

April 1971

Palace
Theatre

PLAYBILL

the national magazine for theatregoers

APPLAUSE



1.
Winston tastes
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cigarette should.

2.
You mean...
as a cigarette
should.

3.
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or good taste?

4.
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see the reviews
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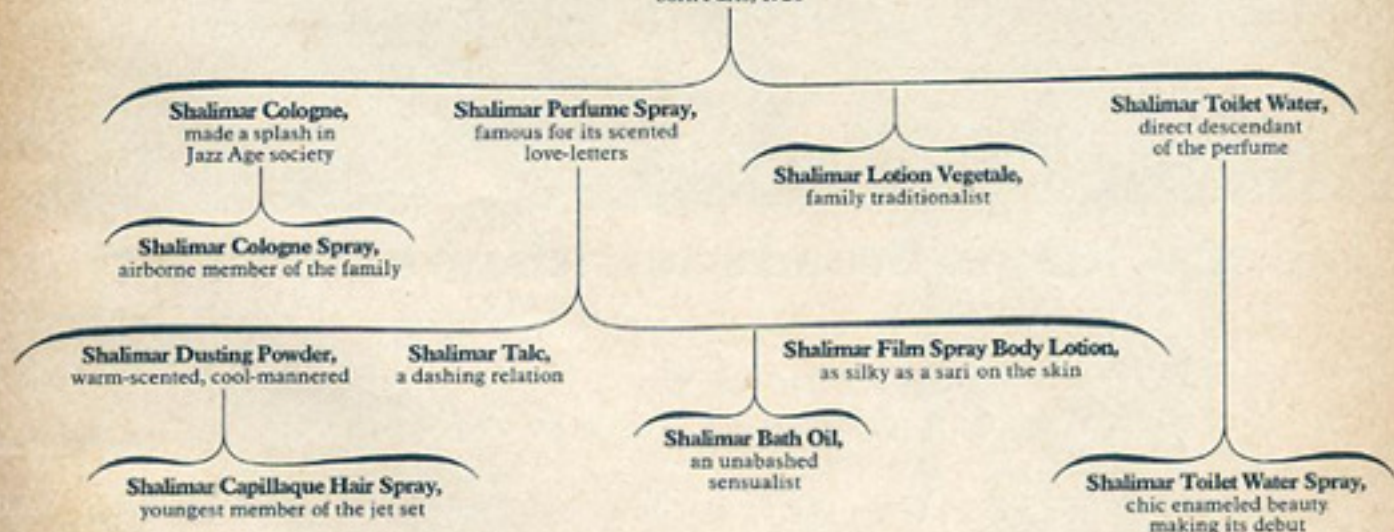
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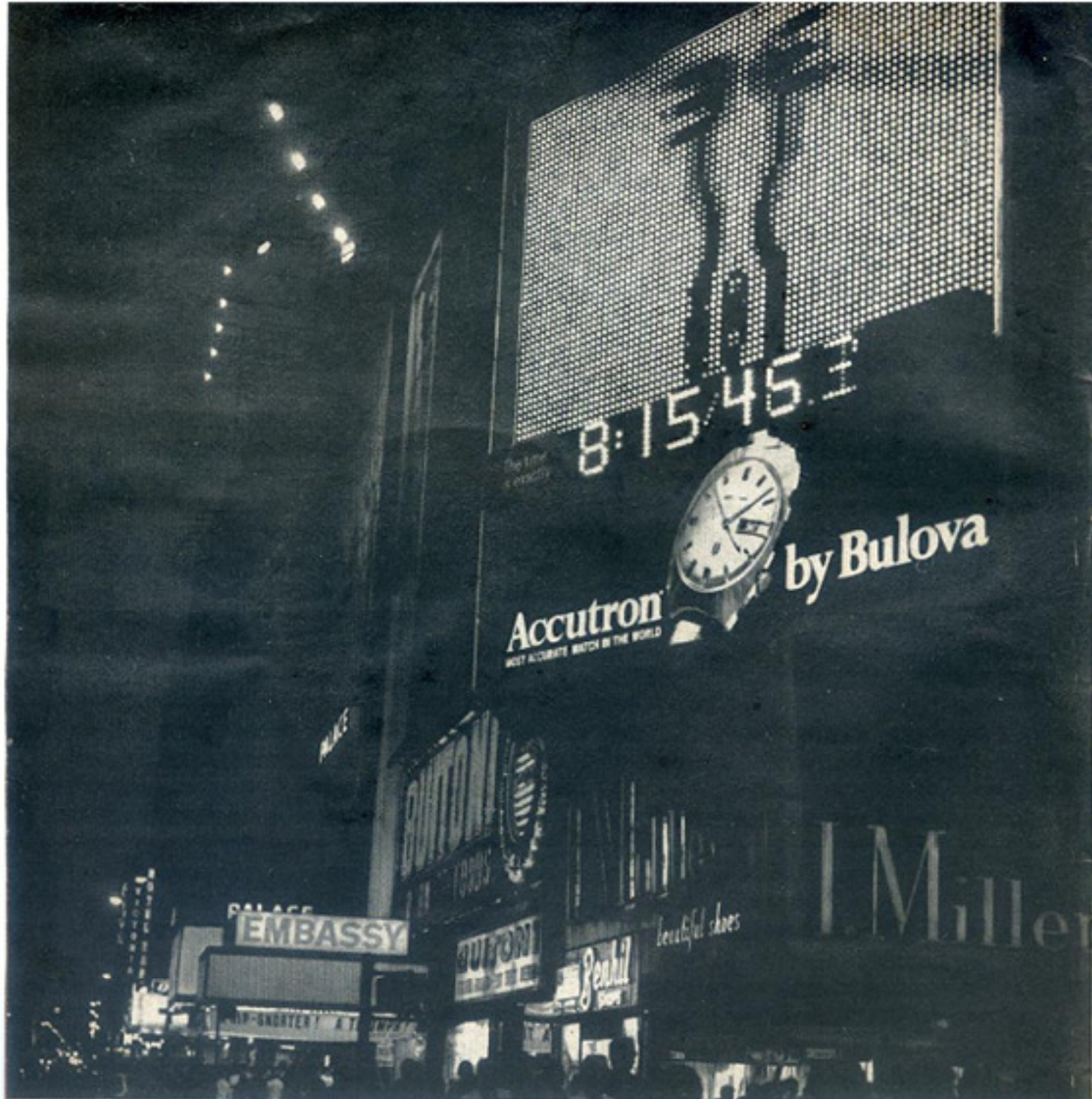




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PLAYBILL.

Volume 8 April 1971 Issue 4

CONTENTS

- 5 WHAT DO YOU MEAN? YOU LOVE
A FLOP!
by Ken Gaston
- 7 THE PLAY
- 31 ZIEGFELD AND HIS GIRLS
by Eugene Boe
- 35 ON A PERSONAL BIAS
by Bernice Peck
- 36 PLAYBILL OF FARE
by Emory Lewis

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what do you mean?

YOU LOVE A FLOP!

Four minutes after hearing Edwin Newman call my newest musical *Ari* one of the disasters of the Western World, I was already thinking about what my next production would be. You can't look back in this business. You must always look straight out . . . ahead . . . to the future. Remembering isn't healthy. It's the hoping, the promise that fulfills.

So there I was, appropriately enough pressing the "down" button for an elevator which would take me away from the Rainbow Room where 930 people were celebrating our success — unfortunately there wasn't a critic among them.

My co-producer Leonard Goldberg and I decided to split from our opening night party soon after Newman and his other TV colleagues had had their say. We smiled bravely at one another, told a few white lies. (When a chorus boy said he heard that Harris was a rave, I said "yes." Kill me, I stretched the truth.) Then we headed out into a cold wind—only a little less numbing than the reviews. "Congratulations," shouted a familiar face. Now I know a bad joke when I hear one and that had to be a bad joke. (The next day I learned that in this case the "congratulations" were sincere. Our friend had been watching ABC, our only good review. To all the people watching ABC, we were a hit.)

