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# MARRIAGE ON THE ROCKS?

An interview with the author of "Same Time, Next Year"

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By Joan Alleman Rubin

Whatever problems the institution of marriage may be having elsewhere, it seems to be keeping its good name on Broadway. *Pippin* ends in an ode to reluctant togetherness. *Absurd Person Singular* gives a glimpse of three couples who are sticking through sick and sin. *In Praise of Love* endorses that old-fashioned romantic notion that a "good wife" always makes her husband believe he is the strong one, despite all evidence to the contrary.

And now, of course, there's *Same Time, Next Year*, the biggest hit in a smashing season and a play destined for longevity on Broadway and a heftier afterlife than Marley's ghost (two characters, one set, a universally appealing plot—you can expect it in stock companies, dinner theatres, community theatres for decades).

The play is about a man and woman, both married, but not to each other, who rendezvous in the same motel once each year for 25 years. (We see them in 1951, '56, '61, '65, '70, '75.) The two characters, Doris and George, played brilliantly by Ellen Burstyn and Charles Grodin, are likeable, decent people, who care for each other and for their respective spouses — each time they meet she tells him one good and one bad story about her husband; he tells her one good and one bad story about his wife. It's a warm, rewarding, safe relationship. There's never much doubt in their minds, or in the minds of the audience, that their marriages will stay intact.

In an age which glorifies "now," *Same Time, Next Year* stresses "now and then." The play comes on strong for the positive value of having someone who sees and loves, not only the person you are this year, but all those other people you've been along the way. Now that's a pretty conventional (really not a dirty word) notion and I was curious to see if the playwright, Bernard Slade, a former actor and television writer might (under his beard



Ellen Burstyn and Charles Grodin, the stars of Bernard Slade's hit comedy *Same Time, Next Year*.

and fading California tan) turn out to be an old-fashioned man.

"I've been married 20 years . . . these days some people think that's ridiculous, so I say it in a low voice," Slade told me. "I can't say I buy the abstract idea of spending all of one's life with the same person, as a matter of fact in the abstract it sounds pretty terrible. I believe my wife Jill and I have been incredibly lucky. I guess one secret to a long marriage is liking each other. The other is having a life apart from the marriage — not being thought of as a pair." (When the Slades married in the early 50's, both were actors in Canada. Ten years ago when Bernard and Jill and their two children moved to L.A., Jill went back to college. In the play Doris also returns to college where she describes herself as "the only person in the class with a clear complexion," a line Slade confesses unabashedly is Jill's.)

So we can assume that Bernard Slade knows something about marriage, and though he does not pretend to have written a play on the subject (*Same Time, Next Year* is an entertainment; it sometimes em-

barrasses me to discuss the ideas in it"), the relationship between the two characters Doris and George appears to be more "married" than illicit. It's not the same bed we see them sharing over the years (there's no explicit sex in the play); it's one another's embarrassment, guilt, success, grief, failure, even a pregnancy—hers by her husband.

"Most people," Slade told me, "buy Erica Jong's fantasy of the 'zipless fuck,' " the faceless, nameless roll in the hay with no messy involvements. "It's a great fantasy, but it doesn't work with human beings. They come in with feelings of guilt and loyalty. They have a past as well as a present."

You began to understand that the past is important to Bernard Slade. He told me, for example, of having once been asked about his long marriage on a Canadian TV interview . . . "I found myself replying, 'we have 2 dogs, one is 14-years-old and the other is 16-years old. Our car is 10-years-old. We just seem to keep things.' Afterwards, Jill asked me indignantly if I couldn't find something more positive to say, but I felt that was positive. I can

understand the excitement and novelty of discovering a new person, exploring new feelings, finding out about another life; but there's a kind of shorthand that grows up in a long relationship that I value."

To illustrate his point, Bernard Slade told two stories about friends of his who had recently split with their wives. "One friend told me he'd stopped dating because he didn't think he could stand 'one more girl asking me what sign I was born under?' The other confessed that he knew he was in trouble when on the 'fourth time I told my life's story—I fell asleep.'"

In *Same Time, Next Year*, Bernard Slade hit on the perfect compromise — a long, nonthreatening extramarital relationship which combines continuity and novelty—"At the end of the play," Slade told me, "even though Doris and George have known each other for 25 years, they've been together for only five weeks."

It's interesting that the idea for *Same Time, Next Year* came out of a holiday Bernard and his wife Jill took at an isolated inn near Mendocino. "Because of its remoteness, we started to talk to each other in a new way, and I got the idea of

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## PLAYBILL

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doing a two-character play in which a man and woman are together in a hotel room and only at the end do you find out they are married." Slade later rejected this plot, partially because "Pinter had already done it." But he never gave up on his basic plan "to write a two-character play that would make people laugh and touch them too." The opportunity came when he had an "artistic and contractual disagreement" with his television studio and found himself on a plane for Hawaii. By the time the plane landed in Honolulu, Bernard Slade had an outline for *Same Time, Next Year*. Six weeks later he had a finished script—"Nothing ever writes itself," he said, "but this play came as close to it as possible."

