Street, which has just finished off the first of its sensationally successful "Dance Umbrella" seasons, and is expecting another in February; and the Murray Louis Dance Company, which is giving a season at the New York University Theatre just off Washington Square. And this is to say nothing about dance in concerts, or at the Brooklyn Academy of Music.)

In a sense the truly interesting item here is the Uris Theatre. The Uris Theatre was one of the John Lindsay theatres. These were theatres—there are four of them, the Minskoff, the Circle in the Square, the American Place Theatre and the Uris—built under a special planning deal from an enlightened administration. The deal was to give certain planning concessions—quite modest concessions as I recall them, but still profitable to the developer—in return for a theatre at the bottom of an office building. A number were planned, but only four came to fruition. But those four—the first Broadway theatres for decades—really do stand as a small but permanent monument to the Lindsay years of this city. The man was good for the the-

atre, and perhaps one of those four theatres should be named after him.

Although none of these new theatres were built specifically for dance, at present the Uris Theatre is a white elephant turning grey in the service of dance. The theatre began its career with a musical called *Via Galactica*, and there must have been an easier way. It was staged by Peter Hall—the very distinguished artistic director of Britain's National Theatre—and it was on trampolines. Unusual. And awful. The first important dancer at the Uris was Robert Blankshine—who, perhaps understandably, has since pursued his career exclusively in Europe. It was his lot to dance perilously on the edge of those trampoline traps. Luckily for his limbs, if not for his bank account, *Via Galactica* had a very limited run, something like the Titanic.

What to do? The Uris is a handsome theatre—as, in a different period style, is the Hellinger. But the Uris was a special challenge. Suddenly the answer was provided by a young man called Rudolf Nureyev. And his friends! After playing around with almost anything legitimate, short of a flea circus, the management, which is chiefly Jimmy Nederlander and his aide de camp, Liz McCann, came up with dance, and a program called: *Rudolf Nureyev & Friends*. It proved a license to print money, but, of course, most of the money thus printed, went on production expenses. But at least, and at last, the Uris, with its escalators, gracious bar area and magnificent sightlines, was moving. Dance has been good to the Uris in the past few months, just as the Uris has been good to dance.

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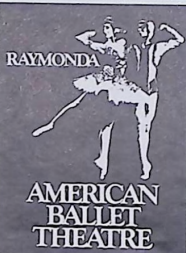
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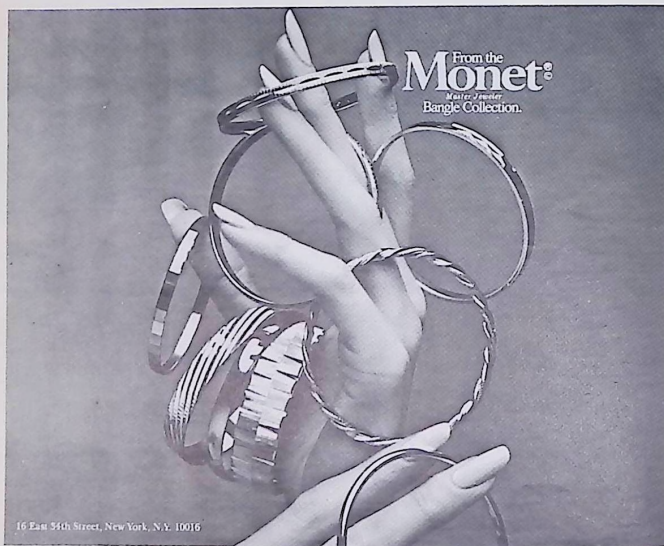
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that matter, the ANTA and, in its way, the Lyceum, are very decent houses for dance. The Broadway Theatre has housed dance, and could again, and I would personally be interested to see how the Minskoff would make out as a dance theatre. But there is one terrible problem to dance on Broadway. Money. The theatres are simply not large enough to be economically ideal. And one day, perhaps not even economically feasible. There is not even a 2,000-seat house on Broadway. Sol Hurok always maintained that, at least, a 3,000 seat house was economically essential. Hurok could have been right. On the subject of money—which fascinated him almost more than art—in my experience he usually was.

At the present there is, however, the vital possibility that Oliver Smith, a co-director of American Ballet Theatre, might achieve his ambition of restoring the old and theatrically disused Manhattan Opera House, which is just across from Penn Station, and would obviously become the great dance center of the city. It has the capacity, the potentiality—it could easily be made into the finest dance the-

atre in the world. All that is lacking is money. And, remarkably, the money is apparently being raised.

But theatres like the Uris and the Hellinger will probably continue as dance theatres. For every person—all over the United States—who bought a seat for dance in 1965, it is projected that 16 will have bought a ticket in 1975. That is a fantastic statistic. One hopes sincerely that Mr. Smith's Manhattan Opera House and its resuscitation will come about. Honestly, it must. The city needs it. Yet in the further proliferation of dance—imagine merely eight people buying tickets for dance in 1985 for every one who bought a ticket in 1975, which, given the present direction of the arts, is absolutely certain—then a lot of Broadway theatres are going to become primarily dance theatres. Orchestral pits are going to be enlarged, acoustics studied, and back stage facilities almost desperately considered. We are always going to have a Broadway theatre—but in the future the big Broadway musical could, in many cases, be replaced by a dance company. Impossible, Mr. Gallagher! Watch this space, Mr. Shean!



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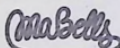
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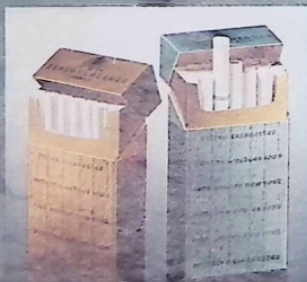
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Time: Act I—July, 1853

Act II—From then on

ACT I

1. THE ADVANTAGES OF FLOATING IN THE MIDDLE OF THE SEA Reciter and Company
2. THERE IS NO OTHER WAY Tamate, Observers
3. FOUR BLACK DRAGONS Fisherman, Thief, Reciter, Townspeople
4. CHRYSANTHEMUM TEA Shogun (Reciter), Shogun's Mother, Shogun's Wife, Soothsayer, Priests, Shogun's Companion, Physician, Sumo Wrestlers
5. POEMS Kayama, Manjiro
6. WELCOME TO KANAGAWA Madam and Girls
7. SOMEONE IN A TREE Old Man, Reciter, Boy, Warrior
8. LION DANCE Commodore Perry

ACT II

1. PLEASE HELLO Abe, Reciter, American, British, Dutch, Russian and French Admirals
2. A BOWLER HAT Kayama, Manjiro
3. PRETTY LADY Three British Sailors
4. NEXT Reciter and Company

CAST

(in order of appearance)

Reciter	MAKO
Abe, First Councillor	YUKI SHIMODA
Manjiro	SAB SHIMONO
Second Councillor	JAMES DYBAS
Shogun's Mother	ALVIN ING
Third Councillor	FREDDY MAO
Kayama	ISAO SATO
Tamate (Kayama's Wife)	
Samurai	
Storyteller	
Swordsman	
Samurai	ERNEST ABUBA, MARK HSU SYERS
Servant	HARUKI FUJIMOTO
Observers	ALVIN ING, RICARDO TOBIA
Fisherman	JAE WOO LEE
Merchant	ALVIN ING
Son	TIMM FUJII
Grandmother	CONRAD YAMA
Thief	MARK HSU SYERS
Adams	ERNEST ABUBA
Williams	LARRY HAMA
Commodore Matthew Calbraith Perry	HARUKI FUJIMOTO

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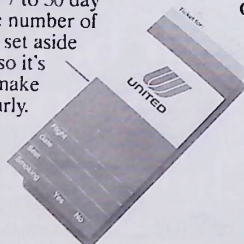
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Shogun's Wife	FREDA FOH SHEN
Physician	ERNEST HARADA
Priests	TIMM FUJII, GEDDE WATANABE
Soothsayer	MARK HSU SYERS
Sumo Wrestlers	CONRAD YAMA, JAE WOO LEE
Shogun's Companion	PATRICK KINSER-LAU
Shogun	MAKO
Madam	ERNEST HARADA
Girls	TIMM FUJII, PATRICK KINSER-LAU, GEDDE WATANABE, LESLIE WATANABE
Old Man	JAMES DYBAS
Boy	GEDDE WATANABE
Warrior	MARK HSU SYERS
Imperial Priest	TOM MATSUSAKA
Nobles	ERNEST ABUBA, TIMM FUJII
American Admiral	ALVIN ING
British Admiral	ERNEST HARADA
Dutch Admiral	PATRICK KINSER-LAU
Russian Admiral	MARK HSU SYERS
French Admiral	JAMES DYBAS
Lords of the South	LARRY HAMA, JAE WOO LEE
Jonathan Goble	MAKO
Japanese Merchant	CONRAD YAMA
Samurai's Daughter	FREDDY MAO
British Sailors	TIMM FUJII, PATRICK KINSER-LAU, MARK HSU SYERS
Proscenium Servants, Sailors and Townspeople	SUSAN KIKUCHI
DIANE LAM, KIM MIYORI, FRED A FOH SHEN, KENNETH S. EILAND, TIMM FUJII, JOEY GINZA, PATRICK KINSER-LAU, TONY MARINYO, KEVIN MAUNG, DINGO SECRETARIO, MARK HSU SYERS, RICARDO TOBIA, GEDDE WATANABE, LESLIE WATANABE	
Musicians	FUSAKO YOSHIDA (Shamisen), GENJI ITO (Percussion)

Understudies never substitute for listed players unless a specific announcement for the appearance is made at the time of the performance.

For Reciter—Jae Woo Lee; Tamate—Gedde Watanabe; Samurai, Storyteller—Freddy Mao; Swordsman, Abe—Ernest Abuba; Manjiro—Patrick Kinser-Lau; Kayama—Tom Matsusaka; Second Councillor—Ricardo Tobia; Third Councillor—Tony Marinyo.

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NOTES ON . . .

The Kabuki Theater

In every aspect of its production and performance, *Pacific Overtures* borrows liberally from the techniques of the Japanese *kabuki* theater. Roughly translated as "bizarre" or "offbeat," *kabuki* describes a unique theatrical tradition which extends back four hundred years to an original dance—drama presented by a shrine maiden in a dry river bed in Kyoto. The maiden's performance was animated and irrelevant, a dramatic departure from the stately *Noh* theater of the time—and she inspired many imitators. Most of them, unfortunately, were more interested in entertaining their audience after the show than during it, and in 1629 the Japanese government moved prostitution back to the pleasure quarters and banned all women from the stage. This marked the origin of *kabuki*'s most extraordinary feature—the playing of women's roles by specially trained male actors.

Other peculiarities of the *kabuki* theater immediately strike the western eye. They include the *hanamichi*, or runway, which allows performers to make entrances and exits through the house; the exaggerated wigs and make-up which instantly characterize an actor as anything from heroic samurai to villainous lion; and the ever-present stagehands clad in black. Black being the color of non-existence, these stagehands are literally invisible as far as a Japanese audience is concerned.

Kabuki stagecraft holds a number of surprises for the western ear as well as eye, among them its stylized speech patterns, its trio of onstage musicians and its use of wood clappers and other percussive sound effects to underline the action. Extravagantly sensual in its overall effect, *kabuki* may astonish an audience accustomed to the understatement and restraint of other, more familiar, forms of Japanese artistic expression.

The Japan Expedition

Except for a degree of dramatic license, the incidents and characters depicted in *Pacific Overtures* are true to history. The United States did, of course, dispatch Commodore Perry to Japan in 1853 to reopen that isolated country to trade with the other nations of the world. But more specifically, the particulars of Perry's adventures in Japan are presented accurately onstage in most relevant details. Realizing, for example, that the Japanese might be more receptive to a foreigner if he arrived bearing gifts, Perry brought with him an extraordinary cross-section of representative western presents—ranging from bags of Irish potatoes to a quarter-sized working locomotive and passenger cars upon which the Japanese samurai perched gleefully, their crested robes flapping in the breeze.

Of course, most Japanese were less than gleeful about the arrival of America's four black ships. Indeed the Shogun, Japan's ruling warlord, was so upset by these demonic invaders riding at anchor in the Bay of Edo—today renamed Tokyo—that he collapsed and died of fright, leaving the thorny problem of dealing with these barbarians to his Councillors and advisors. (The way in which the Shogun's death is presented in the show is a good example of the kinds of liberties which the production takes with strict historical accuracy.)

How the Japanese Councillors solved the problem which the Shogun had left them—both immediately and in the long run—is the story of *Pacific Overtures*. The significance of the story should be enhanced by the knowledge that in both broad strokes, and in specific details, it is being told on the stage of the Winter Garden Theatre tonight exactly as it happened one hundred and twenty-three years ago in Japan.

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Who's Who in the Cast

MAKO (*Reciter*), making his Broadway debut in *Pacific Overtures*, is best remembered as Po-Han, the eager engine room coolie, in Robert Wise's film *The Sand Pebbles*, for which he won an Academy Award nomination as Best Supporting Actor. He was also seen on screen in *The Great Bank Robbery*, *The Hawaiians*, Walt Disney's *The Island at the Top of the World* and *Killer Elite*. On television he has played guest roles on *M*A*S*H*, *Mannix*, *Hawaii Five-O*, *Ironside*, *The F.B.I.* and *The Streets of San Francisco*. Born in Kobe, Japan, Mako came to the U.S. in the late 40's and studied at the Pasadena Playhouse. He was one of the founders of the East West Players, an Asian-American theatre group in L.A. Currently the Artistic Director, he has directed and acted in many of their productions, including *Year of the Dragon*, *Rashomon* and his own play *There's No Place for a Tired Ghost*.

SOON-TECK OH (*Tamato, Samurai, Storyteller, Swordsman*) was born in Japan and raised in Korea, before coming to the U.S. in 1959. He studied at the N.Y. Neighborhood Playhouse, where he won the Joseph E. Levine Scholarship. He received his MFA Degree in Theatre Arts from UCLA, twice winning the Harry Kurnitz Creative Writing Award, and the Best Actor Award. He has worked with the East West Players, performing a wide variety of roles, as well as winning their annual playwriting contest for his *Tonemonai*. His TV credits include *Hawaii Five-O*, *M*A*S*H*, *Kung Fu*, *It Takes a Thief*, *Ironside* and *Judge Dee* (Movie of the Week). His most recent screen appearance was in *The Man with the Golden Gun*. In 1972 he was a guest director/teacher with the Korean National Theatre, and with that company he played Romeo in *Romeo and Juliet*.