At 46th Street Leonard and I ducked into Joe Allen's, a theatrical hangout which has one wall papered with posters of Broadway's biggest fiascos. Rather glumly we pictured *Ari* going right be-



Producer Ken Gaston gets a playful slap from Victor Samrock, Broadway General Manager.

tween *I'm Solomon* and *Here's Where I Belong*. (Later I heard somebody mention us in the same breath with *Kelly* — we weren't *that* bad!)

At Allen's we caught a radio review that called the show "a crime against humanity." Am I Hitler? I asked myself. Is Leonard Mussolini? Was this \$750,000 musical such a travesty? After all they liked us in Washington. But then, of course, they could have *loved* us in Washington, Boston, New Haven and every other city in the United States—the fact remained they *hated* us in New York.

So why did I do it? Why did I produce a flop which one critic called "dead on arrival"? (It may have been DOA, but it was the most expensive delivery in modern history.) The answer is that I liked *Ari*. I enjoyed it. I hummed the music, adored

by Ken Gaston, producer of *Ari* *Continued on page 29*



An Arpege Promise

Dear Broadway,

*I promise never to let
them tear down Sardi's no
matter what they offer me.*

Love, Vincent

(Promise her anything but give her Arpege.)

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Joseph Kipness and Lawrence Kasha

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Best Musical—1970 Tony Award

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Music by **CHARLES STROUSE**

Lyrics by **LEE ADAMS**

(Based on the film "All About Eve" and the Original story by Mary Orr)

with

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GWYDA DONHOWE
LEE ROY REAMS
JOHN ANANIA

TOM URICH

LAWRENCE WEBER
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and

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Directed and Choreographed by
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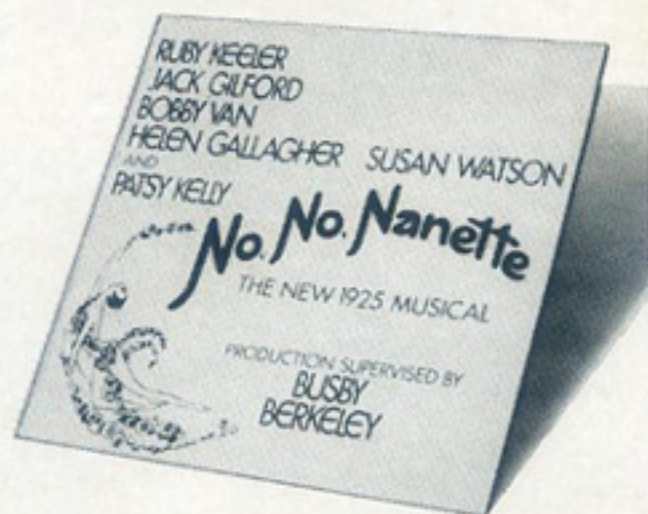
It's "No, No, Nanette." Back on Broadway after 45 years. With tap dances. Soft shoes. Buck and wings. Ruby Keeler. Bobby Van. Songs like "Tea For Two" and "I Want To Be Happy." And all supervised by Busby Berkeley, himself.

Douglas Watt said in the *Daily News*, "... a roaring audience took it as if Broadway were having its last fling..." And in *The New York Times*, Walter Kerr said, "It occurs to me that everyone in town will have to see 'No, No, Nanette' twice

because the performers couldn't possibly provide all the encores that are wanted at any one show..."

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CAST

(in order of appearance)

Tony Announcer	JOHN ANANIA
Tony Host	ALAN KING
Margo Channing	LAUREN BACALL
Eve Harrington	PENNY FULLER
Howard Benedict	LAWRENCE WEBER
Bert	TOM URICH
Buzz Richards	BRANDON MAGGART
Bill Sampson	LEN CARIOU
Duane Fox	LEE ROY REAMS
Karen Richards	GWYDA DONHOWE
Bartender	JERRY WYATT
Dancer in Bar	SAMMY WILLIAMS
Peter	JOHN ANANIA
Bob	JOHN HERBERT

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Thoughtless persons annoy patrons and endan-

ger the safety of others by lighting matches or smoking in prohibited areas during the performances and intermissions. This violates a City ordinance and is punishable by law.

Robert O. Lowery—FIRE COMMISSIONER



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Carol	CAROL PETRI
Joey	CHRISTOPHER CHADMAN
Musicians	GENE KELTON, NAT HORNE, DAVID ANDERSON
TV Director	ORRIN REILEY
Autograph Seeker	CAROL PETRI

SINGERS: Patti Davis, Peggy Hagan, Jozella Reed, Bobbie Franklin, Merrill Leighton, John Herbert, Orrin Reiley, Jerry Wyatt.

DANCERS: Renee Baughman, Joan Bell, Debi Carpenter, Patti D'Beck, Bonnie Walker, Marybeth Kurdock, Carol Petri, Bill Allsbrook, David Anderson, Wayne Boyd, John Cashman, Nikolas Dante, Gene Foote, Gene Kelton, Nat Horne, Christopher Chadman, Ed Nolfi, Sammy Williams.

UNDERSTUDIES

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

For Miss Fuller—Patti Davis; for Mr. Cariou—Tom Urich; for Mr. Weber—John Anania; for Mr. Maggart—Ray Becker; for Miss DonHowe—Peggy Hagan; for Mr. Reams—Gene Foote; for Miss Franklin—Carol Petri; For Messrs. Urich and Becker—Jerry Wyatt, for Mr. Anania; Lanier Davis.

(Continued)

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King: 19 mg. "tar", 1.3 mg. nicotine, Super King: 21 mg. "tar", 1.5 mg. nicotine av. per cigarette, FTC Report NOV. '70.

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CADILLAC



1971



Cadillac Motor Car Division

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PALACE**

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write Caesars Palace, Las Vegas 89109. N.Y. Phone: 695-1310.

SYNOPSIS OF SCENES

The entire action takes place in and around New York.

ACT I

- Scene 1: The Tony Awards
- Scene 2: Margo's Dressing Room
- Scene 3: The Village Bar
- Scene 4: Margo's Living Room
- Scene 5: Margo's Dressing Room
- Scene 6: Joe Allen's
- Scene 7: Margo's Bedroom
- Scene 8: Margo's Living Room
- Scene 9: Backstage

ACT II

- Scene 1: Buzz and Karen's Connecticut Home
- Scene 2: Margo's Dressing Room
- Scene 3: Joe Allen's
- Scene 4: Margo's Living Room
- Scene 5: Backstage
- Scene 6: Margo's Dressing Room
- Scene 7: Backstage