YUKI SMIMODA (*Abe*) was seen on Broadway in *Auntie Mame* and *The Teahouse of the August Moon*. He has appeared in over 20 films, including *Auntie Mame* (recreating his stage role of Ito), *A Majority of One*, *A Girl Named Tamiko*, *The Horizontal Lieutenant* and *Midway*. For television he has guest-starred in *Kung Fu*, *Police Story*, *Police*

Woman, *It Takes a Thief*, *Sanford and Son*, *Ironside*, *Mannix*, *Mobile One* and N.B.C.'s *Special Farewell to Manzanara*. He has directed productions of *My Fair Lady*, *Guys and Dolls* and *Mame*. For the London production of *Teahouse*, he served as assistant director, coaching the accidental actors on how to be oriental. His face is easily recognized from his many commercials advertising everything from toothpaste to tires.

SAB SHIMONO (*Manjiro*) created the role of Ito in the musical *Mame*. He was seen on Broadway in *Lovely Ladies*, *Kind Gentlemen*, off-Broadway in *Ride the Winds* and at City Center in *South Pacific*. He played major roles in the Chelsea Theatre Center's *Santa Anita '42* and the American Place Theatre's *Chicken Coop Chinaman*. His film credits include *The Hospital*, *Loving*, *The Puzzle of a Downfall Child* and *Midway*. For television he appeared in A.B.C. Theatre's *Pueblo Incident* and the C.B.S. Daytime 90 special *Run Valerie Run*. In 1974 he won a Clio Award for Best Actor in a commercial.

ISAO SATO (*Kayama*) is making his Broadway as well as American debut in *Pacific Overtures*. Born in Tokyo, he was a member of Japan's prestigious Shiki Theatre Company, where he appeared in *Hamlet*, *Much Ado About Nothing*, *The Life of Edith Piaf*, *Mame* and *John Manjiro*. He sang the title role in a concert version of Berlioz's *Lelio* conducted by Seiji Ozawa. Last year he read in a Tokyo newspaper that Prince was in Japan scouting talent for this show. Since he missed the Tokyo audition, Mr. Sato made his first trip to America to audition at an open chorus call where he won his current role.

ALVIN ING (*Shogun's Mother, Observer, Merchant, American Admiral*) comes to *Pacific Overtures* from the soap opera *The Doctors* where he played Dr. Lee Chiang. He was featured in the National Companies of *Two Gentlemen of Verona*, *Mame*, *Flower Drum Song* and *The World of Suzie Wong*. Off-Broadway he appeared in *Six* and numerous productions at La Mama E.T.C. Mr. Ing is currently president of Theatre for Asian-

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ERNEST HARADA (*Physician, Madam, British Admiral*) was born in Hawaii and educated in London. On the Los Angeles stage, he was seen in *Rashomon*, *Godspell*, *Volpone* and *Story Theatre*. His screen credits include *Rosemary's Baby*, *Valley of the Dolls* and *Earthquake*. On television he played guest roles on *Mannix* and *Police Story*.

JAMES DYBAS (*Second Councillor, Old Man, French Admiral*) appeared in Thornton Wilder's *Drunken Sisters*, directed by Herbert Berghof, *The Demand* at the Equity Library Theatre's series at Lincoln Center and *No Exit* at the Counterpoint Theatre. He was an original member of Jerome Robbins' American Theatre Lab and studied with Mary Tarczi, Anna Sokolow and Uta Hagen.

CONRAD YAMA (*Grandmother, Sumo Wrestler, Japanese Merchant*) was in *Santa Anita '42* at the Chelsea Theatre Center, *Year of the Dragon* at the American Place Theatre and on Broadway in *I Had a Ball and Flower Drum Song*. At the Buffalo Arena Theatre he played Mao in the world premiere of Edward Albee's *Box-Mao-Box*. His film credits include *The Chairman* (title role), *The Taking of Pelham 1-2-3* and *The Godfather*.

HAROLD PRINCE (*Director-Producer*) has worked in both capacities for the musicals *Candide* (with the Chelsea Theatre), *A Little Night Music*, *Follies*, *Company*, *Zorba, Cab-*

aret, Superman! and *She Love Me*. He produced *Pajama Game*, *Damn Yankees*, *New Girl in Town* (all three with Frederick Brisson and Robert Griffith), *West Side Story* (with Robert Griffith and Roger L. Stevens), and produced *Take Her, She's Mine*, *A Funny Thing, Poor Bitos* and *Fiddler on the Roof*. For the New Phoenix Repertory Company, he directed revivals of *The Great God Brown*, *The Visit* and *Love for Love*. Mr. Prince also directed one film, *Something for Everyone*, and later this year he will stage the American premiere of Israeli composer Josef Tal's *Ash-medi* for the New York City Opera.

STEPHEN SONDHEIM (*Music and Lyrics*) won Tony Awards as Best Composer and Lyricist for three consecutive years for *Company*, *Follies* and *A Little Night Music*. All three of these musicals also won the New York Drama Critics' Circle Award. His ascent on Broadway began with his lyrics for *West Side Story*, *Gypsy*, *Do I Hear a Waltz?*, music and lyrics for *A Funny Thing Happened On the Way to the Forum* and *Anyone Can Whistle*. He provided incidental music for *Twigs*, *The Girls of Summer* and *Invitation to a March*. Recent endeavors include the film script for *The Last of Sheila* co-authored with Anthony Perkins, additional lyrics for *Candide*, the musical score for the film *Slavsky* and the music and lyrics for Burt Shevelove's adaptation of *The Frogs*. Born and raised in New York City, Mr. Sondheim majored in Music at Williams College.

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After graduation, he studied theory and composition with Milton Babbitt. He is the president of the Dramatists Guild.

JOHN WEIDMAN (*Author*) graduated from Harvard University, taught elementary school for three years, then returned to Yale Law School to get his law degree. While teaching and going to law school, he was a contributing editor for the *National Lampoon* from its inception in 1970 through 1974, when he became associate editor. He is the son of playwright and novelist Jerome Weidman.

HUGH WHEELER won Tony Awards for *Candide* and *A Little Night Music*. He also wrote the book for the revival of *Irene, Big Fish, Little Fish, Look, We've Come Through, We Have Always Lived in the Castle*, and the screenplay for *Something for Everyone and Travels With My Aunt*.

PATRICIA BIRCH (*Choreographer*) is currently represented on Broadway by *Grease*, for which she won a Drama Desk Award and a Tony nomination, and recently *Candide*, also winning a Drama Desk Award. Her other hits include *Diamond Studs*, *A Little Night Music* (both here and in London) and *Over Here* (also winning her a Tony nomination and the Outer Critics' Circle Award). Miss Birch was responsible for staging the musical numbers for *The Me Nobody Knows* and *You're a Good Man, Charlie Brown*. This talented dancer grew up in the Martha Graham Company and recently returned to perform with and direct the company. She is permanent choreographer for TV's *The Electric Company*. Miss Birch is married to William Becker, Board Chairman of Janus Films. BORIS ARONSON (*Set Designer*) was born in Kiev and studied art in Moscow, Berlin and Paris before coming to the U.S. in 1923. He has designed over 125 stage and ballet productions and is a noted artist and sculptor. In 1947, his theatre designs and projected scenery were exhibited at the Museum of Modern Art under the title *Painting With Light*. The Aronson magic enhanced *Coriolanus* at Stratford-on-Avon, *Mourning Becomes Electra* and *Fidelio* at the Metropolitan Opera, *The Crucible*, *A View from the Bridge*, *The Diary of Anne Frank*, *J.B.* and *The Price*. For Prince he designed *Fiddler on the Roof*, *Cabaret*, *Zorba*, *Company*, *Fol-*

lies and *A Little Night Music*. Among his awards are a Guggenheim Fellowship, a Ford Foundation Grant, an American Theatre Award, a Brandeis University Award and five Tony Awards for *The Rose Tattoo*, *Cabaret*, *Zorba*, *Company* and *Follies*.

FLORENCE KLOTZ (*Costume Designer*) won Tony Awards and the L.A. Drama Critics' Award for her brilliant designs for *Follies* and *A Little Night Music*, as well as a Drama Desk Award for *Follies*. She also created the costumes for Prince's movie *Something for Everyone* and his productions of *Take Her, She's Mine* and *Superman!* Her creations have been seen in *Never Too Late*, *Nobody Loves an Albatross*, *The Owl and the Pussycat*, *Paris Is Out*, *Norman, Is That You?* and *N.Y. Export: Opus Jazz*. She was named Best Designer for Theatre in the United States by Fashion Awards 1975.

THARON MUSSER (*Lighting Designer*) won a Tony for her work on *Follies*. She also worked with Prince on *A Little Night Music* and *Candide*. Her Broadway credits include *The Wiz*, *Same Time, Next Year*, *God's Favorite*, *A Chorus Line*, *Long Day's Journey Into Night*, *The Sunshine Boys*, *Prisoner of Second Avenue*, *Mame*, *Golden Boy*, *The Lion in Winter*, *Applause* and *The Great God Brown*/Don Juan (New Phoenix Repertory Company). Ms. Musser is the staff designer for the Mark Taper Forum in L.A., the Dallas Civic Opera and the Miami Opera Guild.

JONATHAN TUNICK (*Orchestrator*) orchestrated Stephen Sondheim's *A Little Night Music*, *Follies* and *Company* as well as the film *Stavisky*. He orchestrated Burt Bacharach's *Promises, Promises* and wrote the music for the N.Y. Shakespeare Festival's *Timon of Athens*. For films he arranged the scores for Mel Brooks' *The Twelve Chairs*, *Blazing Saddles* and *Young Frankenstein* and *The Adventures of Sherlock Holmes' Smarter Brother*. He composed a ballet score for Peter Gennaro, commissioned by the Pennsylvania Ballet, and is working on a clarinet concerto commissioned by Benny Goodman. He has recently been associated with Judy Collins as arranger and conductor.

PAUL GEMIGNANI (*Musical Director*) was the musical director for *Candide*, *A Lit-*

tle Night Music and *Sondheim, A Musical Tribute*. After taking over the conducting of *Follies* on Broadway, he opened it at the Shubert Theatre in L.A. His association with Prince, dating back to *Cabaret*, includes the musical directorship of the National Company of *Zorba*. Productions in California, his native state, include *The Duenna*, *Children of Paris* (for which he composed the score) and *Man Is Man* (NET).

DANIEL TROOB (*Dance Music Arranger*) a graduate of Harvard, was musical director for *The Proposition* in Cambridge and N.Y., and rehearsal pianist for *Grease* and *A Little Night Music*, later serving as assistant conductor for the latter. He debuted at 12, playing his own composition for piano and orchestra (conducted by Stokowski). He composed the dance music for *Goodtime Charlie*.

HARUKI FUJIMOTO (*Kabuki Consultant, Commodore Perry*) was in national tours of *On a Clear Day*, *The Music Man* and *Funny Girl* and on Broadway in *Superman*. Born in Hiroshima, he graduated from Osaka's Hanayagi Dance School with the teaching rank of *Natori*. He danced with the Donald McKayle and Sophie Maslow Companies and is currently on leave from Hollins College in Virginia where he teaches and choreographs.

E. J. TAYLOR (*Masks and Dolls*) graduated from Parsons School of Design, and freelanced in advertising while working on his sculptures. His clown figures at Tiffany's were noticed by Prince, who later hired him for this show, which is his first venture into theatre and Japanese art.

RUTH MITCHELL (*Associate Producer*) has had "in association with" preceding her name on *Candide*, *A Little Night Music*, *Follies* and *Company*. She was both production supervisor and associate producer on *Superman!*, *Cabaret* and *Zorba*, and production stage manager for every Prince show since *West Side Story*. Her hits include *Fiorello!*, *She Loves Me*, *Fiddler on the Roof* and *Take Her, She's Mine*. Prior to joining Mr. Prince, she worked in the same capacity for *Mister Roberts*, *The King and I* and *Gypsy*.

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MASAMI TERAOKA

Born in Onomichi, Japan, 1936
Lives in Los Angeles, California

I grew up in a kimono store my parents owned. I used to hate those traditional kimono patterns—which I am using in my paintings now. In my young age I could not stand their design—repeated over and over again. I used to tell my parents they should have much more abstract patterned kimonos for their store. I also remember the beautiful books about kimonos. They too, looked trite and overinvolved to me. Now I wish I had them.

I came to the U.S.A. in 1961 when I was 25 years old. After 15 years of learning and absorbing Western culture I realize that today, as a person, I am not only part of Western culture but also very much part of the Oriental culture.

I see a lot of exchanges going on between these two different cultures and I want to convey these exchanges in my paintings. Moreover I want to go beyond descriptiveness in my subject matter. A unified vision—a separate reality—another level of consciousness—is the main thrust of what I am dealing with in my work.

My McDonald Hamburger series came about as a result of a trip I took to Vancouver, British Columbia. When I arrived in that city, the “golden arches” greeted me as illuminated signs. This made me very disappointed because I did not expect it in a different country. Later I found out about plans to establish hundreds of McDonald branches in Japan that year (1974).

I felt very strongly the aggressiveness of U.S. born commercialism spreading all over the entire earth. The series actually began when I went with a friend and her children to a McDonald's stand. I became aware of just how much kids affected



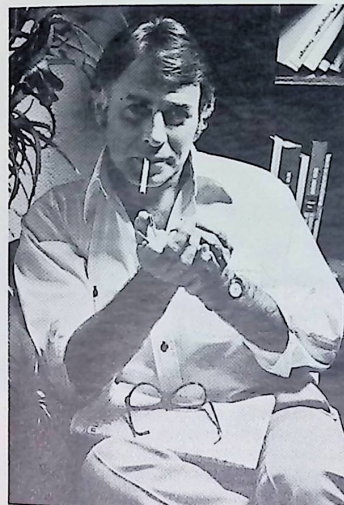
by TV commercials are “into” this type of “plastic” instant food.

Meanwhile, I also see many other changes happening and considering them philosophically I wonder how long it will take the Japanese to realize the nature of the changes occurring in their midst. For example, in spite of the sexual revolution and women's lib, the structure of Japanese society seems to remain a feudal male oriented one. Japanese businessmen are still using the Samurai Chyonmage hair style but wearing western suits and ties while traveling about the world buying up everything in sight.

Ideas of Zen are spreading West and the Big Burger is moving East. Japan is invaded by McDonald's — commercialism is melting over them day by day.

Space Gallery, 6015 Santa Monica Boulevard, Los Angeles, Calif. 90038

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DRAWING BY PEDRO BARRIOS

THE MANY MOODS OF DENIM

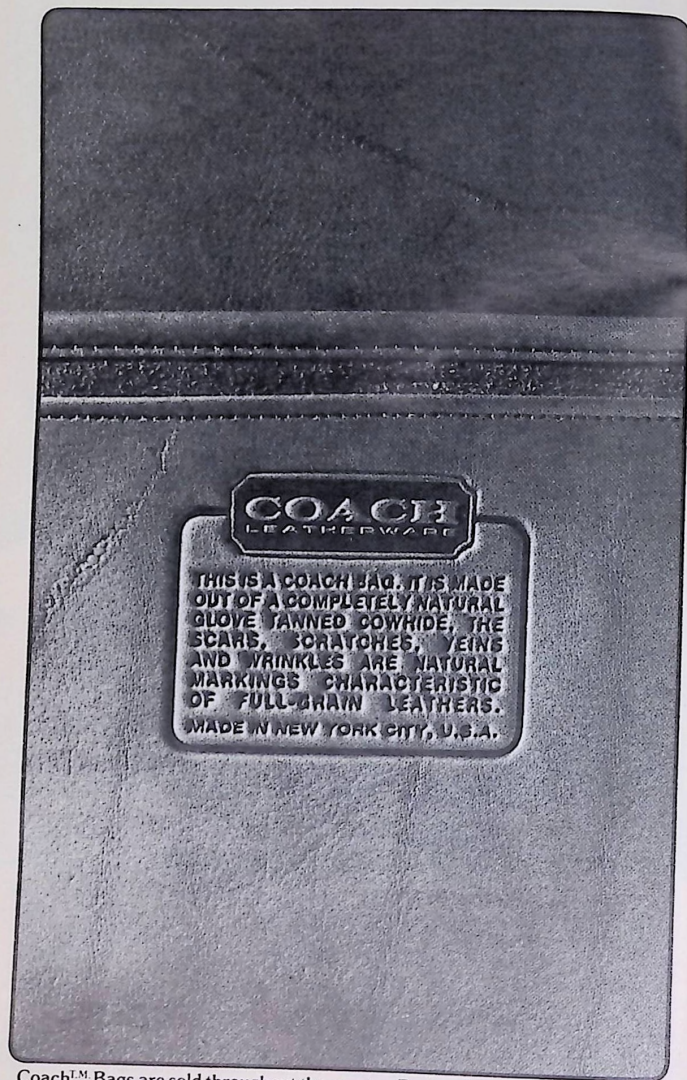
Denim came to America with Christopher Columbus—the Nina, the Pinta and the Santa Maria were fitted with denim sails. In 1850 the fabric found a home on the range when a Bavarian immigrant, Levi Strauss, went west to manufacture tents and covered wagons during the Gold Rush. He gave in to a miner's cajoling for a pair of long-lasting pants and dyed the hitherto beige denim to indigo blue,

thus creating the first blue jeans. . . . Today denim goes everywhere. To posh night-clubs, to a next-door neighbor's barbecue, to high level business conferences.

Above, examples of denim's versatility.

Denim and diamonds: (left) A specially treated denim caftan by Leila Larmon and Stephen Bruce of Serendipity, highlighted by a nostalgic 1930's chorus line in bril-

Continued on next page



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January 1976

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LOOKING FORWARD TO SPRING
by Sandi Cushman

OFFSTAGE WHISPERS

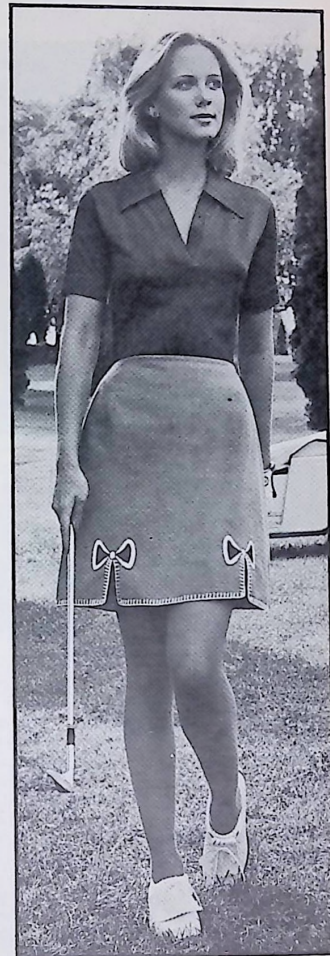
Continued from Preceding page
liant applique embroidery. It's inspired by the Orient with a standing Mandarin collar and deep side pockets. The diamond necklace is from Van Cleef & Arpels.

Denim for a sexy summer: (center) A super sporty one-piece jumpsuit from Landlubber. Special features — an easy zip-front with one-quarter tabbed sleeves and four-button pockets. Another plus—mini-cuffs. Nifty in pre-washed indigo blue.

Denim for the Board Room: (right) Perfect for scaling the corporate ladder, this sueded denim in Ross model from Arthur Richards. International two-button shaped coat, center vent, framed cash pocket and patch and flap pockets with white contrast stitching.

Last word on denim: Recently the Denim Council had a fashion show that would have certainly made old Levi Strauss' eyes bulge. Of course, there were blue jeans (now referred to affectionately as "B.J.'s"). But there was so much more. Pre-washed denim classic blazers, wrap-jacketed jean suits. Geoffrey Beene's slim draw-string jumpsuit, even a Tibetan curly lamb lined blue denim cape from Ben Kahn. . . . Enough to convince you, if you weren't already convinced, that the "jeaning of America" has successfully been accomplished.

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HER SPECIAL LOOK

CYNTHIA GREGORY



When Cynthia Gregory steps onto the stage as the Swan Queen, a magical spell is cast. Her delicate, lyrical movements suggest a bird, but the emotions expressed reveal a frightened young girl's first awakening to love. The gift of fusing fantasy and reality combined with superb musicality and a finely honed technique touch the very heart of ballet. Watching her dance is an unforgettable experience!

In 1965, a young Californian named Cynthia Gregory joined the American Ballet Theatre and two years later made a brilliant New York debut as Odette-Odile in *Swan Lake*. That debut confirmed the emergence of a major American ballerina, who not only excelled in the interpretation of classic roles but contemporary ballets as well. This season she will dance The American Ballet Theatre's repertory ranging from The Sylphide in *La Sylphide* to *Brahms Quintet*. 1975 marks her film debut. In a *Rehearsal Room* starring Miss Gregory and Ivan Nagy will be premiered on television on New Year's Eve. The

Continued on next page

by Barbara Gerard



DAVID HALPERN

BACK: A long column of white to dance in . . . John Anthony's jumpsuit, a daring plunge of neckline softened by a blouson waist and flowing sleeves.

FRONT: a perfect dress for *The Swan Queen* . . . Halston's triple ply, white chiffon, bias-cut halter neck gown with it's own swirl of cape.

Rebecca Greene knows what to wear on Sunday when she won't be home till Monday.

Rebecca, a half Cherokee Indian, grew up with horses in her backyard and three sports-crazy brothers who taught her all they knew. ("The other girls were into spelling bees.") Her love for sports led to brief careers as a circus aerialist and a ski instructor. Now she's looking for new fields to conquer. Her fellow seafood lover is Jim, an actor. After clams Rebecca digs our label the most.

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mood of the *pas de deux* is romantic turn of the century.

Offstage the combination of fantasy and reality continues. Home is a floor-through apartment with a skylight in a charming brick town house built in 1835. Her own personal environment, however, is purely contemporary. Earth-toned colors, lots of plants and of course a piano. Her fashion sense is expressed through pure lines, muted colors and supple fabrics. "During the day my choice is made for me," says Cynthia. "I'm in my work clothes—leotards, tights and warm-ups. I love the concept of fantasy dressing for evening. I feel wonderful in white and if it's a bit bare, so much the better."

Below: Cynthia Gregory with Rudolf Nureyev in Raymonda. Bottom: Miss Gregory dances with Gayle Young in ABT's The River.



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SPOTLIGHT ON KASPER

by Joan Alleman Rubin

There's nothing flamboyant about Kasper. He's long-faced, angular, a little somber looking. If he were on "To Tell the Truth," I don't think you'd pick him out of the line-up as one of America's top fashion designers. And yet Kasper (he has a first name but few people know it) has been a success for nearly two decades.

Kasper has never been far from 7th Avenue. He was born in Manhattan "in a neighborhood where my peers all wanted to be firemen, cops or gangsters." He knew he wanted to be a fashion designer from age 10, "but under the circumstances I was reluctant to admit it."

Kasper attended college at N.Y.U. and then served with the Army of Occupation in Europe. His job was "designing cos-



Kasper, who designs for Joan Leslie and J&L Sport (both divisions of Leslie Fay).

umes for soldier shows" and he cheerfully confesses that his first effort on behalf of the troops was an unqualified disaster. "Everybody on stage had 'a look,' but nothing went together. Maybe," he says



From Kasper's spring line for Joan Leslie—a black linen dress with underskirt.

thoughtfully, "it was seeing that mess that inspired my commitment to harmony, to clothes that work together."

After his discharge, Kasper, who himself did a little acting and dancing, was offered a part in a production in America,

but he turned it down in favor of Parsons and a career in fashion design. His second collection won him a Coty Award and he became one of a handful of American designers with a really passionate following.

"Kasper Women" come in all ages and sizes, though the designer admits his prototype is "someone in her late 30's or early 40's, size 8 and snappy. Someone who is doing and thinking and whose clothes must fit into an active lifestyle and make sense." When pressed for specifics, the designer cites Alexis Smith, Elizabeth Ashley, Barbara Walters—especially Barbara Walters.

One less well-known, but no less rapturous Kasper devotee, told me she keeps all her "Kaspers" for years. "Oh, of course, the hems go up and down and I add new things each season, but I never give any of them away—I don't have to."

That's a quote to make even the Howard Cosell of the fashion world smile, because it's so obviously what he's about. "I want," says Kasper, "to be classic without being dull. To be contemporary but not fadish. To combine durability with something special that spells me."

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Looking Forward to Spring...

by Sandi Cushman

Take heart, winter-weary fashion mainvins, muffled and booted against icy winds; the sensuous, warm breeze of spring styles will soon be blowing our way.

And the news is cheering because: COLOR is back, clear and soft or clear and vibrant, leading us out of the doldrums and blahs of basic beige. FABRICS are soft and SUPPLE, and the shape of the body matters again. (Calorie counters rejoice.) The accent is on BARENESS for shoulders and backs, snugness over the torso, and interest shifts from the waist to the HIPS. (The designers have to give us something different, don't they?) And just so we don't take their talent for granted, they've introduced ASYMMETRICS to show how skillfully they can keep us in balance through imbalance.

In case you thought there wasn't anything more that could happen to PANTS or that they've had their day, you're in for a surprise: not only are they still an important part of each collection for a.m. and p.m., they're going to appear in a wealth of new lengths and shapes, many borrowed from other cultures and pages of fashion history. JUMPSUITS, still with us, rate new treatment for warm weather.

Four more essential elements for every spring '76 wardrobe will be: the TUNIC, the top that's on the most-wanted list to cover pants, skirts, dresses for the LAYERED LOOK by day and night, SCARVES and more

scarves, up to more tricks than ever, and RAINCOATS, especially the way Geoffrey Beene's done them, in flocked cotton for day and silk for evening, to take the place of the traditional little spring coat.

•Color: the favorites are violet and variations like lilac and heliotrope; greens, from the shade of tender new leaves to forest and jade; pinks borrowed from the nursery and the azalea or just plain shocking.

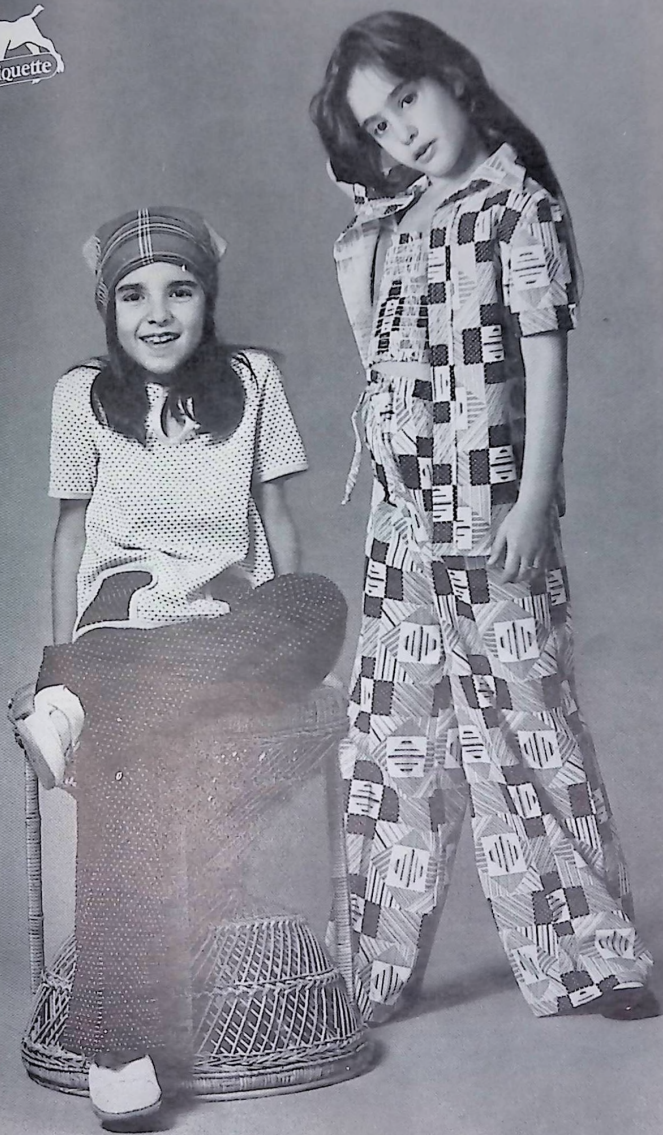
•Fabrics: ultrasuede takes on the palette of new colors, and sometimes teams with silk chiffon, another winner this season. Example: Halston gives ultrasuede pants the elegant accompaniment of a silk chiffon blouse and scarf. More favored fabrics: cotton (crispy or gauzy), crepe de Chine, jersey, panne velvet. Yes, velvet for spring and summer: Oscar de la Renta uses it for sumptuous tunic dresses in jewel box colors. Look for plenty of pleats—sunburst, knifeblade or fan—for skirts, dressy pants, sleeves and ruffled shawls, like the one Mollie Parnis wraps around a party dress with a knifepleated chiffon skirt. Winning patterns are very feminine florals, sometimes as innocent as the print Jerry Silverman uses for a peasant dress meant for festive evenings; stripes both narrow and wide; and tablecloth and tattersall checks.

•The Body: for night or day, dress or play you're going to be showing and seeing lots

Left: Hand painted silk caftan by Oscar de la Renta. Center: Calvin Klein combines poplin shorts, crepe de Chine shirt, and a striped cardigan that wraps the hips. Right: Mint green chiffon satin gown by Morty Sussman for the Mollie Parnis Boutique.



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more skin than you've been used to recently. Play and evening dresses have elasticized tops to be worn modestly over the shoulders or pulled down below them, and often sport elasticized waistlines too. Two-piece play dresses elasticized at the neck and waist bare the midriff—a fine example by Victor Joris also puts shirring around the hips, while strapless nightshirts, like Geoffrey Beene's silk version, meant for the ballroom not the bedroom, tie snugly and comfortably around the bosom. Skirts and tunics are slashed up the side to show off more of the wearer as she moves.