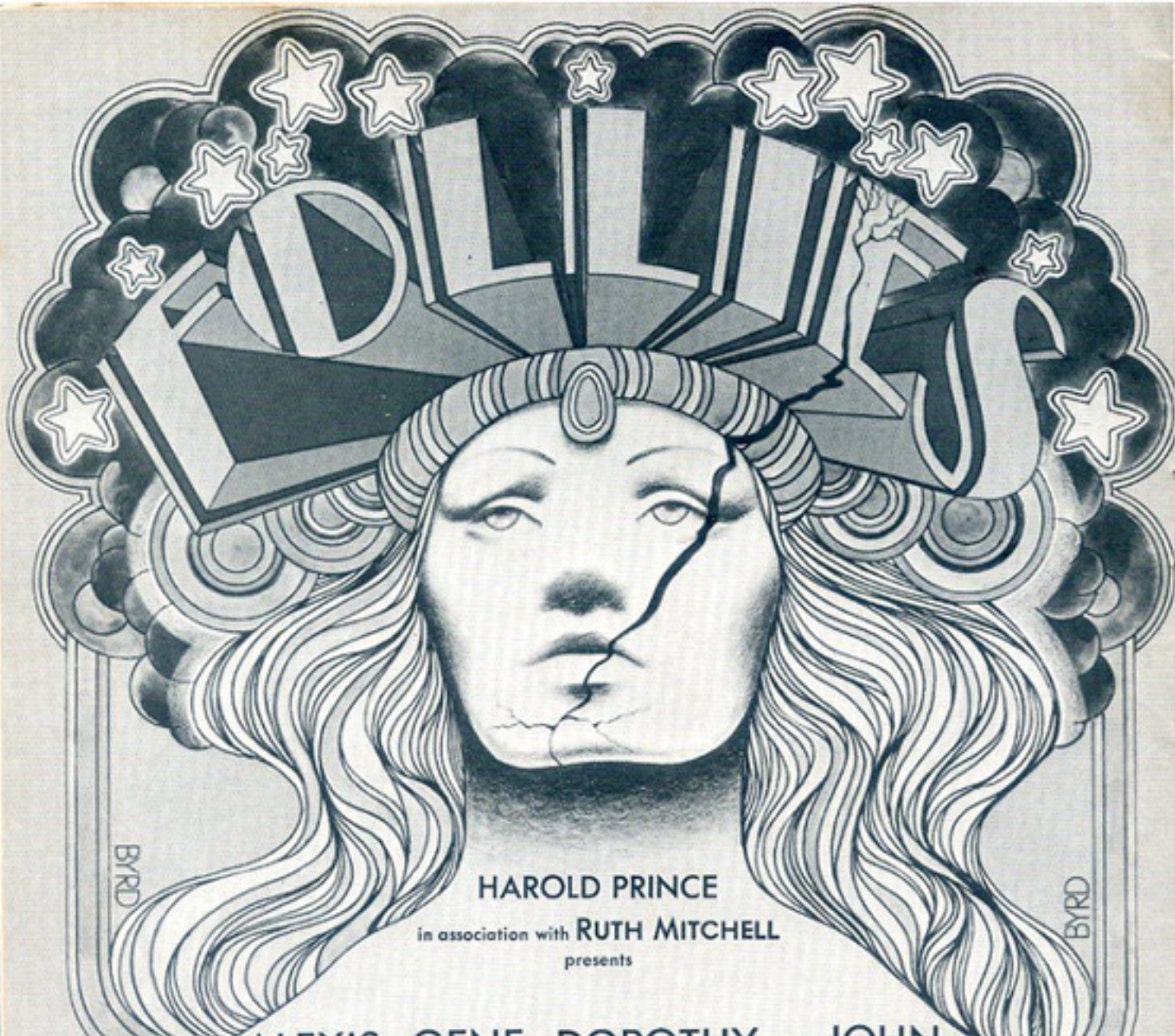
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Stinger**

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also starring

YVONNE DE CARLO

with

FIFI D'ORSAY MARY McCARTY ETHEL SHUTTA
ETHEL BARRYMORE COLT MICHAEL BARTLETT

book by

JAMES GOLDMAN

music and lyrics by

STEPHEN SONDHEIM

choreography by

MICHAEL BENNETT

production directed by

HAROLD PRINCE AND MICHAEL BENNETT

THE WINTER GARDEN THEATRE,

1634 BROADWAY, NEW YORK, N.Y., CI 5-4878

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BORIS ARONSON

musical direction by

HAROLD HASTINGS

dance arrangements by

JOHN BERKMAN

music publisher TOMMY VALANDO

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orchestrations by

JONATHAN TUNICK

lighting by

THARON MUSSER



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MUSICAL NUMBERS

ACT I

- "Backstage Babble" First Nighters
- "Think How It's Gonna Be" Bill
- "But Alive" Margo and Boys
- "The Best Night Of My Life" Eve
- "Who's That Girl?" Margo
- "Applause" Bonnie and the Gypsies
- "Hurry Back" Margo
- "Fasten Your Seat Belts" Buzz, Karen, Howard, Duane, Bill and Guests
- "Welcome To The Theater" Margo

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Kahlúa
Stinger."

"O.K., but
what is it?"

"It's Kahlúa
and menthe.
I'll have one."

"A Black
Russian
please."

"Me too."

Separate
checks.



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ACT II

"Inner Thoughts"	Karen, Buzz, Margo
"Good Friends"	Margo, Karen, Buzz
"The Best Night Of My Life" (reprise)	Eve
"She's No Longer A Gypsy"	Bonnie, Duane and the Gypsies
"One Of A Kind"	Bill and Margo
"One Halloween"	Eve
"Something Greater"	Margo
Finale	Margo and The Company



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KENT

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Who's Who in the Cast

LAUREN BACALL (*Margo Channing*) who, with this role, has captured the 1970 Tony Award for Best Actress in a musical, was born in several trunks: a trunk backstage at the St. James Theatre where she was born as an usher, a trunk in the back office of Harper's Bazaar where she was born as a high-fashion model, a trunk on the back lot at Warner Brothers where she was born as a big movie star, a trunk in the back salons at both Norell and St. Laurent where she was born as one of the Ten Best Dressed Women in the World, and now a trunk backstage at the Palace Theatre where she has just been born as a devastating song-and-dance girl in this, her first musical, *Applause*. Before, during and in-between these overlapping reincarnations, she graduated from Julia Richman High School, studied at the American Academy of Dramatic Art, married twice, had three children, and became a noted public figure involved in humanitarian causes, and a close friend of most of the political greats of these times. Her personal beauty, intelligence, and magnetism have made her a much desired social plum everywhere—certainly the plum with the deepest voice. This voice, a rare liquid, distilled in some undersea cave, could earn billions for anyone who could bottle it, but as in the case of the Coca-Cola secret formula, no one has been able to break the code. Another of her basic weapons is her famous side-long look, which can convey anything from girlish capriciousness to murder, without any apparent change of expression. It serves as both lethal long range missile, and potent aphrodisiac. She is also one helluva actress. In films, with her first husband the late Humphrey Bogart, she enjoyed a meteoric rise to fame while still a teenager, in *To Have And Have Not*, *The Big Sleep*, *Dark Passage*, and *Key Largo*. Later, on her own, she was smashing in *How To Marry A Millionaire*, *Designing Woman*, *Harper*, and a brace of others. On the stage, she scored a brilliant success in *Cactus Flower*, and unlike many a star, appeared in it for over two years without ever missing a performance. And now, here she is doing her first musical. Secretly she has been training for it all her life. Her favorite position has always been with her long whippet-slim body slouched against a piano, as she happily sings away for hours at a time every show tune ever written, obscure verses included. She has always moved like a dancer, has studied ballet, and has recently been training rigorously in both voice and body movement. It all

looks spontaneous up there, and as if she's having the time of her life, which she is—but try not to cough. She could throw you one of those side-long looks, and you just might turn to stone.

PENNY FULLER (*Eve Harrington*) played the role of Sally Bowles almost 100 times in the Broadway musical hit *Cabaret*. She starred as the effervescent newly-wed Corie in the comedy *Barefoot in the Park* for 789 performances on Broadway and was equally acclaimed coast-to-coast for her portrayal of Lily Berniers in Lillian Hellman's award-winning drama, *Toys In The Attic*. Numbered in the many Shakespeare in the Park productions in which Miss Fuller was featured were *Richard III*, *As You Like It*, and *Henry IV*. The actress played one of the witch-hunting teenagers in a revival of Arthur Miller's *The Crucible*. Some of the top television productions she has been featured in include *East Side-West Side*, *The Defenders*, *Naked City*, *Edge of Night*, *Love American Style*, *Judd, Mr. Deeds Goes to Town*, *The Wiley's* and in WNDT's production of Ionesco's *The Lesson*. It was while she was filming a television show on the West Coast that she received the call to play the role of Eve in *Applause*.

LEN CARIOU (*Bill Sampson*) doffed his crown as *Henry V* on Broadway to play the romantic director in *Applause*. The change marks a return to musical theater where he gained his first professional experience with the Winnipeg Summer Musical Theater. Later he was successful as Joey in *Most Happy Fella*, Tony in *The Boy Friend*, and Nestor in *Irma La Douce*. The singing roles give added dimension to the career of one of the fast-rising, gifted young stars of Canadian theatre and American repertory theatre. In comedy his range includes Ensign Pulver in *Mr. Roberts*, Petruchio in *Taming of the Shrew*, Feste in *Twelfth Night*. In classic theater he has played Iago in *Othello* (to James Earl Jones' Othello), the title role in *Sgt. Musgrave's Dance*, Eilif in *Mother Courage* with Zoe Caldwell and Orestes in Tyrone Guthrie's *The House of Atreus*. In contemporary drama, he played Nick in John Hirsch's production of *Who's Afraid of Virginia Woolf*, with Kate Reid and Donald Davis, Henry Antrobus in *Skin of Out Teeth* and the soldier in *Andorra*.