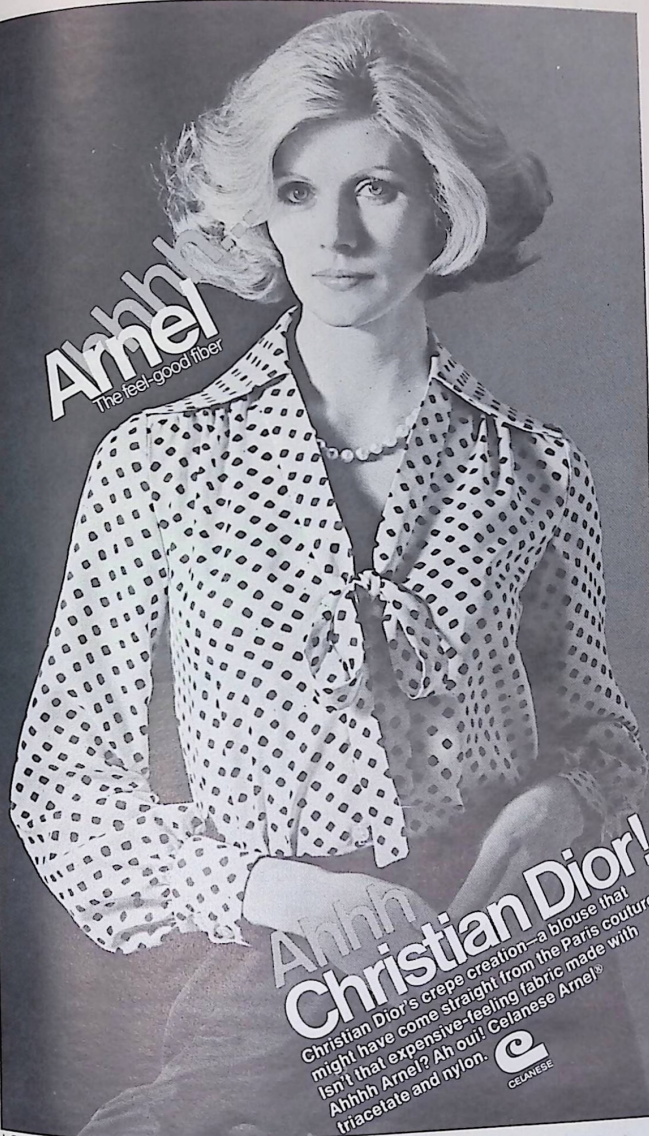
• **Hips:** they're wrapped with belts, scarves or even sweaters over skirts, pants (Calvin Klein likes the look of a sweater tied over trouser pleated Bermudas) or caftans, the way Oscar de la Renta shows them. No wonder Paris calls it the Fannywrap. Some skirts, like Mary McFadden's, sport shirred hip yokes, and many play or evening dresses, loosely bloused and softly skirted, are snugly shirred across the hips or over the whole torso.

• **Asymmetries:** here the artful use of imbalance bares one shoulder while covering the other, ties or slits a skirt on only one side, bias wraps a long chiffon dress (Jerry Silverman does, for one), spirals a zipper the length of a slim wool jersey dress (one of Halston's brightest new ideas this spring), puts a pointy, uneven hem on a

Stephen Burrows' taupe ultra suede jumpsuit with multi-colors on the bodice.



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tunic dress, or buttons a vest or tunic along one side.

Pants: are you ready for wide, wide elephant pants (Geoffrey Beene is), jodhpurs, clamdiggers, culottes, Bermuda shorts, and harem and parachute pants elasticized and bloused at the ankles? Come to think of it, the manufacturers of elastic must be having a field day this season. Culottes, teamed with bush jackets and silk shirts by Kasper for Joan Leslie, might be the newest looking spring suits around, or vie for that honor with Bermuda shorts paired with vests and blazers. Jumpsuits, promoted out of the first-cousin-to-the-grease monkey category, come in jersey or crepe de Chine, often with pleated legs (Bill Blass does this beautifully) or elasticized bodice and waist for an easier fit.

Tunics: tops for day or night in cotton, matte jersey, chiffon silk or panne velvet, they are often split up the sides and provide the newest blousing for casual or dressy pants. Add a vest and/or jacket the way Carol Horn does for Habitat and the layered look goes on. Popped over skirts, they build the split-level look which the designers love.



From Anne Klein & Co.—long tunic over matching white crepe pants; and Cabaretta white crepe cardigan jacket and pants.

Scarves: wrap one around the head as a turban or the waist as a sash; tie one onto the strap of a squashy pouch or tiny bistro bag for accent or around the bosom for a strapless sun top (but be sure to tie the ends together with flair as Carol Horn does); fling one around the neck or circle bare shoulders with it. A scarf completes the look every time.

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OFFSTAGE WHISPERS

by Walter Vatter

Clive Barnes on Carol Channing: "Who wouldn't like her? It's the only time in your life you enjoy being hit by a car with its headlights on."

Elizabeth Ashley on Tennessee Williams: "Usually an actress looks at a script and thinks, how am I going to wrap my mouth around this junk. Not so with Tennessee."

Rita Moreno on the matinee ladies: "Those blue-haired ladies have the dirtiest laughs in town."

Nicholas Dante (author of A Chorus Line) on Michael Bennett (director): "He wanted to illustrate the humanism among the dancers in the gypsy community as well as the brutalism."

Julie Harris on the 30th anniversary of her career in the theatre—"It feels like it doesn't belong to me."

Morton Gottlieb (producer of Same Time, Next Year) on the city of Boston: "The Colonial is one of the most beautiful theatres in the world. I love the restaurants in Boston and Elliot Norton (Boston Record American) is a very fair critic—someone whose criticism is a big help."

Geraldine Page on playwright (The Norman Conquests) Alan Ayckbourn: "The similarity between Ayckbourn and Neil Simon is that they both write a lot of plays and sometimes have two shows on the same street at the same time. And both of them have the same message—They want us to straighten out fast."

Tom Stoppard (author of Travesties) on the theatre: "Theatre is a series of small or large ambushes."

Clive Barnes on Clive Barnes: "God wanted me to become a critic because He wanted me to go to the theatre almost every night of my life, but He did not want me to buy tickets."

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THEATREGOER'S NOTEBOOK

In the 60's, when a lot of theatre like a lot of everything else was a little funky, any number of shows browbeat timid patrons into "audience participation." Theatre-goers complained. Critics complained (especially Walter Kerr). Even actors weren't too happy about sharing the spotlight with the paying customers. The practice stopped. And almost at the very minute it did, audiences, quite on their own, began to get into the act.

"It's incredible," said Carol Lynley, who was in *Absurd Person Singular* for a time.

"They talk to each other about the action, and they talk to us. At one point I was required to make a sandwich onstage and invariably someone in the audience would say aloud—'Why butter on a peanut-butter sandwich?'"

Marilyn Clark, who cleans an oven in the same show, says that she often gets little household hints from the audience and if she does it right she frequently gets applause.

Theatre people attribute this recent "talking back" phenomenon to new audiences raised on television and weaned on rock concerts. They also believe that ethnic audiences, particularly Blacks, have come from a tradition that encourages "speaking out" in church and that the practice has carried over to their theatre-going. Early in the 70's a play, particularly one with racial overtones like *Ain't Supposed to Die a Natural Death* or *Short Eyes*, could expect plenty of "Right On's" and a fair share of "Get Em's" or "Kill Em's." The practice became so commonplace that when *The Wiz* was hacking it out on the road, producer Ken Harper advised the cast to anticipate that the audience would "talk back." "But it never really happened to the degree we expected," said a woman associated with the show, "possibly because everyone found the action so engrossing."

Sometimes audience involvement is con-

sidered so important to the performance that the management takes steps to ensure it. When it became apparent that Linda Hopkins' one-woman show *Me and Bessie* visibly improved when she was getting encouragement from the audience, the producers took care that a few sympathetic friends were always out front to shout encouraging maxims like "Help Yourself, Linda . . . Take Your Time . . . Get Down, Girl . . . Do It." (There's scarcely a "Right On." That slogan seems to have faded with the political intensity of the 60's.)

Always ahead of his time, a Broadway story has it that David Merrick saw the advantage of audience participation way back in the dark ages of 1957 . . . but he used it, not to support his actors (quite the opposite), but to spur sagging attendance at the end of the run of *Look Back in Anger*.

The tale goes that in the last scene when the leading man (Kenneth Haigh was playing the part) heaps final abuse on his long-suffering wife, a woman leapt from her seat in the audience and slapped the unsuspecting actor. The police dragged the woman from the stage and it wasn't until months later that someone squealed to Kenneth Haigh that he'd been assaulted by a Merrick "plant."

Perhaps my own favorite "talking back" story occurred last season at a performance of a short-lived production called *We Interrupt This Program*. In the play a theatre (yours) is presumably taken over by a band of desperados and the audience (you) held as hostages. In the course of the action, there was a lot of phoning back and forth to the mayor to arrange terms for releasing the hostages, and during one of these conversations the crook says to the mayor "There are 1000 people sitting in this theatre . . ." Well all 200 of us in that meager house laughed heartily and one loquacious soul shouted — "Better count again."



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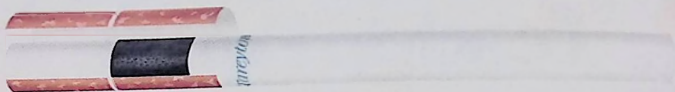
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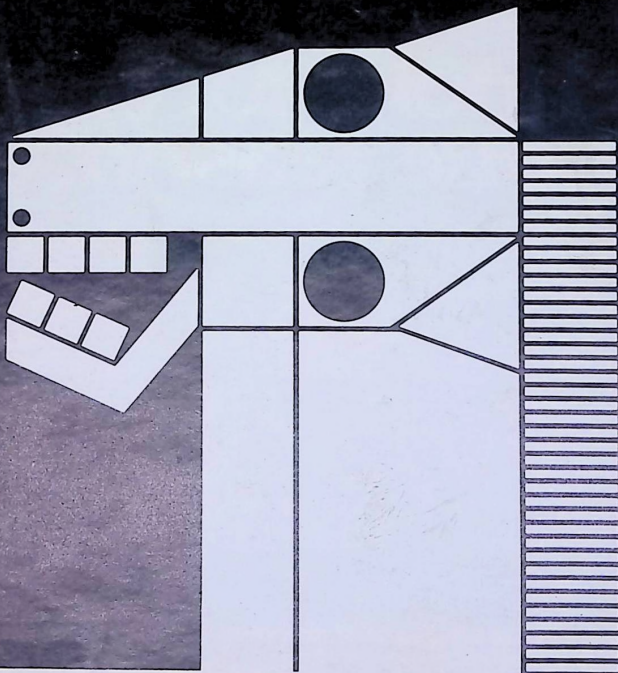
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THE FASCINATION OF HEPBURN

What is the public's fascination with Katharine Hepburn?

"I haven't the vaguest idea."

We're in her suite at Washington's Jefferson Hotel. She bolts up to open all the windows letting the brisk midday breezes waft through. In a Peter Pan flash she's back dabbing ice water on her angular face musing, "Maybe how I was brought up has a great deal to do with what I represent to people." And, of course, what I represent has to come from my mother and father since I was very strongly influenced by them. I was brought up not to be dominated by the popular opinion of the time. I was never afraid to make my own judgements and to estimate the situation from my own point of view."

Dinner table discussions in the Hepburn household were so freethinking that at one point Kate was afraid her whole family might go off and join a nudist colony. "There I was, all spotted and red haired and I thought no one would pick me." Her father quickly boosted her ego by telling her that several noted people like Jesus Christ, Leonardo da Vinci and Alexander the Great were also freckled and red

haired.

Miss Hepburn is returning to Broadway for the first time since *Coco* in 87-year-old Enid Bagnold's (*The Chalk Garden*, *The Chinese Prime Minister*) curious new comedy, *A Matter of Gravity* in which Miss Hepburn plays an eccentric English matriarch (is there any other kind?) who dyes her hair green, has a grandson who marries a black bisexual and a lesbian cook who levitates like Mary Poppins. It's a Bagnold bouillabaisse full of cobwebbed conundrums, polished wit and, of course, the magical, mesmerizing presence of Hepburn. Eons ago RKO originally bought Bagnold's *National Velvet* for Hepburn but when she became too old to play the part they sold it to Metro for Elizabeth Taylor.

Noel Willman (*Gravity's* director) sent me the play last year when I was over in England making *Love Among the Ruins*, "explains Hepburn dressed in her usual country girl togs. "I read it and I just couldn't get it out of my mind. I thought, 'Oh dear, this is very . . . !'" Hepburn flutters her hands in the air. "It's such an odd play and quite a departure for me. It's

by Bernard Carragher

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is published monthly in New York, Boston and Philadelphia. New York edition is published by American Theatre Press, Inc., 151 E. 50th St., New York, N.Y. 10022. Tel: 751-9550. Pres. & Treas.: Robert L. Bush, Vice Pres.: Steven J. Kunkin; Secy.: Jack E. Nelson. Printed in U.S.A. Copyright © American Theatre Press, Inc. 1976. All rights reserved.

very interesting the steps one takes in one's life. The departures are generally the ones that are the good steps. When I did *Coco* I thought I'd surely drown. I felt if I could do a musical anyone could do anything. It shows the triumph of Man! And sitting for three hours talking about myself on *The Dick Cavett Show* was an amazing feat for me.

"I've been lucky because in the first place I've always had money allowing me to pick what I wanted to do and turn down what I didn't. If you look over what I've done, considering the time I've been in this business, it really isn't that much. I think the secret is to make off-the-track impractical decisions. You can't pattern successes. You have to do things that really interest you and not because you think it's going to be successful."

Her new play is threaded with lots of talk about death and old age. Is death a matter of gravity for 66-year-old Hepburn? "No. I don't imagine myself dead or wonder what's going to happen to me. People are very different in that respect. Maybe you're a fool if at a certain age you don't imagine yourself dead. But I can remember my father, at 83, and not well at all, saying he really should begin to think about the next world, but he just couldn't. I think it's just your turn of mind. I'm not religious, but I'm not anti-religious either. Grandfather Hepburn was a country preacher from Virginia and as a child my father had to go to church quite a lot which I think turned him against religion. We were all baptized by Grandfather but

One day Henry G. Reed and Charles E. Barton went quietly and magnificently berserk.

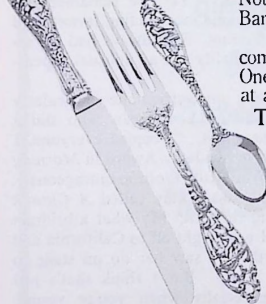
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were brought up with no religion. I do have a certain philosophy about things. One has no control over death or the next world. The only thing you have control over is your own standard of behavior.