LAWRENCE WEBER (*Howard Benedict*) recently appeared in both the New York and California productions of *Plaza Suite* in which he was the stand-by for the

Bob and Carol and Ted and Alice are playing *Boundary*.™

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Boundary is *not* like those games you played as a kid. It's not Chinese checkers or dominoes, and it's *not* childish. Bob and Carol and Ted and Alice can play it, right?

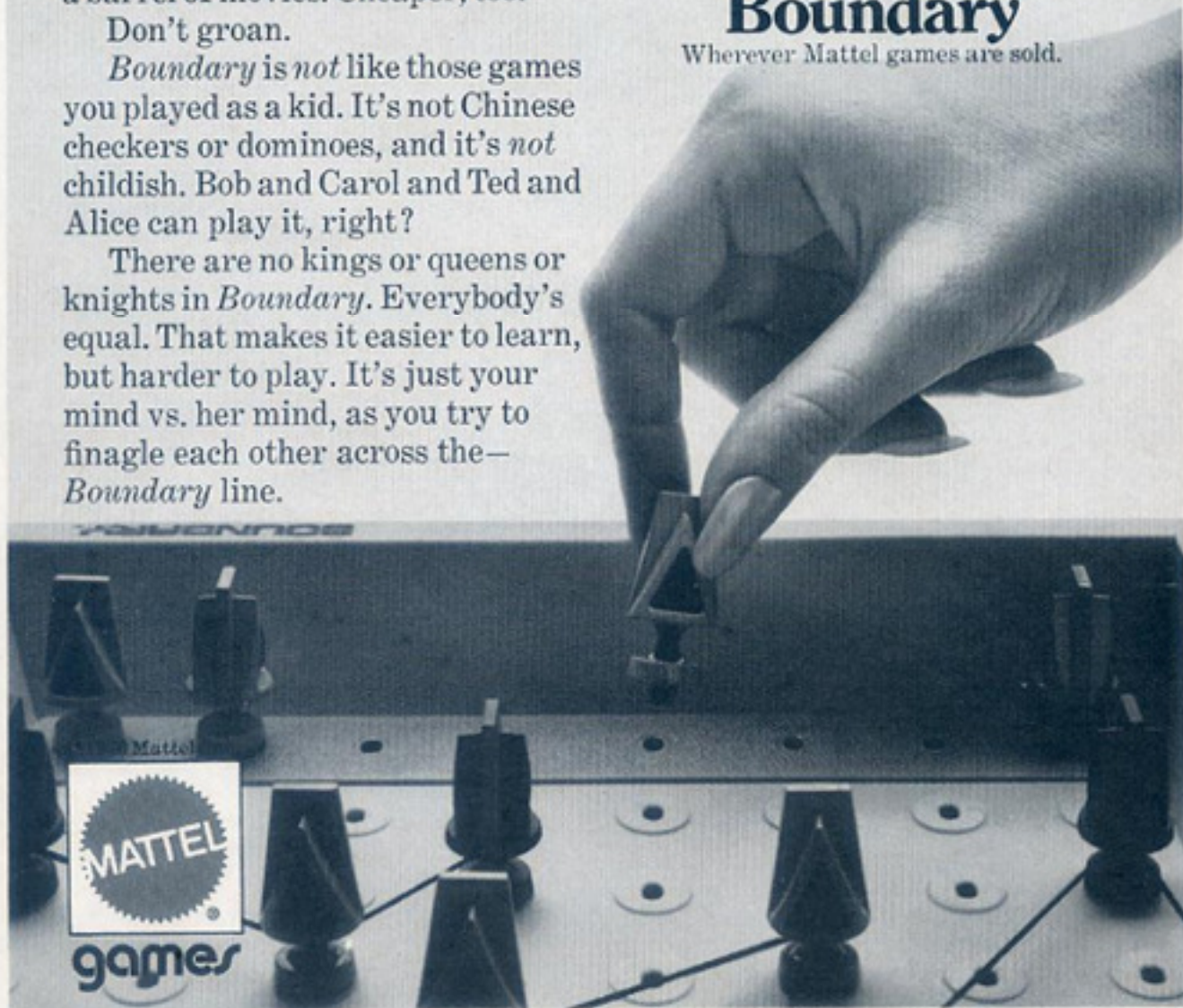
There are no kings or queens or knights in *Boundary*. Everybody's equal. That makes it easier to learn, but harder to play. It's just your mind vs. her mind, as you try to finagle each other across the—*Boundary* line.

The line is what makes *Boundary* so darn different. It's an elastic frontier that runs across the middle of the playing board. It can't be crossed, but it can be stretched. If you're crafty enough, you can stretch the *Boundary* line into a capturing loop. If she knows you well enough, she can read your next move a mile away, and un-loop your loop.

In *Boundary*, one thing *always* leads to another.

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male lead, playing opposite Maureen Stapleton, Peggy Cass, Lee Grant and Barbara Baxley. He was born in New York City, the third generation of a theatrical family. His great uncle was Joe Weber of the famous comedy team Weber and Fields, his father the well-known producer L. Lawrence Weber and his mother the original Jane in *Leave It To Jane*. Mr. Weber has just completed a tour of *The Vinegar Tree*, playing opposite Shirley Booth. On the summer circuit he appeared in *Marriage-Go-Round* with Kitty Carlisle, *Lady In The Dark* with Jane Morgan and *Peg* with Eartha Kitt. He has also been seen on many major television shows and has played running parts on *Love of Life*, *The Secret Storm*, *The Edge of Night* and *The Doctors*. His most recent film, to be released by MGM is *Speed Is of the Essence*.

GWYDA DONHOWE (*Karen Richards*) has appeared in a variety of roles in the on and off-Broadway productions of *Paris Is Out!*; *The Latent Heterosexual*; *The Show Off*; *Half A Sixpence*; *The Flip Side*; *Philosophy In The Boudoir*; *Separate Tables*; *Rondelay*; and *Laterna Magika*. She has also appeared in the film, *The Boston Strangler*. Miss DonHowe a native of Des Moines, Iowa, is a graduate of the Goodman Theatre. She is married to General Manager-Producer, Norman Kean, who also owns the new Edison Theatre.

BRANDON MAGGART (*Buzz Richards*) was born in Carthage, Tennessee and graduated from the University of Tennessee with a degree in Journalism. He made his New York debut as a singer at Radio City Music Hall and proceeded to appearances off-Broadway in *Sing Muse*, *The Mad Show*, *The Killer*, *Like Other People*, and *Put It In Writing*, for which he won the Theatre World Award. His Broadway and pre-Broadway credits include *America*, *Be Seated*, *Kelly*, *Hellzapoppin '67*, and Leonard Sillman's *New Faces of 1968*. Mr. Maggart made his film debut in *Armored Command* with Howard Keel and will be seen in the soon-to-be released film, *The Magic Garden of Stanley Sweetheart*. His television appearances include *Car 54*, *Naked City*, *Route 66*, *The Defenders*, dozens of commercials, and the currently running series, *Sesame Street*, as Buddy of the *Buddy and Jim* comedy team.

LEE ROY REAMS (*Duane*) was selected at his first New York audition to appear in Juliet Prowse's nightclub act, and later appeared opposite her in *The Boy Friend*. On Broadway, he was in the original cast

Show your stomach this ad.