"Today everyone seems to be too concerned with making their own mark and caring about nobody but themselves. Maybe I feel this way because I was lucky to have made some kind of mark. But I don't look upon what I've done as terribly important. We're all like people playing on a football field and your shape, weight, energy and brains all enable you to play a certain position. If you're going to be the star player you've got to have people in back of you to protect you. If you are backing up an action, it's just as good as leading the action. You just don't get the credit. That's why I really don't believe stuff that is printed about me because one could easily get a false idea of one's own importance when the main thing is to do whatever you're doing as well as you can."

She never reads the critics. "I just can't. I found very early in my career that the reviewers were fifty percent for and fifty percent against me. Listen, I do the very, very best I can. I really struggle so hard. I'm dead serious about what I do and I'm a very hard worker. If they don't like what they see, I'm very sorry, but it isn't because of a lack of effort."

Hepburn made her acting debut with a Baltimore stock company shortly after graduating from Bryn Mawr; two weeks later she got fired. In the beginning she kept getting her walking papers with enormous regularity. Yet she remained unfazed, took some more acting lessons and kept auditioning. She always had an arresting personality and an unusual appearance.

Was there any actress she particularly admired then? "You mean who did I copy?" she snaps. "I copied everyone. I won my first Academy Award in *Morning Glory* copying Ruth Gordon outrageously. I'd seen her do a play called *A Church Mouse* and thought, 'My what a brilliant actress!' I went right off to California and did everything I saw her do on stage in *Morning Glory*. But I think that's just natural, especially when you're young. You see something you like, you're influenced by it and try to imitate it." She

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doesn't see any difference with the new generation of actors except that they all talk about their craft much more seriously. "I was brought up in an era of wit and comedy. That's why I adore this play so much. I love to hear an audience laugh. I love to hear HA! HA! HA! I think that's the greatest."

The two actors she reveres most were Laurette Taylor and Spencer Tracy. "With them both the fascination was that you could never see the wheels turning. I could never figure out how Spence did it. You never saw a bit of acting. Yet he was a brilliant actor."

Giving a performance still terrifies her. "When I found out that George Cukor (director of three of Hepburn's biggest hits—*The Philadelphia Story*, *Adam's Rib*, and *Pat and Mike*) was going to be in the audience last night I was petrified. I wouldn't mind if the performance was in the afternoon, but to have to think about it from morning until night is too much to ask. We had to open in Philadelphia at a matinee, because, if not, I would have dropped dead before the performance even started."

"You see I would have liked to have done something I could do sitting off on an island where nobody ever comes. I'm a member of a big family and I'm unsociable by nature. It's very restful for me to be alone. I was brought up in the country and I like that. I like to go to bed with the dark and get up before dawn. So what do I do? I pick a profession where I have to work at night. Trying to sleep until 10 o'clock in the morning and being wide awake at midnight. Of course I'd be a fool if I wasn't grateful, especially with the reception this play is getting."

The next challenge for Hepburn might be directing. "I think it's much more interesting to direct than to act. Film is almost strictly a director's medium now, with the director receiving a lot of the credit the studios used to get. If you're an intelligent person you get mixed-up into all of it, don't you think?"

Seconds later she was striding across the room just like Tracy Lord in *The Philadelphia Story* shaking my hand, saying goodbye and beating it out the door to an afternoon date with George Cukor. Just like the old studio days, I thought, until I looked out the window and saw the Washington Monument on the horizon.

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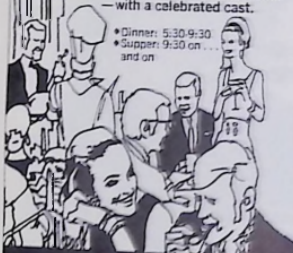
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Ten Commandments for Playwrights

by Jerome Lawrence and Robert F. Lee

Twenty years of writing together are well beyond the usual Biblical allotment for collaborations. There are no bylaws in our partnership, and no formulated articles of faith. If we are halfway through our forty years of wandering through the wilderness of hits and flops, maybe this is a good time to pick up the mail from Mount Sinai.

i. There are no commandments for playwrights.

ii. Thy typewriter shalt not make graven images of yesterday's hits.

iii. Thou shalt not take the names of the critics in vain; for if thou believest them when they praise thee, thou must also believe them when they pan thee.

iv. Six weeks shalt thou labour in rehearsal and out of town. But remember thine opening night and keep it holy.

v. Honor thy director and thy producer, that thy run may be long in the theatre which the Shuberts giveth thee. But let them not hasten thy handiwork into production; it is earlier than thou thinkest.

vi. Thou shalt not kill the spirit which made thee want to write the play in the first place.

vii. Thou shalt not commit television.

viii. Thou shalt not steal the shekels of thine audience with a play which doth not let them know what the hell goeth on.

ix. Thou shalt not bear false witness against thy times.

x. Thou shalt not covet hits but plays. Thou shalt not covet stars but actors. Thou shalt not covet scenery but imagination. Thou shalt not covet security but challenge. Thou shalt not covet press clippings but in rapt and coughless house.

Lawrence and Lee are the authors of such hits as *Mame* and *Inherit the Wind*.

PLAYBILL dining and entertainment guide

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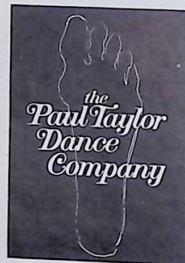
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LYCEUM THEATRE



Dance on Broadway? Well there has been dance on Broadway—and I am talking about classic ballet not just show-biz dancing by gypsies in Broadway musicals—for years and years. The old Ballet Russe companies and American Ballet Theatre frequently played in Broadway houses, but only for short and sporadic seasons. Nowadays dance is invading Broadway for night after night, week after week, throughout the entire season.

The other week, after leaving a performance of the Alvin Ailey company at the City Center 55th Street Theater, I was walking along Broadway to my office at *The New York Times*, when I almost literally bumped into one of America's most famous, younger choreographers. As we chatted, he told me he was hoping to arrange a brief Broadway season for his company with the Shuberts this spring. My first reaction was: "You must be crazy. You would lose a bundle." My second reaction, following immediately upon the first was: "Why not? You would probably have a good chance of making it."

Do you know what was the hottest ticket on Broadway last season? *A Chorus Line*, not quite. *The Wiz*, almost. *Chicago*, not exactly. The hottest seat was for The Paul Taylor Dance Company's week season at the Lyceum Theatre. Admittedly the company had closed off the balcony, and therefore substantially reduced the seating capacity of an already comparatively small theatre, and, of course, the number of performances was strictly limited. However, the fact remains that those tickets went like hot cakes—indeed even better. When did you last see anyone successfully selling hot cakes on Broadway?

The dance explosion has taken Broadway by the ears—by the deafened ears at that. Quite a number of Broadway houses are hoping to book dance this season—and I do mean *Broadway* houses, not the traditional institutional palaces of dance such as those at City Center and Lincoln

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Center. I mean just Broadway houses. Indeed during December and January, West 51st Street between Broadway and Eighth deserves to be called Dance Avenue, U.S.A., because the Martha Graham Dance Company, with its newest superstar, Rudolf Nureyev will be playing at the Mark Hellinger Theatre, while just across the street, American Ballet Theatre with its galaxy of classic stars will be playing at the Uris Theatre. (Meanwhile, off the straight Broadway circuit, we will have around this period, New York City Ballet at Lincoln Center; the Roundabout Theatre on 23rd Street, which has just finished off the first of its sensationally successful "Dance Umbrella" seasons, and is expecting another in February; and the Murray Louis Dance Company, which is giving a season at the New York University Theatre just off Washington Square. And this is to say nothing about dance in concerts, or at the Brooklyn Academy of Music.)

In a sense the truly interesting item here is the Uris Theatre. The Uris Theatre was one of the John Lindsay theatres. These were theatres—there are four of them, the Minskoff, the Circle in the Square, the American Place Theatre and the Uris—built under a special planning deal from an enlightened administration. The deal was to give certain planning concessions—quite modest concessions as I recall them, but still profitable to the developer—in return for a theatre at the bottom of an office building. A number were planned, but only four came to fruition. But those four—the first Broadway theatres for decades—really do stand as a small but permanent monument to the Lindsay years of this city. The man was good for the the-

atre, and perhaps one of those four theatres should be named after him.

Although none of these new theatres were built specifically for dance, at present the Uris Theatre is a white elephant turning grey in the service of dance. The theatre began its career with a musical called *Via Galactica*, and there must have been an easier way. It was staged by Peter Hall—the very distinguished artistic director of Britain's National Theatre—and it was on trampolines. Unusual. And awful. The first important dancer at the Uris was Robert Blankshine—who, perhaps understandably, has since pursued his career exclusively in Europe. It was his lot to dance perilously on the edge of those trampoline traps. Luckily for his limbs, if not for his bank account, *Via Galactica* had a very limited run, something like the Titanic.

What to do? The Uris is a handsome theatre—as, in a different period style, is the Hellinger. But the Uris was a special challenge. Suddenly the answer was provided by a young man called Rudolf Nureyev. And his friends! After playing around with almost anything legitimate, short of a flea circus, the management, which is chiefly Jimmy Nederlander and his aide de camp, Liz McCann, came up with dance, and a program called: *Rudolf Nureyev & Friends*. It proved a license to print money, but, of course, most of the money thus printed, went on production expenses. But at least, and at last, the Uris, with its escalators, gracious bar area and magnificent sightlines, was moving. Dance has been good to the Uris in the past few months, just as the Uris has been good to dance.

Both the Uris and the Hellinger, and for



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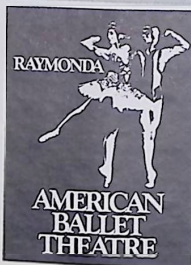
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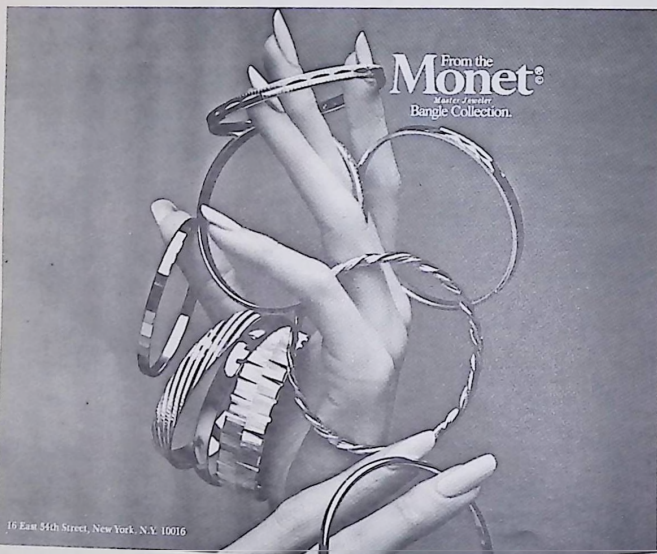


that matter, the ANTA and, in its way, the Lyceum, are very decent houses for dance. The Broadway Theatre has housed dance, and could again, and I would personally be interested to see how the Minskoff would make out as a dance theatre. But there is one terrible problem to dance on Broadway. Money. The theatres are simply not large enough to be economically ideal. And one day, perhaps not even economically feasible. There is not even a 2,000-seat house on Broadway. Sol Hurok always maintained that, at least, a 3,000 seat house was economically essential. Hurok could have been right. On the subject of money — which fascinated him almost more than art—in my experience he usually was.

At the present there is, however, the vital possibility that Oliver Smith, a co-director of American Ballet Theatre, might achieve his ambition of restoring the old and theatrically disused Manhattan Opera House, which is just across from Penn Station, and would obviously become the great dance center of the city. It has the capacity, the potentiality—it could easily be made into the finest dance the-

atre in the world. All that is lacking is money. And, remarkably, the money is apparently being raised.

But theatres like the Uris and the Hellinger will probably continue as dance theatres. For every person—all over the United States—who bought a seat for dance in 1965, it is projected that 16 will have bought a ticket in 1975. That is a fantastic statistic. One hopes sincerely that Mr. Smith's Manhattan Opera House and its resuscitation will come about. Honestly, it must. The city needs it. Yet in the further proliferation of dance—imagine merely eight people buying tickets for dance in 1985 for every one who bought a ticket in 1975, which, given the present direction of the arts, is absolutely certain—then a lot of Broadway theatres are going to become primarily dance theatres. Orchestral pits are going to be enlarged, acoustics studied, and back stage facilities almost desperately considered. We are always going to have a Broadway theatre—but in the future the big Broadway musical could, in many cases, be replaced by a dance company. Impossible, Mr. Gallagher! Watch this space, Mr. Shean!



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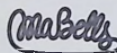
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When Edgar's sister, Angela Lansbury, is in town, Rene Pujol is one of the places they both invariably head for. (Edgar usually orders his favorite dish—Le Carnard a l'Orange.) The Lansburys, like other Pujol regulars, appreciate the restaurant's moderately-priced, a la carte menu. They also enjoy Pujol's country kitchen decor, which features beamed ceilings and brick and paneled walls.

(*Rene Pujol is open every day but Sun. for lunch, dinner, after-theatre supper. Daily specials such as Le Gratin de Romard au Whiskey, \$10.75. 70 guests can be seated downstairs and 60 in the upper private rooms. Pujol recommends his quiche and crepes.*)

PAUL RUDD CHOOSES NICKELS—227 E. 67 St.

"I'm a meat and potatoes man—it must be the Irish in me!" said Paul Rudd, who stars with Maureen Stapleton in Circle in the Square's revival of *The Glass Menagerie*. "There's nothing I enjoy more than a juicy prime sirloin steak and a big helping of hash browns, especially when they are served to me at Nickels, my favorite steak house." The actor and his wife Joan usually top off a Nickels' steak with a thick slice of cheese cake, a house specialty.

In addition to the food, the Rudds are partial to the restaurant's air of intimacy, its unhurried, yet efficient, service. The co-owners Marvin Manheimer and Hy Disraeli, who opened Nickels two years ago, are always on hand to greet their old customers and welcome new ones.

(*Nickels is open 7 days a week, from 5 p.m. for dinner and after-theatre supper. The a la carte menu—priced from \$7.50 to \$13.50—includes not only steak but also veal, bouillabaisse, chicken and fish.*)

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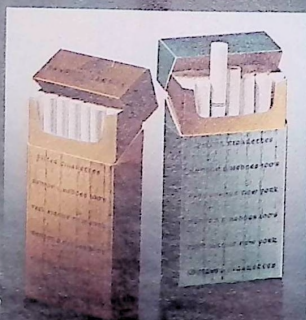
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Marian Seldes

Jeanne Ruskin

And
Frances Sternhagen

Featuring
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David Combs

And
John David Michael Misita Peter Lobdell

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CAST

(In order of appearance)

Martin Dysart	ANTHONY PERKINS
Alan Strang	JACOB MILLIGAN
Nurse	MARY DOYLE
Hesther Salomon	MARIAN SELDES
Frank Strang	MICHAEL HIGGINS
Dora Strang	FRANCES STERNHAGEN
Horseman/Nugget	DAVID COMBS
Harry Dalton	PAGE JOHNSON
Jill Mason	JEANNE RUSKIN
Horses	JOHN DAVID, PETER LOBDELL, MICHAEL MISITA, ROBERT PERAULT, JOHN TYRRELL

SYNOPSIS

The main action of the play takes place in Rokeby Psychiatric Hospital in Southern England.

The time is the present.

STANDBYS AND UNDERSTUDIES

Standbys and understudies never substitute for listed players unless a specific announcement for the appearance is made at the time of the performance.

Standby for Mr. Perkins—Alan Mixon

Understudy for Alan Strang—Dennis Erdman; For Frank Strang—Page Johnson; For Dora Strang—Hesther Salomon—Mary Doyle; For Jill Mason and Nurse—Dale Hodges; For Harry Dalton—Michael Misita; For the Horseman—Robert Perault; For Horses—Michael Wieben.

THERE WILL BE ONE FIFTEEN MINUTE INTERMISSION

A NOTE ON THE PLAY

One weekend over two years ago, I was driving with a friend through bleak countryside. We passed a stable. Suddenly he was reminded by it of an alarming crime which he had heard about recently at a dinner party in London. He knew only one horrible detail, and his complete mention of it could barely have lasted a minute—but it was enough to arouse in me an intense fascination.

The act had been committed several years before by a highly disturbed young man. It had deeply shocked a local bench of magistrates. It lacked, finally, any coherent explanation.

A few months later my friend died. I could not verify what he had said, or ask him to expand it. He had given me no name, no place, and no time. I don't think he knew them. All I possessed was his report of a dreadful event, and the feeling it engendered in me. I knew very strongly that I wanted to interpret it in some entirely personal way. I had to create a mental world in which the deed could be made comprehensible.

(Continued)

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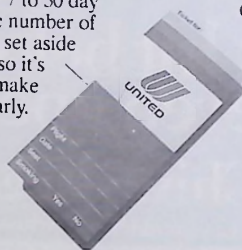
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Every person and incident in *Equus* is of my own invention, save the crime itself; and even that I modified to accord with what I feel to be acceptable theatrical proportion. I am grateful now that I have never received confirmed details of the "real" story, since my concern has been more and more with a different kind of exploration. I have been lucky, in doing final work on the play, to have enjoyed the advice and expert comment of a distinguished child psychiatrist. Through him I have tried to keep things real in a more naturalistic sense. I have also come to perceive that psychiatrists are an immensely varied breed, professing immensely varied methods and techniques. Martin Dysart is simply one doctor in one hospital. I must take responsibility for him, as I do for his patient.

—PETER SHAFFER

Who's Who in the Cast

ANTHONY PERKINS (*Martin Dysart*) started his career in show business in 1947 in a summer theatre production of *Junior Miss*. Since then he has made "about 35" motion pictures, among them *Friendly Persuasion*, *Fear Strikes Out*, *Psycho*, *The Trial*, *Pretty Poison*, *Catch-22*, *Play It As It Lays*, this year's *Murder on the Orient Express* and the unreleased *Mahogany*, in which he stars with Diana Ross. On Broadway he appeared in *Tea and Sympathy*, *Look Homeward*, *Angel*, *Greenwillow* and *The Star Spangled Girl*. Off-Broadway audiences saw him in *Steambath*, which he also directed. Other directorial assignments have taken him to regional theatres around the country where he has staged productions of *The Imaginary Invalid*, *Angel Street* and *The Unknown Soldier and His Wife*. This past season he directed Marc Medoff's *The Wager* at the East Side Playhouse. With Stephen Sondheim, he co-authored the stories and screenplays of *The Last of Sheila*, which was made into a motion picture, and *The Chorus Girl Murder Case*, which is still "in the planning stage." Mr. Perkins is married to pho-

tographer Berry Berenson. They have a son, Osgood, going on two.

JACOB MILLIGAN (*Alan Strang*) makes his Broadway debut in the role of Alan Strang after having understudied the role for six months. His professional career began with the role of Friedrich Von Trapp in Kansas City's Starlight Theatre production of *Sound of Music*. While in Kansas City, his developing interest in theatre encompassed such diverse roles as Yang Sun in *The Good Woman of Setzuan*; as actor/singer in *Jacques Brel is Alive and Well and Living in Paris*; as Matt in a dinner theatre production of *The Fantasticks*; and as several characters in *King Lear*. He has since appeared in daytime television's *Somerset*. Jacob studied with the Missouri Repertory Company at the University of Missouri and continues to study here in New York.

MICHAEL HIGGINS (*Frank Strang*) won solid acclaim last season for his performance as Larry Slade in Circle in the Square's *The Iceman Cometh*. He received

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an Obie for his role as John Proctor in *The Crucible* and Best Actor of the Year Award for his portrayal of Uncle Vanya in Buffalo. On Broadway he had the title role in Elia Kazan's production of *J.B.* and for the New York Shakespeare Festival, he played Antony opposite Colleen Dewhurst's Cleopatra. He appeared with Helen Hayes in *Long Day's Journey Into Night* in her farewell to the American stage. In Washington, D. C. he did *View From The Bridge* at the Arena Stage and John Adams in Wm. Gibson's most recent play *John And Abigail*. His films include three award winners: Barbara Loden's *Wanda*, Francis Ford Coppola's *The Conversation* and Frank Gilroy's *Desperate Characters*.

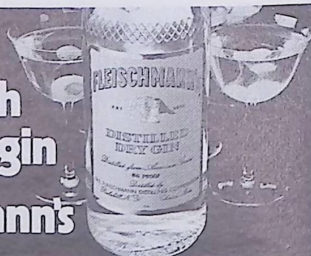
MARIAN SELDES (*Hesther Salomon*) won a Tony Award for her performance as Julia in Edward Albee's *A Delicate Balance*, a Drama Desk Award and a Tony nomination for Oliver Hailey's *Father's Day* and an Obie for *The Ginger Man* by J. P. Donleavy. She made her Broadway debut in *Medea* with Judith Anderson. She also appeared with Dame Judith in *Tower Beyond Tragedy* and the revival of *Come of Age*. John Gielgud directed and played in *Medea* and chose Miss Seldes to play his sister in *Crime And Punishment*. She was with Sir John again in Edward Albee's *Tiny Alice*. Guthrie McClintic directed the National Company and the Berlin Festival production of *Medea* and cast Miss Seldes to play Katharine Cornell's daughter in *That Lady*. She played Princess Bertha in *Ondine* with Audrey Hepburn and was Gladys Cooper's daughter in *The Chalk Garden*. Among other Broadway

productions, Miss Seldes has appeared in *The Wall*, with George C. Scott, Garson Kanin's *A Gift of Time*, with Henry Fonda, *The Milk Train Doesn't Stop Here Anymore*, with Tallulah Bankhead, and the two-character comedy, *Before You Go*. At Stratford, Connecticut she played Olga in *The Three Sisters* at The American Place Theater; she appeared in *Juana La Loca* and *Mercy Street*. On television she is a frequent guest on the *Today* show as a reader of poetry and has acted in over 100 dramas. Miss Seldes is a graduate of The Neighborhood Playhouse School Of The Theater. She joined the faculty of the Juilliard Drama Division in 1969 and her production of James Saunderson's *Next Time I'll Sing To You* for the City Center Acting Company played on Broadway during the 1973-74 New York season.

JEANNE RUSKIN (*Jill Mason*)—Makes her Broadway debut in the role of Jill Mason in *Equus*. Born in Saginaw, Michigan, Miss Ruskin is well known to television viewers for her appearance as Lois Snowden in *Where The Heart Is* and her continuing role as Laurie Karr on the CBS daytime serial *The Edge of Night*. Earlier this season, she has appeared in *The Prague, Spring, Fog and Mismanagement and Congo Square* at the New Repertory Project at the University of Rhode Island. Miss Ruskin is a graduate of the NYU School of the Arts.

FRANCES STERNHAGEN (*Dora Strang*) received a Tony Award last season for her performance in *The Good Doctor*, and a Drama Desk Award this season for her performance in *Equus*

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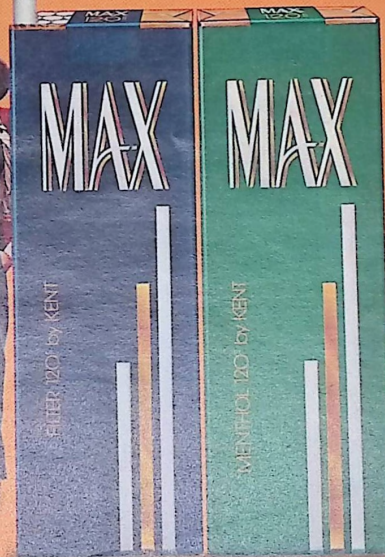
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—Jack Kroll, Newsweek Magazine

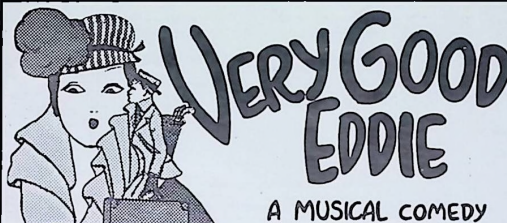
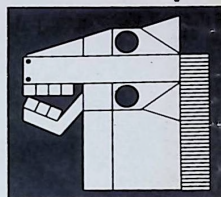
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She has been the recipient of two Obie Awards for *The Pinter Plays* and *The Admirable Bashville*, for which she also received the Clarence Derwent Award. On Broadway Ms. Sternhagen has appeared in *The Sign In Sidney Brustein's Window* (for which she received a Tony nomination), *Great Day in the Morning*, *The Right Honorable Gentleman*, and, with the APA Repertory Co., played leads in *Cock-A-Dooodle Dandy* and *Cocktail Party*. Off-Broadway, she has appeared in *Saintliness of Margery Kempe*, *Becket's Play* and *The Country Wife*. Her film credits include *The Hospital*, *Up the Down Staircase* and *The Tiger Makes Out*. TV viewers have seen her recently on *The Secret Storm* and she also appeared this season on NET in *Enemies* recreating the part she played with the Lincoln Center Repertory Co. For the latter group, she also appeared as the Widow Quinn in *Playboy of the Western World*. In private life, Ms. Sternhagen is Mrs. Thomas Carlin and the mother of six children.

PAGE JOHNSON (*Harry Dalton*)—recently appeared with Jean Stapleton in *Mildred Wild and Waltz of the Toreadors*. On Broadway he played in *Camino Real*, *Red Roses for Me*, *Romeo and Juliet* and *The Lovers*. For his performance off-Broadway in *In April Once* he won the Theater World Award. A great champion of regional theater, he appeared with Dame Judith Anderson in *Medea* at the Houston Music Theatre in Texas. He is featured as Shaun in the movie version of *Finnegan's Wake*. Television viewers saw him as Hitler in Kurt Vonnegut's *Between Time and Timbuktoo*.

MARY DOYLE (*Nurse*) has appeared on Broadway in William Inge's *Bus Stop*, in William Saroyan's *The Cave Dwellers* and in the ANTA production of *Henry The Fifth*. Off-Broadway Ms. Doyle has worked under the direction of Jose Quintero in Thornton Wilder's *Plays For Bleecker Street*. In Arnold Wesker's *Roots*, she played the lead, Beatrice Bryant. She has appeared at the New York, the Stratford, Connecticut and San Diego Shakespeare Festivals, and in the APA's musical revue *New York and Who To Blame It On*. She has toured nationally with Lululah Bankhead in *Crazy October*. Ms. Doyle's television appearances include *Bridgit Loves Bernie*, *N.Y.P.D.*, *Shaft* and she also appeared in the motion picture, *Pigeons*, directed by John Dexter.

DAVID COMBS (*Horseman/Nugget*) makes his first Broadway appearance in *Equus*. He was last seen in the Meadow Brook Theatre productions of *Come Back Little Sheba*, *See How They Run*, *The Misanthrope*, and *Twelfth Night*. Mr. Combs has also acted with the Oregon Shakespearean Festival, the Nevada Repertory Company, and the Hilberry Repertory Company. He is currently studying with Wynn Handman at the American Place Theatre and will be seen in the soon-to-be-released Walt Disney film, *The Bull From the Sky*.

PETER SHAFFER (*Playwright*) enjoys the honor of being the contemporary playwright most frequently to be presented by the National Theatre of Great Britain. Three of his plays have been produced by the celebrated Company in the past decade: his epic *The Royal Hunt of the Sun* in 1964, his farce *Black Comedy* in 1965,

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and last year, *Equus*. Peter Shaffer first came to critical notice in 1958 with *Five Finger Exercise*: the play won the Evening Standard Drama Award in London and the New York Critics' Circle Award the following year. His double bill *The Private Ear: The Public Eye* ran for 18 months in London and the following season on Broadway. His first play *The Salt Land*—a tragedy set in modern Israel—was hailed as a powerful television drama. His most recent, before *Equus*, was *The Battle of Shrivings*. Mr. Shaffer was born in Liverpool in 1926. Before finding his life in the theatre, he worked at such diverse jobs as "Bevin Boy" (coal miner in World War II Britain), assistant in the New York Public Library, and editor in the Symphonic Department of a distinguished firm of London music publishers. Although a resident of London, he tries to spend at least a third of every year in New York—a city for which he feels an immense and undiminishable passion.

JOHN DEXTER (Director), who won the "Tony" and Drama Desk Awards for

his direction of *Equus*, began his career as a director with the English Stage Company in 1957, having previously appeared as an actor in repertory; on television and radio. At the Royal Court he directed all the plays of Arnold Wesker and in 1963 was named associate director of Great Britain's National Theatre, where he has directed fifteen productions, including *Othello*; *The Royal Hunt of the Sun*; *Black Comedy*; *The Misanthrope*; *St. Joan*; *Hobson's Choice*; and *Equus*. As with *Equus*, Mr. Dexter repeated his staging of Peter Shaffer's *The Royal Hunt of the Sun* and *Black Comedy* in their subsequent New York productions. His initial Broadway production was *Chips With Everything* which was followed by *Do I Hear A Waltz* and *Unknown Soldier* and *His Wife*. He made his debut in opera in 1966, directing the Covent Garden revival of Berlioz' *Benvenuto Cellini*. Between 1969 and 1972 he staged five operas at the Hamburg State Opera including *I Vespri Siciliani* and last season he made his Metropolitan Opera debut as director of the highly controversial production of the

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A CHORUS LINE—Mon.-Sat. Evgs. at 8 and Sat. Mats. at 2. Orch. \$15; Mezz. \$15, 13; Balc. \$8, Wed. Mats. at 2. Orch. \$12, 10; Balc. \$6. Ticketron: 541-7290. Shubert Thea., 225 W. 44th St. Phone 246-5990.