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of *Sweet Charity* and had a featured role in the movie version. This past season he received critical acclaim as Will Parker in Richard Rodgers' Lincoln Center revival of *Oklahoma*. He has had leading roles in summer productions of *How To Succeed*, *South Pacific*, *The Fantasticks*, *Little Mary Sunshine* and *Anything Goes*. A native of Kentucky, Mr. Reams received his theatre and musical training at the University of Cincinnati and the College Conservatory of Music where he was guest soloist with the Cincinnati Symphony Orchestra and the Cincinnati Opera Company.

BONNIE FRANKLIN (*Bonnie*) *Applause* marks Bonnie's debut on the Broadway stage. Her performance has earned her a Tony Award nomination and the Theatre World and Outer Critics Circle Awards. Recently she played the role of Viola in *Your Own Thing* off-Broadway and later at the Huntington Hartford in Los Angeles. She flew in on twelve hours' notice to open the Philadelphia engagement when laryngitis felled the Viola there. On the West Coast stage, Miss Franklin has been seen as Luisa in *The Fantasticks*, Polly Peacham in *The Three Penny Opera*, Sabrina in *Sabrina Fair*, Anne in *The Diary of Anne Frank* and as *Josie Cohan* in the Paper Mill Playhouse Production of *George M* and just completed five months as Ruby in the off-Broadway production of *Dames At Sea*.

BETTY COMDEN and ADOLF GREEN (*The Book*) in their adaptation of *All About Eve* have made it *All About Margo*, have thus realized an ambition to do a musical for Lauren Bacall, a close friend of whose versatile range they are well aware. This team has a formidable record of achievement in theatre and motion pictures: Tonys for *Wonderful Town*, *Hallelujah, Baby!*, and now, *Applause*. Screen Writers' Guild Awards for *The Bandwagon*, *On The Town*, *Singin' In The Rain*, and *It's Always Fair Weather*, and three Oscar nominations. The book and/or lyrics for *On The Town*, *Bells Are Ringing*, *Billion Dollar Baby*, *Subways Are For Sleeping*, *Peter Pan* and *Do Re Mi* are among the Comden-Green creations for the theatre. Their professional careers began as performer-writers with Judy Holliday in a satirical act called *The Revuers*. Some years later the pair performed many of these numbers again along with material from their shows and films, when they were presented by the Theatre Guild in an intimate evening of their own, *A Party*, to SRO houses on

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Broadway. Mr. Green and wife, Phyllis Newman, have two children, Adam and Amanda, and Miss Comden and her husband Steve Kyle, also two, Susanna and Alan.

CHARLES STROUSE and **LEE ADAMS** (*composer and lyricist*) won their first Tony for Best Musical just ten years ago with the smash hit *Bye Bye Birdie*, their second this year for *Applause*. In the interim the team has been busy with Broadway musicals (*All American*, *Golden Boy*, *Superman*) and films. Strouse composed the score for the prize-winning *Bonnie and Clyde*, and last year Strouse and Adams did the songs for *The Night They Raided Minsky's*. Their upcoming film is *There Was A Crooked Man*, starring Kirk Douglas, for which they provided the title song and Strouse the background score. Their hit songs include; *A Lot Of Livin' To Do*, *Put On A Happy Face*, *Kids*, *Once Upon A Time*, *Night Song*, *I Want To Be With You*, *This Is The Life*, and *You've Got Possibilities*. Mr. Strouse is married to actress Barbara Siman. They live in his native New York with sons Benjamin and Nicholas. Mr. Adams makes his home in Connecticut with wife Rita, daughter Diane and three cats.

RON FIELD (*Director-Choreographer*) making his debut as a director, won two Tonys for Best Director and Choreographer. There were 25 years between his professional debut at the age of 8 in *Lady In The Dark* and receiving the Tony Award for the uniquely exciting dances in *Cabaret*. After graduating from The High School of Performing Arts, he spent 10 years as a "gypsy" dancing from show to show. Highlights of those years include featured roles in *Kismet*, *The Boy Friend* and being a member of the almost legendary Jack Cole Dancers. His choreographic apprenticeship was served in summer stock. With money saved, he presented a dance program at the 92nd Street "Y". In the audience was Lawrence Kasha (*Applause* co-producer) who asked him to stage the dances for the off-Broadway revival of *Anything Goes*. Among the highlights of productive years divided between TV, nightclubs and theatre were the acts he staged for Liza Minnelli, Carol Lawrence and Chita Rivera, the TV dances for Fred Astaire and Angela Lansbury's *Thoroughly Modern Millie* on the Academy Awards and recently the musical staging for *Zorba*.

DONALD PIPPIN (*Musical Direction and Vocal Arrangements*) repeats the assignment he enjoyed on *Dear World*, his seventh Broadway show as a musical director and vocal arranger, his other

credits being *Mame*, *Ben Franklin in Paris*, *Irma La Douce*, *110 In The Shade*, *Foxy* and *Oliver*, which won him a Tony Award. A Chattanooga native, Mr. Pippin studied at the Juillard School of Music, was conductor for many stars on the Ed Sullivan and Dinah Shore video hours, and for the night club presentations of Lisa Kirk, Georgia Brown, and Robert Goulet. He has composed film music for Doris Day and dance music for Gene Kelly's TV special, *New York, New York*. He was musical director for *The Music of Kurt Weill* at Philharmonic Hall starring Angela Lansbury.

JOSEPH KIPNESS (*Co-Producer*) of the Tony and Aegis Theatre Award winner, *Applause*, is the only combination Broadway producer and New York restaurateur to win distinction for his activities in both fields. He produced the musical hits *La Plume de Ma Tante* and *High Button Shoes*, starring Phil Silvers. *Plume* was a sensational satirical revue which Mr. Kipness brought over from Paris after he had given Jerome Robbins his first Broadway opportunity to display his directorial talents. *I Had A Ball*, starring Buddy Hackett, was another Kipness production. Joe's Pier 52 is his restaurant on 52nd Street which specializes in sea food. Hawaii Kai offers the world's greatest Polynesian cuisine. The famous Dinty Moore's is a recent Kipness purchase. All the restaurants are in the heart of the theatre district where Mr. Kipness' shows are produced.

LAWRENCE KASHA (*Co-Producer*) who shares the triumph of the Tony the Aegis Theatre Awards for *Applause*, was last represented on Broadway as the co-producer of *Hadrian VII* with Osterman Productions, *She Loves Me* with Hal Prince and produced Jerry Herman's *Parade* off-Broadway. As director he has staged the London editions of *Mame*, with Ginger Rogers, and *Funny Girl*, with Barbra Streisand. In New York, he directed *Bajour*, *Showboat* at Lincoln Center, and the award-winning off-Broadway production of *Anything Goes*. He also staged the national companies of *Cactus Flower*, *Star Spangled Girl*, *Funny Girl*, *Camelot* and *L'il Abner*.

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the actors, believed in the story. I've co-produced four other shows in New York, two of them semi-hits—but I liked this flop. *Ari* was my favorite.

It set me to wondering whether other producers felt about their flops the way Leonard and I did about ours. Is it possible, for example, that Hal Prince really liked *It's Superman*? And what about *Flora, the Red Menace*? Does he still cherish that show, as much as say, *Fiddler* or *Cabaret*? Is it possible for Leland Hayward to love *The Mother Lover* better than *The Sound of Music*? And what about David Merrick? Is he still whistling songs from *Breakfast at Tiffany's*?

Do you suppose that Alex Cohen might revive *Rugantino* at a middle theatre next season, including subtitles; or maybe *Baker Street* off-Broadway (without fog)? A friend of mine, who lost 100 G's on a Dürrenmatt drama, loved his flop so much that he brought it back four years later and lost another twenty thousand. And after David Merrick discarded *Mata Hari*, the author was so passionate about it that he revived it for another brief run. (Of course, sometimes the reverse works. If Alex Cohen had had more affection for *Little Murders*, he might have produced the off-Broadway revival that ended up making money. And can anybody doubt that the original producer of *A Midsummer Night's Dream* must be kicking himself—wherever he is—for not holding on to the rights?)

As I left Joe Allen's on that unhappy opening night, the thought occurred to me that maybe years from now I'll revive my flop. Or perhaps someone else will. After all, aren't revivals the thing? It was at that moment that a gentleman seated at a table near the door called out to me—"What are you going to do next?" "I'm thinking of reviving *Ari*," I answered.

I saw that man's look of stunned disbelief and I realized that that guy would never know, never ever understand, what it is to be hopelessly in love with a flop. □

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EDITOR'S NOTE: *Beginning this month the word "Follies" will once again appear on a Broadway marquee (the Winter Garden Theatre). The new Follies, however, is not a rehash of the Ziegfeld genre, but an original musical by James Goldman (music and lyrics by Stephen Sondheim) about two ex-Follies girls who hold a reunion on the stage of their old theatre. The musical is described by its director-producer Harold Prince as a mesh of "present, past and fantasy." . . . You can be sure the "past" will include some sumptuous numbers reminiscent of the glamorous Ziegfeld era described below.*

It was Florenz Ziegfeld who gave us the Glorified American Girl. In the Follies he

glorified his girls above all else. They were more important to him than the musical scores he commissioned from the best composers around. He paid them an average of \$75 a week but he considered them more essential to a show's success than the stars he paid \$5000 a week. And many of those stars really glittered. Among them were Fanny Brice, W. C. Fields, Sophie Tucker, Jimmy Durante, Eddie Cantor, Ed Wynn, Will Rogers, and Helen Morgan. A story line, to his reckoning, could only distract from his primary objective: the tantalizing tableau of beauties in the flesh.

In his time the Great Glorifier discovered more than 3000 girls. How did he choose them? "You cannot define the quality," he observed. "It was the promise—

by Eugene Boe

the promise of romance and excitement and all the things a man dreams about when he thinks of the word 'girl.'"

His connoisseur's eye favored hips. The ideal measurements were 36-26-38; however, he allowed there were girls who "weighed 145 pounds and looked like Venus." He was adamantly against dyed or tinted hair. ("Nature is the best wig-maker and she knows what colors to mix.") A girl could have any color of eyes except gray. ("Gray eyes can't be beautiful. They're too intellectual and belong on a college girl.")

Many of the girls were refugees from depressing and destitute families. For them Ziegfeld was their finishing school. He taught them the statuesque stance and the art of descending a staircase or crossing the stage with a certain elegant, aloof, gliding grace that became the distinguishing mark of the Ziegfeld girl. He swathed their bodies in lavish gowns and jewelry and positioned them against luxurious backdrops. He insisted that his girls be well-groomed off-stage as well as on. When they went anywhere in public they must wear gloves, hats, high heels and stockings. He advised them that one expensive well-tailored suit was preferable to several cheap ones, that legs sheathed in fine silk were sexier than bare legs, and that too much make-up was tacky.

The first Follies opened on a sweltering July night in 1907. Possibly to suggest an orgy, it was billed as "Another One of Those Things in 13 Acts." Its basic element was girls, girls, girls trailing exquisite jewels, furs, silks and flowers. But it also featured Nora Bayes singing a new song she had written called "Shine on Harvest Moon." So splendid was the production that one newspaper critic declared, "Ziegfeld has spent money like water." The show was put on for \$13,000. Twenty-years later it cost \$33,000 to mount the Follies. But the Follies were big business and there were always customers happy to pay \$200 for an opening night ticket. Opening nights—and this was long before air con-

ditioning—invariably occurred in June.

Each show usually had some new discovery who would be acclaimed as "the most beautiful girl in the world." The first "most beautiful" was a stunner named Lillian Lorraine who dazzled the trendy set with her beauty, jewelry and outrageous bathing suits. But she became a "broken butterfly;" high living and bad luck in her matrimonial selections plummeted her from riches to bankruptcy. Even harsher fates greeted many another Ziegfeld lovely. Suicide and alcoholism cut numerous young lives tragically short. Other early deaths were caused by fires, riding and auto accidents, malnutrition and cancer. One beauty who came from a grimy Pennsylvania mill town—and who was married to Mary Pickford's brother Jack—died in Paris from an overdose of sleeping pills after a night "on the town." ("Well, doctor," she said with her expiring breath, "Paris got me.")

Fortunately, more of the girls found sunnier destinies. Many of them rose from a mere program mention to listings in Who's Who, the peerage and the Social Register. At least a dozen joined the ranks of European nobility through marriage. Far more simply married rich. Among them was the English model-turned-show-girl known only as Dolores. Dolores had been groomed as a model by Lady Diana Duff-Gordon, the designer. "If a girl is beautiful and has a lovely voice," Lady Duff-Gordon had advised her, "it does not matter whether what she says makes any sense whatsoever. She does better to ripple along lightly, choosing words rather than sentences filled with ideas." Whether Dolores heeded this advice, she managed to marry an American multi-millionaire sportsman and live happily ever after in Paris. The oft-wed Peggy Hopkins struck oil with her first husband and quickly developed a talent for spending—so much so that at the divorce proceedings Mr. Joyce complained that she had gone through over a million dollars in 14 months. (This was still a few decades before Greek ship-

ping tycoons had discovered even bigger-spenders American women.)

Mainly the Follies provided a launching pad for Hollywood. Barbara Stanwyck, Paulette Goddard, Billie Dove, Mae Murray, Virginia Bruce, Eleanor Powell, Irene Dunne and Marion Davies are just a few of the Ziegfeld girls who became big in films. Gypsy Rose Lee went on to develop her special art. Though not a Follies girl, Ruby Keeler tap-tap-tapped her way from Ziegfeld's production of *Show Girl* into all those Warner Brothers musicals of the 1930's. There are those who rate the brilliant and witty Ina Claire, who became one of Broadway's first ladies, the "greatest achievement" of the Follies. Other alumnae blossomed into opera singers, reporters and columnists, novelists, florists, hotel operators, restaurateurs and sportswomen. The girl (Justine Johnstone) who was called "the most beautiful blonde on Broadway" circa 1915 abruptly turned her back on showbiz to go into pathological research and was subsequently cited for her help in discovering the five-day cure for syphilis.

Though he was an autocratic and rather humorless man, Florenz Ziegfeld inspired lasting loyalty from his "ladies of the ensemble." As he did from both of his wives. When the crash of 1929 wiped him out, his second wife—the delightful actress-comedienne Billie Burke, who died last year—turned over half a million dollars of her own securities to get him going again.

But the shows were becoming costlier and costlier to put on and taking longer and longer to recoup the investment. The last of the Follies appeared in 1931. With such featured players as Helen Morgan, Ruth Etting, Jack Pearl and Harry Richmond, it should have been a success. But the times had changed. Depression audiences, warming to the new "talkies" from Hollywood, put the Follies down as old-fashioned—and over-priced. Ziegfeld died of a heart attack, at 63, in July of 1932. He was virtually broke. □