ABSDUR PERSON SINGULAR—"Brilliant Comedy!"—Barnes, Times. Starring Geraldine Page, Sandy Dennis, Scott McKoy, Paul Shyre, Marilyn Clark, Curt Dawson. Group Sales: 541-4178. Evgs. 8. Mats. Wed. & Sat. 2. Music Box 239 W. 45 St. 246-4636.

CHICAGO—Starring Gwen Verdon, Chita Rivera and Jerry Orbach. Mon.-Fri. at 8:16, 13:50, 11, 10, 9, 8. Sat. Evgs. at 8:17, 5:50, 5, 12, 11, 10, 9. Wed. Mats. at 2:12, 5:50, 10, 9, 8, 7. Sat. Mats. at 2:14, 12, 10, 9, 8, 46th St. Theatre 228 W. 46 St. 246-4271.

EQUUS—Best Play 1975! Tony Award Winner. Tues.-Fri. Evgs. 8. Sat. Mats. 11. 10, 9, 8. Wed. Mats. 11, 9, 8, 7, 5, 4. Evgs. at 8 p.m. Mats. at 2. Sun. Mats. at 3. Plymouth Thea., 236 W. 45th St. Phone 246-9156.

GOODSPELL—"JUBILANT." Tues.-Thurs. at 7:30; Sun. at 2 & 5 p.m. \$8.50, 7.50, 5.90, Fri. at 7:30. Sat. at 6 & 9: \$9.90, 8.50, 6.50. Phone Reservations: 799-7690. Group Sales: 757-9288. Promenade Theatre 2162 B'way at 76th St.

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same opera. Mr. Dexter has been appointed Director of Production at the Metropolitan Opera beginning this season.

CLAUDE CHAGRIN (*Mime*) first contributed to the Broadway scene by directing mime in *The Royal Hunt of the Sun*. A discovery of Marcel Marceau, Mme. Chagrin studied with him and with Decroux and Lecoq. Mme. Chagrin was highly acclaimed by critics for her tennis game (without a ball) in the film *Blow Up*. She has worked consistently at the National Theater on their productions of *The Royal Hunt of the Sun*, *Rosencrantz & Guildenstern Are Dead*, *Love's Labour's Lost*, *The Way of the World* and *The National Health*. Mme. Chagrin recently directed her first film *The Concert*, which received the Golden Bear Award at the Berlin Festival this year.

JOHN NAPIER (*Design*) studied sculpture at Hornsey College of Art, and completed his studies at the Central School under Koltai. His London productions include *The Party* and *Equus* for the National Theatre; *Richard II*, *King John* and *Cymbeline* for the Royal Shakespeare Company; and the London production of *The Ruling Class*, and *Knuckles*. He has also designed the Coliseum production of the opera *The Devils of Loudon*. Mr. Napier's sculptures have been exhibited at Expo 70, Tokyo.

ANDY PHILLIPS (*Lighting*) has designed many productions for the National Theatre, including *Equus*, *Tyger*, *A Woman Killed With Kindness*, *The Misanthrope*, *The Party* and *Spring Awakening*. In 1960, Mr. Phillips created Group One, his own

theatre company in Brighton. More recently he has written two plays, *The Orange Balloon*, presented in London last season and *Cars* which is in preparation for a West End production and will be directed by John Dexter.

MARC WILKINSON (*Equus Sounds*) is the Director of Music at London's National Theatre. He has provided the music for over 25 productions there including *The Royal Hunt of the Sun*, *Rosencrantz & Guildenstern Are Dead*, *As You Like It*, *The National Health* and *Jumpers*. His film credits include *The Hiring*, *Triple Echo*, *Wednesday's Child*, *The Darwin Adventure*, *If*, and *Royal Hunt of the Sun*.

KERMIT BLOOMGARDEN (*Producer*) is one of the most distinguished men of the theatre. A list of his productions includes many of the great plays of the past three decades—*Death of a Salesman*, *A View from the Bridge*, *The Diary of Anne Frank*, *The Lark*, *The Most Happy Fella*, *Look Homeward Angel*, *Toys in the Attic*, *The Crucible*, *The Autumn Garden*, *Another Part of the Forest*, *The Wall*, *Deep Are the Roots*, *The Music Man*, *Command Decision*, *Montserrat*, *Wedding Breakfast*, *The Gang's All Here*, *The Fighting Cock*, *The Gay Life*, *Anyone Can Whistle*, *My Mother*, *My Father and Me*, *The Playroom*, and *Illya Darling*. Last season Mr. Bloomgarden produced the Off-Broadway productions of *Ionescopade* and the highly acclaimed *The Sea Horse*. He is currently represented Off-Broadway with the Circle Theatre Repertory Company's multi-award winning production of Lanford Wilson's *The Hot I Baltimore*.

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DORIS COLE ABRAHAMS (Producer) was formerly an actress, a literary agent and summer theatre producer. She presented her first Broadway show *Blue Holiday* starring Ethel Waters at the Belasco Theatre. American born, she married and moved to London. Her West End productions include *Out of the Question* starring Gladys Cooper, the Tony Award-winning *Child's Play* starring Laurence Harvey, and Robin Maugham's *Enemy*. Ms. Abrahams also produced Tom Stoppard's first play *Enter A Free Man* starring Michael Hordern, and will present the Royal Shakespeare Company in his new play *Travesties* on Broadway next season.

FRANK MILTON (Associate Producer) began as an actor and he appeared in some 14 shows opposite such leading ladies as Gertrude Lawrence, Carol Channing, Charlotte Greenwood and Judy Holliday. He dropped the theatre world for business—dealing very successfully in antiques. He is also Chairman of the Board of Century Theatres. He returned to the Broadway scene in a new role—as one of the largest investors in Hal Prince's Tony Award winning shows *A Little Night Music* and *Candide*. Mr. Milton has also produced the London production of *A Little Night Music*.

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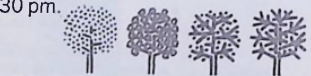
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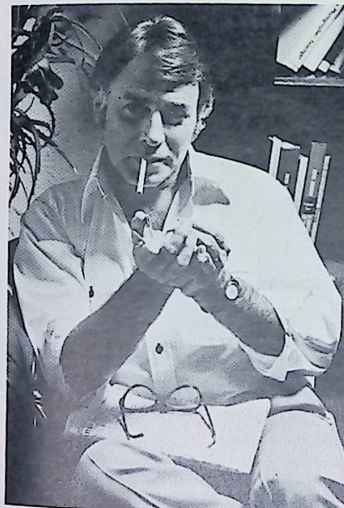
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On her last flight across the country, Joanne Michaels got stuck in mid-air.

She was taking a walk over Toledo, when her zipper popped.

Not only that, it got stuck. Wouldn't move up or down. Very embarrassing.

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Denim came to America with Christopher Columbus—the Nina, the Pinta and the Santa Maria were fitted with denim sails. In 1850 the fabric found a home on the range when a Bavarian immigrant, Levi Strauss, went west to manufacture tents and covered wagons during the Gold Rush. He gave in to a miner's cajoling for a pair of long-lasting pants and dyed the hitherto beige denim to indigo blue,

thus creating the first blue jeans.... Today denim goes everywhere. To posh night-clubs, to a next-door neighbor's barbecue, to high level business conferences.

Above, examples of denim's versatility.

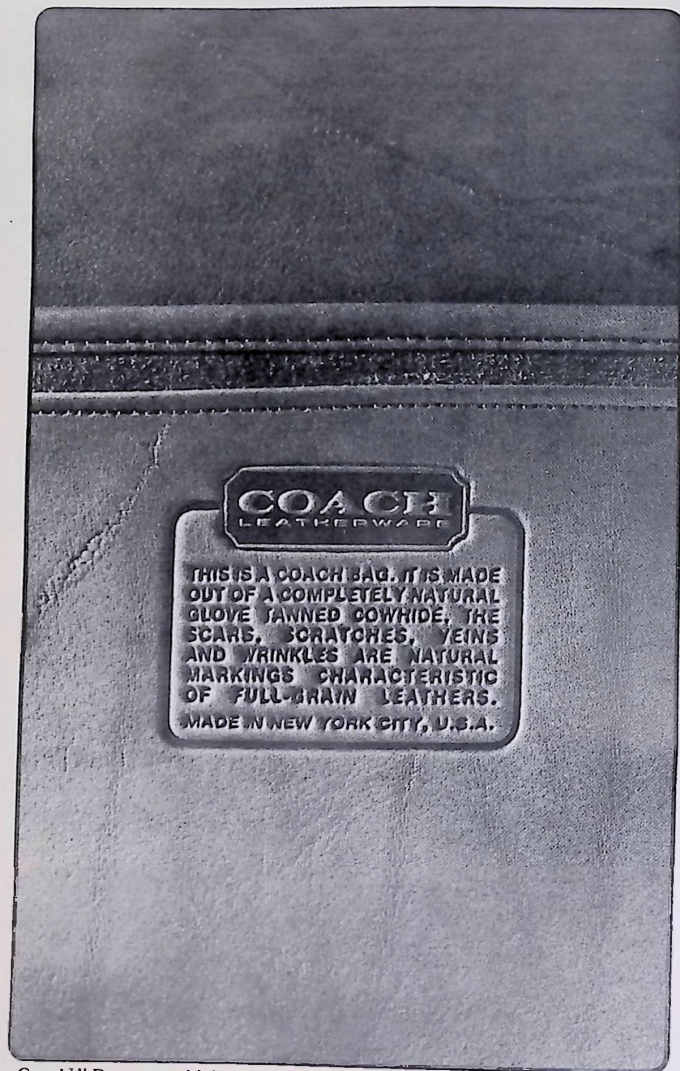
Denim and diamonds: (left) A specially treated denim caftan by Leila Larmon and Stephen Bruce of Serendipity, highlighted by a nostalgic 1930's chorus line in *bril-*
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FASHION SUPPLEMENT

JOAN ALLEMAN RUBIN
supplement editor

ELAINE KLEIN
supplement advertising manager

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January 1976

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by Barbara Gerard

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by Joan Alleman Rubin

LOOKING FORWARD TO SPRING
by Sandi Cushman

OFFSTAGE WHISPERS

Continued from Preceding page
lian applique embroidery. It's inspired by the Orient with a standing Mandarin collar and deep side pockets. The diamond necklace is from Van Cleef & Arpels.

Denim for a sexy summer: (center) A super sporty one-piece jumpsuit from Landlubber. Special features — an easy zip-front with one-quarter tabbed sleeves and four-button pockets. Another plus — mini-cuffs. Nifty in pre-washed indigo blue.

Denim for the Board Room: (right) Perfect for scaling the corporate ladder, this sueded denim in Ross model from Arthur Richards. International two-button shaped coat, center vent, framed cash pocket and patch and flap pockets with white contrast stitching.

Last word on denim: Recently the Denim Council had a fashion show that would have certainly made old Levi Strauss' eyes bulge. Of course, there were blue jeans (now referred to affectionately as "B.J.'s"). But there was so much more. Pre-washed denim classic blazers, wrap-jacketed jean suits. Geoffrey Beene's slim draw-string jumpsuit, even a Tibetan curly lamb lined blue denim cape from Ben Kahn. . . . Enough to convince you, if you weren't already convinced, that the "jeaning of America" has successfully been accomplished.

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HER SPECIAL LOOK

CYNTHIA GREGORY



When Cynthia Gregory steps onto the stage as the Swan Queen, a magical spell is cast. Her delicate, lyrical movements suggest a bird, but the emotions expressed reveal a frightened young girl's first awakening to love. The gift of fusing fantasy and reality combined with superb musicality and a finely honed technique touch the very heart of ballet. Watching her dance is an unforgettable experience!

In 1965, a young Californian named Cynthia Gregory joined the American Ballet Theatre and two years later made a brilliant New York debut as Odette-Odile in *Swan Lake*. That debut confirmed the emergence of a major American ballerina, who not only excelled in the interpretation of classic roles but contemporary ballets as well. This season she will dance The American Ballet Theatre's repertory ranging from The Sylphide in *La Sylphide* to *Brahms Quintet*. 1975 marks her film debut. In a *Rehearsal Room* starring Miss Gregory and Ivan Nagy will be premiered on television on New Year's Eve. The

Continued on next page

by Barbara Gerard



DAVID HALPERN

BACK: A long column of white to dance in . . . John Anthony's jumpsuit, a daring plunge of neckline softened by a blouson waist and flowing sleeves.

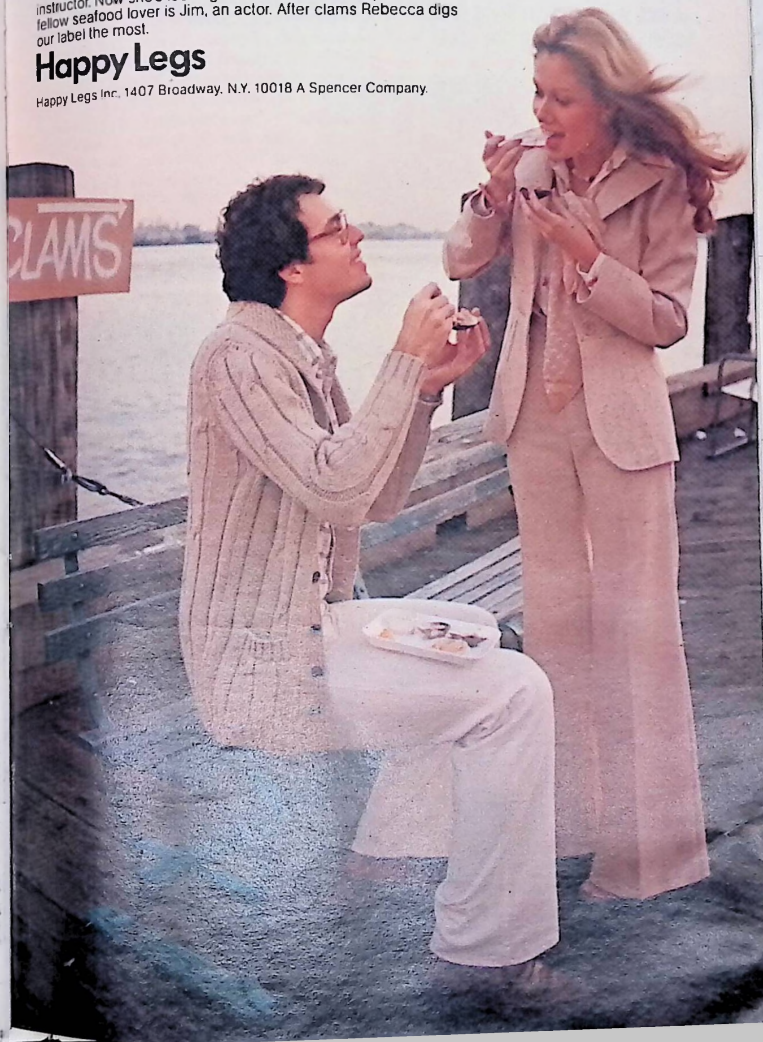
FRONT: a perfect dress for *The Swan Queen* . . . Halston's triple ply, white chiffon, bias-cut halter neck gown with it's own swirl of cape.