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PLAYBILL'S Dining Guide

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- AFRICAN ROOM**—156 W. 44th St. (B'way). SOUL FOOD—Chit'lins, Bar-B-Que Spare Ribs, Collard, etc. Jungle decor. Private parties 5-175. Dancing-Calypto Revues nitely. Sweet 16 Parties. LCDS to 3 A.M. JU 6-7575.
- APARTMENT SUPPER CLUB**—1068 2nd Ave (56 St) AFT, THEA. SUP/SNACKS Chin-Amer. food reas. priced. Cont. ent. dancing music/trios. Never a cover or music charge. All credit cards. PL 3-7923
- AUTOPUB**—G. M. Bldg.—Racy Sports Car setting. Pit Stop bar. Dine in Classic Cars or real Drive-In Movie, Eldorado Grill L fr. \$3.95; D fr \$4.50; Supper from \$2.75 fr 10 pm. Sun Br fr \$1.95.
- BARBETTA**—321 W. 46 St 6-9171 Now open for after-theatre dining. Pre-theatre diners are invited to have dessert and coffee after theatre on request. L 12-2 Cocktails with canapes in salon from 4:30 D-5-11.
- BRIEFKASE PUB/PORT AUTHORITY BUS TERMINAL**—Oasis for New Jerseyites! Enjoy your night cap amid famous sports mementos at Max Kase's "East Side Drinking Place on the West Side." 2nd level/41 St. Side/947-0439
- CAFE FUNDADOR**—146 W. 47th St. (OFF-BWAY) SELECT FOOD FROM SPAIN & MEXICO LUNCH, DINNER, SUPPER, AFTER THEATRE DINING, PARTIES, MAJ. CREDIT CARDS, RECOMMENDED BY GOURMET & CUE. 265-3690.
- CATTLEBARON STEAK & ROAST BEEF PARLOURS**—211 W 46th St. and 228 W. 47th St. Features ALL THE DRINKS YOU CAN DRINK WITH DINNER. Complete Steak & Roast Beef Dinner—ALL FOR \$6.95 Complete. Open late.
- THE CATTLEMAN & CATTLEMAN WEST**—5 E. 45th & 51st & 7th. Cattleman Early Curtain dinner from 5 o'clock on features a kingsize dry martini, filet mignon, crisp salad, potatoes & coffee complete for \$5.95.
- CHINA BOWL**—152 W. 44th St. (B'way & 6th Ave.) Authentic Cantonese Cuisine in the heart of Times Sq. Luncheon Dinner & After Theatre. Featuring combination plates & Family Dinners. Cocktails JU 2-3358.
- DOWNEY'S**
44/45TH ST. ON 8TH AVE. RES. PL 7-0186
STEAK HOUSE • IRISH COFFEE BAR
- FRANKIE & JOHNNIE**—269 W. 45. CUE MAG.—"This Upstairs Restaurant has great steaks, chops, seafood since 1926". Dinner only 4:30-1 AM. Free pkg. From 6 PM. Steps away from theatres. Diners, AE, 245-9717, CO 5-9776.
- GAIETY WEST**—Broadway's newest oldest delicatessen. World famous hot pastrami & hot corned beef sandwiches, bagels and lox, ice cream sodas, cocktails. Open til 1 am 224 West 47th Street—next to Edison Hotel.
- LA CHANSONNETE**—890 2nd Ave. (47th-48th) PL 2-7320. Rita Dimitri's Parisian Dinner Club. Chic, Warm & Friendly. Truly Excellent Cuisine Till 1 A.M., Delightful After Theatre Show, Soft Dance Music. Free Pk. Ex. Sat.
- KASHMIR**—108 W. 45th St. Exotic curries of India and Pakistan served daily noon till midnite. Weekday Luncheon \$1.40. Complete Pre-Theatre and After-Theatre Dinners priced fr. \$2.65. Cocktail Lounge. CI 7-8785.
- LA FONDUE**—43 W 55 St Dine bef. & aft. theatre in charming European Cellar. Cocktails authentic Swiss cheese fondue, cheese & sausage snacks, prime broiled filet mignon Comp. D. fr. \$4.95 L fr. \$1.95 To 1 AM.
- LE VERT GALANT**—60 W. 48 St. French cuisine L-\$3.75 up. Hors d'oeuvres served with cocktails. Complete D-\$4.50 up from 5 PM to 10:30 PM. Sat. til 12:30 AM. Maurice-Chef & Owner. CI. Sun. All credit cards JU 2-7989.
- LES PYRENEES**—251 W. 51st Street. Superb French Restaurant, Theatregoers favorite. Lunch, Cocktails, Dinner, Dinner & a la carte after 9 PM. Open Sat. 'til 1 AM. Party facilities Recom. by Holiday.—CI 6-0044. Closed Sun.
- MONKS INN and LE SOUFFLE**—35 W. 64th 874-2710 874-7781. Two of N.Y.'s. most charming rests. Variety of 50 cheese and 36 pheasant items plus 14 different souffles 7 days 12-12 L.D.S. A. Ex. D.C. C.B. M.C.M.
- MYKONOS**—349 W. 46 (W. of 8th). Authentic Greek cuisine & music. Noni Kantaraki and the Mykonotes entertain nitely. Lunch 11:30 AM 2:30 PM. Cocktails, Dinner, & Supper. Open 'til 4 AM. 265-1590.
- PATRICIA MURPHY'S CANDLELIGHT RESTS.**
49th St. E. of 5th Avenue
38th St. & Madison Avenue
1 Fifth Avenue at 8th St.
LCD—Sun. Brunch OPEN EVERYDAY.
- ROAST BEEF & BREW**—B'way at 64th St. also Mad. & 59th. Roast prime ribs of beef—Double Cut on the bone, \$5.75, Regular cut, \$4.65—with all the beer and salad you want. Opera Sup. at 64th St. aft. 10 pm fr. \$2.25.
- SKEWER ON THE TABLE**—150 W. 49 St. Charcoal Broiled Seasoned Meats, Seafood, Fowl, on a 30 inch skewer. Self served at your table. Cocktails-L \$2.95 D-\$3.85 Open 7 days, Tel. 246-4877
- STEAK & BREW RESTS.**—B'way & 51st, 12th & 5th, B'way at 68th, 400 E. 57th, Madison & 79th. For only \$4.50—12 oz. Boneless sirloin steak plus unlimited salad & beer. Casual dress. 4:30 P.M.-1 A.M. Sun. fr. 3:00 P.M.
- SPINDLETOP**—254 W. 47th St. CI 5-7326. Steaks, prime ribs, seafood, crepes. D 4-1 am, a la carte entrees \$3.95 up. Late supper 'til 1 am, \$2.95 up. Ent. nitely. Dancing Sat. from 9 pm, in Winner's Circle Room. Amer. Exp., CB, DC.
- STEAK & ROAST BEEF PARLOUR**—1450 B'dway at 41st St. This attractive restaurant features "The Drink N'Dine Deal". Complete Sirloin Steak or Prime Roast Beef dinner PLUS ALL THE DRINKS YOU CAN DRINK . . . \$6.95.
- TOMS SHANGRI LA**—237 Mad. Ave. (37). A Real Chinese beauty. Ancestral Cantonese & Mandarin specialties. Banquet din. Daily to 1 am Sun 2 am for L C D. A la carte entrees Private to 150. DC AE MU 3-0996.
- L—Luncheon C—Cocktails D—Dinner S—Supper

Double-parked on Memory Lane

Traffic is getting heavier on Memory Lane. Fashion is all choked up recalling the '20s and '30s, which I happen to *love*, but also the '40s, the cheesiest years of which were recently exhumed by Yves St. Laurent. Oh boy, football-shouldered fox chubbies, \$2-floozy black dresses, 5-inch heeled anklestraps. (You jiving us, Yves baby? Well, the 16-year olds will love the grotesquerie—don't they always?)

The nostalgia thing is now bigger than all of us. But with much of it so *pretty*, so feminine, why fight it?

Like the evening stuff that makes a girl feel precious and fragile (sorry about that, Women's Lib). Drifty chiffons with handkerchief-point hems. Shoestring shoulderstraps. No shoulderstraps (shades of strapless Brenda Frazier combing her long bob at a Stork Club table). Bill Blass, Chester Weinberg, Oscar de la Renta are all remembering the days.

As for those Hot little Pants, welcomed in last month's *Playbill*, they're the biggest re-run since *Gone With The Wind*. In the '30s and '40s they were Play Suits, came with a button-on-or-off skirt. Today, too—but for play, work, street or evening. In January, Alexander's was first to open a special Hot Pants boutique, by now is probably declaring a dividend on sales.

Another revival, no date given, is called Civilized clothes (a new gem in fashion's rhinestone vocabulary). Seems to me, Civilized means what I've always liked even when it was called Establishment. It veers away from gypsy-peasant-ethnic-savage-costume-doorprize-fantasy fashions into the simple, elegant clothes that, as one store buyer put it, Normal People enjoy wearing.

Civilized certainly includes the full-

skirted, full-sleeved shirtwaist dresses and the slim chemises of Norell. What a gent for making a woman look like one.

Chanel's little suits and dresses were *always* Civilized. The copies of her final—more's the pity—collection, will be selling faster than ever now. That goes, too, for a fragrance called No. 5 which, like every fashion Chanel started, will go on, young and fresh forever.