Rebecca Greene knows what to wear on Sunday when she won't be home till Monday.

Rebecca, a half Cherokee Indian, grew up with horses in her backyard and three sports-crazy brothers who taught her all they knew. ("The other girls were into spelling bees.") Her love for sports led to brief careers as a circus aerialist and a ski instructor. Now she's looking for new fields to conquer. Her fellow seafood lover is Jim, an actor. After clams Rebecca digs our label the most.

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mood of the *pas de deux* is romantic turn of the century.

Offstage the combination of fantasy and reality continues. Home is a floor-through apartment with a skylight in a charming brick town house built in 1835. Her own personal environment, however, is purely contemporary. Earth-toned colors, lots of plants and of course a piano. Her fashion sense is expressed through pure lines, muted colors and supple fabrics. "During the day my choice is made for me," says Cynthia. "I'm in my work clothes—leotards, tights and warm-ups. I love the concept of fantasy dressing for evening. I feel wonderful in white and if it's a bit bare, so much the better."

Below: Cynthia Gregory with Rudolf Nureyev in Raymonda. Bottom: Miss Gregory dances with Gayle Young in ABT's The River.



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SPOTLIGHT ON KASPER

by Joan Alleman Rubin

There's nothing flamboyant about Kasper. He's long-faced, angular, a little somber looking. If he were on "To Tell the Truth," I don't think you'd pick him out of the line-up as one of America's top fashion designers. And yet Kasper (he has a first name but few people know it) has been a success for nearly two decades.

Kasper has never been far from 7th Avenue. He was born in Manhattan "in a neighborhood where my peers all wanted to be firemen, cops or gangsters." He knew he wanted to be a fashion designer from age 10, "but under the circumstances I was reluctant to admit it."

Kasper attended college at N.Y.U. and then served with the Army of Occupation in Europe. His job was "designing cos-



Kasper, who designs for Joan Leslie and J&L Sport (both divisions of Leslie Fay).

tumes for soldier shows" and he cheerfully confesses that his first effort on behalf of the troops was an unqualified disaster. "Everybody on stage had 'a look,' but nothing went together. Maybe," he says

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From Kasper's spring line for Joan Leslie—a black linen dress with underskirt.

thoughtfully, "it was seeing that mess that inspired my commitment to harmony, to clothes that work together."

After his discharge, Kasper, who himself did a little acting and dancing, was offered a part in a production in America,

but he turned it down in favor of Parsons and a career in fashion design. His second collection won him a Coty Award and he became one of a handful of American designers with a really passionate following.

"Kasper Women" come in all ages and sizes, though the designer admits his prototype is "someone in her late 30's or early 40's, size 8 and snappy. Someone who is doing and thinking and whose clothes must fit into an active lifestyle and make sense." When pressed for specifics, the designer cites Alexis Smith, Elizabeth Ashley, Barbara Walters—especially Barbara Walters.

One less well-known, but no less rapturous Kasper devotee, told me she keeps all her "Kaspers" for years. "Oh, of course, the hems go up and down and I add new things each season, but I never give any of them away—I don't have to."

That's a quote to make even the Howard Cosell of the fashion world smile, because it's so obviously what he's about. "I want," says Kasper, "to be classic without being dull. To be contemporary but not fadish. To combine durability with something special that spells me."

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Looking Forward to Spring...

by Sandi Cushman

Take heart, winter-weary fashion mai-
vins, muffled and booted against icy winds;
the sensuous, warm breeze of spring styles
will soon be blowing our way.

And the news is cheering because:
COLOR is back, clear and soft or clear and
vibrant, leading us out of the doldrums
and blahs of basic beige. FABRICS are SOFT
and SUPPLE, and the shape of the BODY
matters again. (Calorie counters rejoice.)
The accent is on BARENESS for shoulders
and backs, snugness over the torso, and
interest shifts from the waist to the HIPS.
(The designers have to give us something
different, don't they?) And just so we don't
take their talent for granted, they've intro-
duced ASYMMETRICS to show how skill-
fully they can keep us in balance through
imbalance.

In case you thought there wasn't any-
thing more that could happen to PANTS
or that they've had their day, you're in for
a surprise: not only are they still an im-
portant part of each collection for a.m.
and p.m., they're going to appear in a
wealth of new lengths and shapes, many
borrowed from other cultures and pages
of fashion history. JUMPSUITS, still with
us, rate new treatment for warm weather.

Four more essential elements for every
spring '76 wardrobe will be: the TUNIC,
the top that's on the most-wanted list to
cover pants, skirts, dresses for the LAYERED
LOOK by day and night, SCARVES and more

scarves, up to more tricks than ever, and
RAINCOATS, especially the way Geoffrey
Beene's done them, in flocked cotton for
day and silk for evening, to take the place
of the traditional little spring coat.

•**Color:** the favorites are violet and varia-
tions like lilac and heliotrope; greens, from
the shade of tender new leaves to forest
and jade; pinks borrowed from the nurs-
ery and the azalea or just plain shocking.

•**Fabrics:** ultrasuede takes on the palette
of new colors, and sometimes teams with
silk chiffon, another winner this season.
Example: Halston gives ultrasuede pants
the elegant accompaniment of a silk chif-
fon blouse and scarf. More favored fab-
rics: cotton (crispy or gauzy), crepe de
Chine, jersey, panne velvet. Yes, velvet
for spring and summer: Oscar de la Renta
uses it for sumptuous tunic dresses in jewel
box colors. Look for plenty of pleats—
sunburst, knifeblade or fan — for skirts,
dressy pants, sleeves and ruffled shawls,
like the one Mollie Parnis wraps around a
party dress with a knifepleated chiffon
skirt. Winning patterns are very feminine
florals, sometimes as innocent as the print
Jerry Silverman uses for a peasant dress
meant for festive evenings; stripes both
narrow and wide; and tablecloth and tat-
tersall checks.

•**The Body:** for night or day, dress or play
you're going to be showing and seeing lots

Left: Hand painted silk caftan by Oscar de la Renta. Center: Calvin Klein combines poplin
shorts, crepe de Chine shirt, and a striped cardigan that wraps the hips. Right: Mint green
chiffon satin gown by Morry Sussman for the Mollie Parnis Boutique.



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more skin than you've been used to recently. Play and evening dresses have elasticized tops to be worn modestly over the shoulders or pulled down below them, and often sport elasticized waistlines too. Two-piece play dresses elasticized at the neck and waist bare the midriff—a fine example by Victor Joris also puts shirring around the hips, while strapless nightshirts, like Geoffrey Beene's silk version, meant for the ballroom not the bedroom, tie snugly and comfortably around the bosom. Skirts and tunics are slashed up the side to show off more of the wearer as she moves.

•**Hips:** they're wrapped with belts, scarves or even sweaters over skirts, pants (Calvin Klein likes the look of a sweater tied over trouser pleated Bermudas) or caftans, the way Oscar de la Renta shows them. No wonder Paris calls it the Fannywrap. Some skirts, like Mary McFadden's, sport shirred hip yokes, and many play or evening dresses, loosely bloused and softly skirted, are snugly shirred across the hips or over the whole torso.

•**Asymmetrics:** here the artful use of imbalance bares one shoulder while covering the other, ties or slits a skirt on only one side, bias wraps a long chiffon dress (Jerry Silverman does, for one), spirals a zipper the length of a slim wool jersey dress (one of Halston's brightest new ideas this spring), puts a pointy, uneven hem on a

Stephen Burrows' taupe ultra suede jumpsuit with multi-colors on the bodice.

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tunic dress, or buttons a vest or tunic along one side.

***Pants:** are you ready for wide, wide elephant pants (Geoffrey Beene is), jodhpurs, clamdiggers, culottes, Bermuda shorts, and harem and parachute pants elasticized and bloused at the ankles? Come to think of it, the manufacturers of elastic must be having a field day this season. Culottes, teamed with bush jackets and silk shirts by Kasper for Joan Leslie, might be the newest looking spring suits around, or vie for that honor with Bermuda shorts paired with vests and blazers. Jumpsuits, promoted out of the first-cousin-to-the-grease monkey category, come in jersey or crepe de Chine, often with pleated legs (Bill Blass does this beautifully) or elasticized bodice and waist for an easier fit.

***Tunics:** tops for day or night in cotton, matte jersey, chiffon silk or panne velvet, they are often split up the sides and provide the newest blousing for casual or dressy pants. Add a vest and/or jacket the way Carol Horn does for Habitat and the layered look goes on. Popped over skirts, they build the split-level look which the designers love.

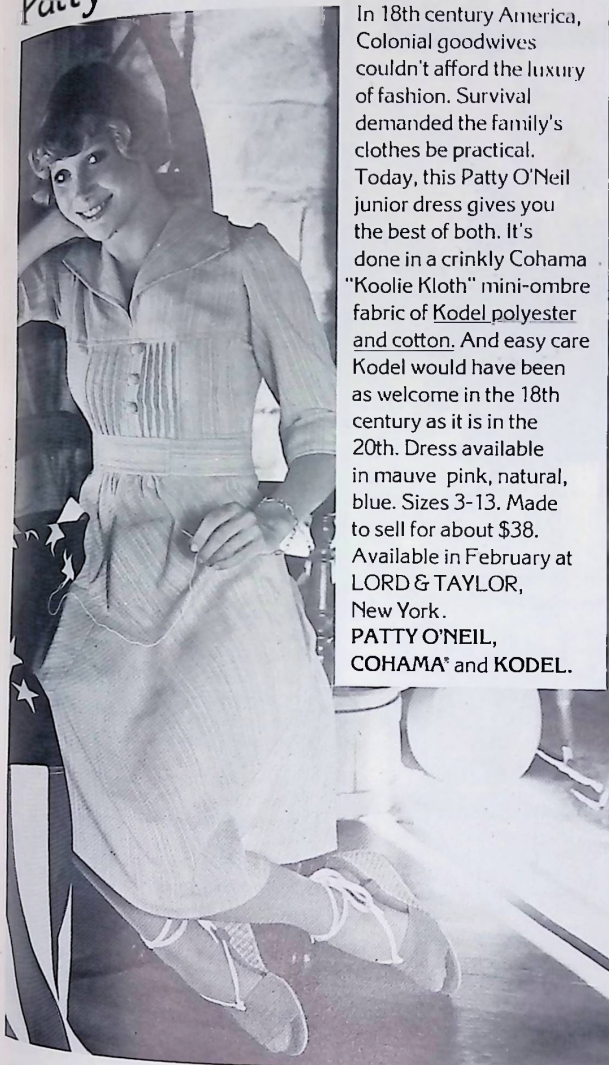


From Anne Klein & Co.—long tunic over matching white crepe pants; and Cabaretta white crepe cardigan jacket and pants.

***Scarves:** wrap one around the head as a turban or the waist as a sash; tie one onto the strap of a squashy pouch or tiny bistro bag for accent or around the bosom for a strapless sun top (but be sure to tie the ends together with flair as Carol Horn does); fling one around the neck or circle bare shoulders with it. A scarf completes the look every time.

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THEATREGOER'S NOTEBOOK

In the 60's, when a lot of theatre like a lot of everything else was a little funky, any number of shows browbeat timid patrons into "audience participation." Theatre-goers complained. Critics complained (especially Walter Kerr). Even actors weren't too happy about sharing the spotlight with the paying customers. The practice stopped. And almost at the very minute it did, audiences, quite on their own, began to get into the act.

"It's incredible," said Carol Lynley, who was in *Absurd Person Singular* for a time.

"They talk to each other about the action, and they talk to us. At one point I was required to make a sandwich onstage and invariably someone in the audience would say aloud—'Why butter on a peanut-butter sandwich?'"

Marilyn Clark, who cleans an oven in the same show, says that she often gets little household hints from the audience and if she does it right she frequently gets applause.

Theatre people attribute this recent "talking back" phenomenon to new audiences raised on television and weaned on rock concerts. They also believe that ethnic audiences, particularly Blacks, have come from a tradition that encourages "speaking out" in church and that the practice has carried over to their theatre-going. Early in the 70's a play, particularly one with racial overtones like *Ain't Supposed to Die a Natural Death* or *Short Eyes*, could expect plenty of "Right On's" and a fair share of "Get Em's" or "Kill Em's." The practice became so commonplace that when *The Wiz* was hacking it out on the road, producer Ken Harper advised the cast to anticipate that the audience would "talk back." "But it never really happened to the degree we expected," said a woman associated with the show, "possibly because everyone found the action so engrossing."

Sometimes audience involvement is con-

sidered so important to the performance that the management takes steps to ensure it. When it became apparent that Linda Hopkins' one-woman show *Me and Bessie* visibly improved when she was getting encouragement from the audience, the producers took care that a few sympathetic friends were always out front to shout encouraging maxims like "Help Yourself, Linda . . . Take Your Time . . . Get Down, Girl . . . Do It." (There's scarcely a "Right On." That slogan seems to have faded with the political intensity of the 60's.)

Always ahead of his time, a Broadway story has it that David Merrick saw the advantage of audience participation way back in the dark ages of 1957 . . . but he used it, not to support his actors (quite the opposite), but to spur sagging attendance at the end of the run of *Look Back in Anger*.

The tale goes that in the last scene when the leading man (Kenneth Haigh was playing the part) heaps final abuse on his long-suffering wife, a woman leapt from her seat in the audience and slapped the unsuspecting actor. The police dragged the woman from the stage and it wasn't until months later that someone squealed to Kenneth Haigh that he'd been assaulted by a Merrick "plant."

Perhaps my own favorite "talking back" story occurred last season at a performance of a short-lived production called *We Interrupt This Program*. In the play a theatre (yours) is presumably taken over by a band of desperados and the audience (you) held as hostages. In the course of the action, there was a lot of phoning back and forth to the mayor to arrange terms for releasing the hostages, and during one of these conversations the crook says to the mayor "There are 1000 people sitting in this theatre . . ." Well all 200 of us in that meager house laughed heartily and one loquacious soul shouted — "Better count again."



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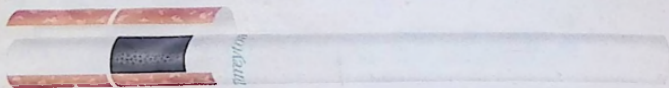
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