One more revival is color—on the mouth of all places, where it hasn't appeared since the Natural Look bleached lips out. The style setters for faces are all into *real* color again. Hurray.

Mr. Charles Revson does his 'Ultima' II spring lips in shades like Purple Smoke, deep (as in the '30s), but transparent and glossy (as in the '70s).

Elizabeth Arden's Pablo does such a pretty Nostalgic Face with vivid colors like Geranium and Clear Currant.

Estée Lauder's spring colors are Frankly Red and Blonde Red. She says: They make me feel like a woman again.

Max Factor, who made up the brightest movie stars of *all* time, is ready today with Wild Rose and Ripe Melon.

John Robert Powers, who turned girls into super-models, has Sensual Red.

There are others, including a lipstick shade made famous the last time around by one Elizabeth Taylor (now Liz Burton): it's Acapulco, by Dana. She ordered it in dozen lots (Altman's), because its blue-red was so becomingly bright and juicy. Still is.

Well, that's only a bit of the increasing craze for back-then. You could also use a Rita Hayworth Gilda hairdo. And did you get to I. Miller's to have taps put on your dancing shoes? □

PlayBILL OF FARE

by EMORY LEWIS

Gil Wiest is fast becoming the Hal Prince of the restaurant business. His credits include two long-running hits—Poor Richard's and Michael's Pub; two off-Broadway originals—Sugarbush and Gentry's; and two fine revivals—Downey's and the new, 40-year-old Carnegie Tavern.

In these two last-mentioned restaurants, Wiest (himself a frustrated actor, inveterate theatregoer and frequent angel) gets to play host to some of his favorite people—pre-theatre and (especially now with the 7:30 curtain) after-theatre diners. DOWNEY'S, in the heart of the Broadway district at 45th and 8th Avenue, has been a theatrical hangout since the days when a bunch of young hopefuls named Paul Newman, Ben Gazzara, and John Cassavetes were fixtures at the bar. The restaurant stars first-rate steaks and chops and a comfortable authentic atmosphere.

THE CARNEGIE TAVERN at 56th and 7th serves those more northerly culture-seekers who attend Carnegie Hall, City Center and Lincoln Center. Carnegie Tavern was always popular with musicians, dancers and artists but in later years it became a little seamy and down-at-the-heels. Now Wiest, who took over last December, has changed all that. The New Carnegie Tavern retains the Gemütlichkeit of an old-fashioned German Brauhaus, but the superb Sauerbraten now comes from a spotlessly clean, modern kitchen. (The meat for that Sauerbraten, incidentally, is soaked for 72 hours before it is prepared with love and precision by the German chef Helmut.) Wiest believes in giving his customers a "total experience." "Dining out," he says, "is a production that has to involve more than just good food."

THE next best thing to hopping on a magic carpet to Hassan Barrada's celebrated Al Mounia (The Dream) in Casablanca, is a stop at the local branch of his pleasure dome at 241 Madison Avenue

(38th Street). AL MOUNIA is the newest and most exotic restaurant-cum-discotheque in town. Carved woodwork, copper and brass, tapestries, mosaics, stools I covet for my own pad—the décor is authentic and ravishing. Three North African chefs ensure gustatory joy. Try the pastilla (flaky pastry stuffed with chicken, eggs, onions, chopped almonds, and cinnamon) or the couscous Marrakech (steam-cooked semolina with lamb and vegetables). One quibble: why not Arabic music rather than standard U.S. pop? How about a few recordings by the magnificent Om Kalthoum?

WHILE you were tap-dancing to "Tea for Two," a new seafood temple opened on Third Avenue at 72nd Street—ALLEN'S CATCH OF THE SEA. Most seafood restaurants are dull to look at. Not so this one. It's done in shades of white, even to the white carnations on every table. There are white bentwood chairs and white rattan stands holding ferns. With hanging plants everywhere, the Catch of the Sea resembles an old-fashioned southern sun porch. The Allens pride themselves on the freshness and quality of their marine delicacies. Bravo for the Maryland lump crab meat, the Gloucester grey sole, and the Block Island swordfish. Sin a little and sample the home-made chocolate or lemon mousse cake.

THE ubiquitous Pujol clan from Languedoc superintend several unpretentious bistros in the theatre district. One of my favorites is PIERRE AU TUNNEL at 306 West 48th Street. Moderate prices, good provincial fare, and a homey ambience provided by M. and Mme. Pierre Pujol and their daughter, Jacqueline, are the reasons for its twenty-year tenure. A dinner of appetizer, soup, entrée, and dessert is possible here for \$4.90! The head cheese and the tripe à la Caën are spectacular.

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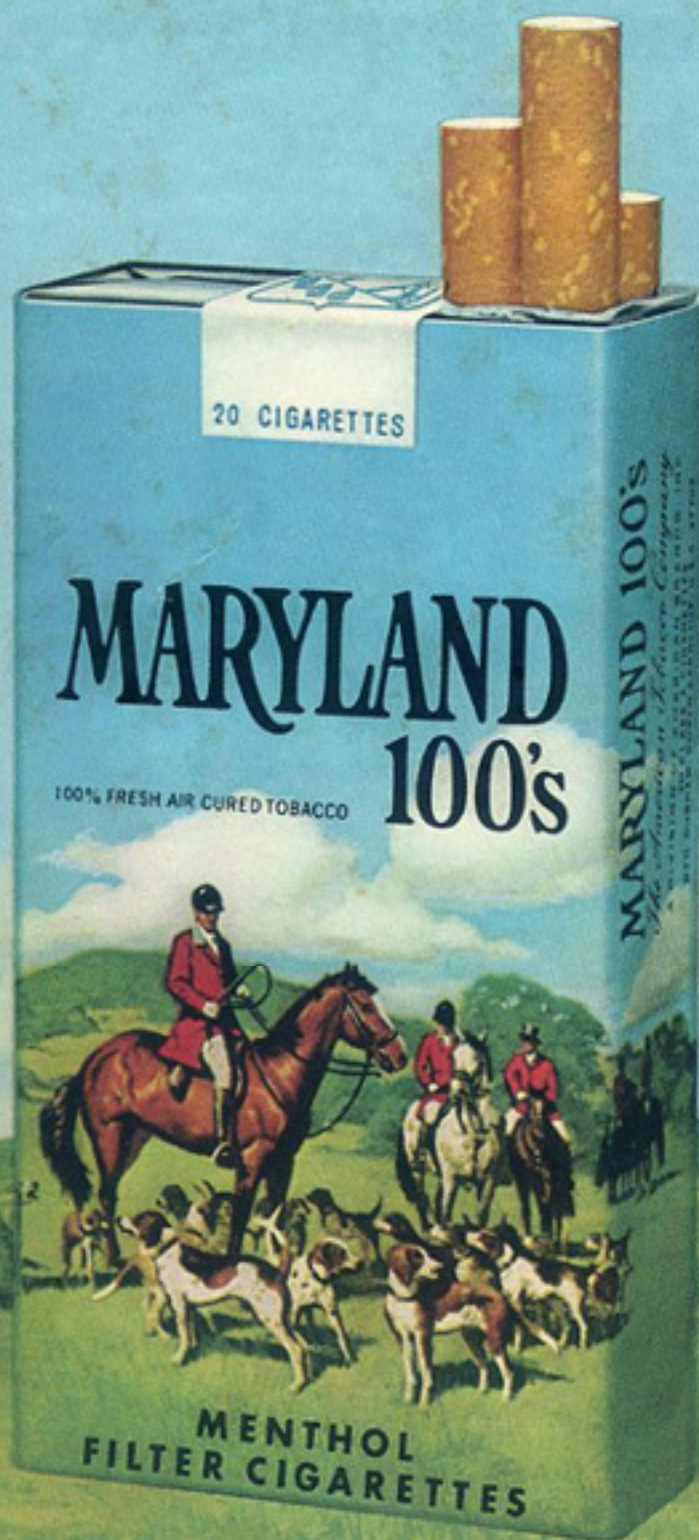
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