One of the unexpected aspects of being the author of *Same Time, Next Year* is that Bernard Slade has suddenly become the recipient of all kinds of interesting confidences. Two elderly blue-haired matinee ladies told him emphatically "We've decided that if we're going to do *that* at our age we'd better make it once a month." A Boston Brahmin whispered to him quietly one evening, "You'd be surprised how many marriages are kept alive by an extramarital affair." And just recently Slade received an extraordinary letter from a college professor who admitted to a relationship that was in its 26th year. The professor and "his lady," each married with a number of children, agreed that, except for the obvious dramatic device of having the couple meet only once a year, Slade presented "a pretty accurate picture of what I suspect is a not an uncommon situation." The professor went on to write, "You accept such a situation when you have lived with it for years and indeed there is a lurking fear on each side that the only reason you are still fond of each other is that you do not live together. It's one of those notions that no one cares to admit. At the same time everyone knows that the basic trouble with marriage is that you are stuck with a partner. It is boredom that kills marriage in the last analysis."

And in the last analysis, it's also boredom that kills the theatre. Maybe that's why we're all so grateful to Bernard Slade. *Same Time, Next Year* is touching, funny, occasionally sad, but never boring—not for a minute. □

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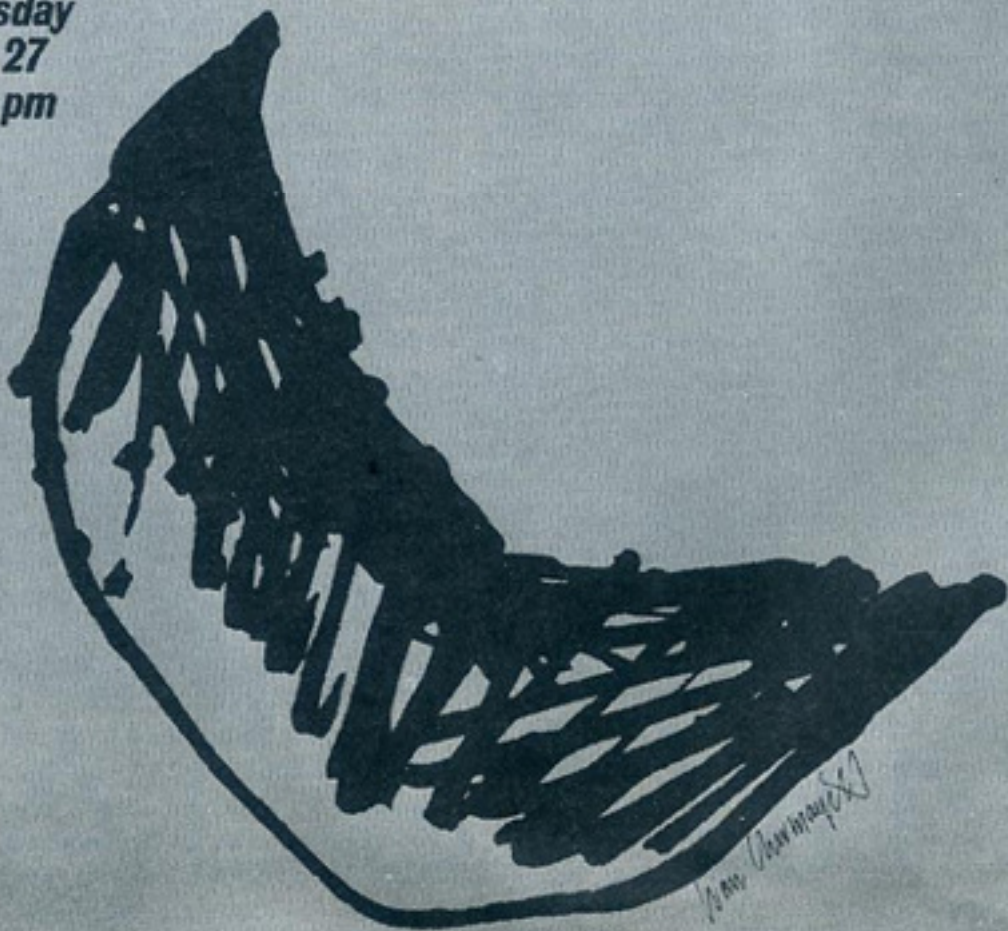
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# SELLING A BROADWAY SHOW OR HOW "THE WIZ" WAS WON



by Colette Dowling

This is the story of a Broadway phenomenon, a show in so much trouble its closing notice was posted on opening night and which was forcibly turned into Broadway's biggest hit, all in a matter of weeks. "The Wiz" made theatre history overnight. Here is how it happened.

Begin with the idea—or "the concept," as it's known in the language of producers. In 1972 an ex-disc jockey named Ken Harper came up with a notion you could look at in one of two ways—either revoltingly cornball or commercial as hell. He wanted to take L. Frank Baum's classic, "The Wonderful Wizard of Oz," which was written at the turn of the century and later became irrevocably associated with sweet Judy Garland and the wonderful white Bert Lahr, and turn it into a Top-Forties-style black musical comedy.

Ken Harper was thirty-two years old at the time and had just given up a job as Program Affairs Director of PIX Radio to spend full time talking up *The Wiz*. He talked to anyone and everyone. "If I'd met you three years ago," he said to me, "I'd have given you the rap and asked if you knew anyone." Eventually, Harper ran across someone who counted—"the President of a very big glass company who

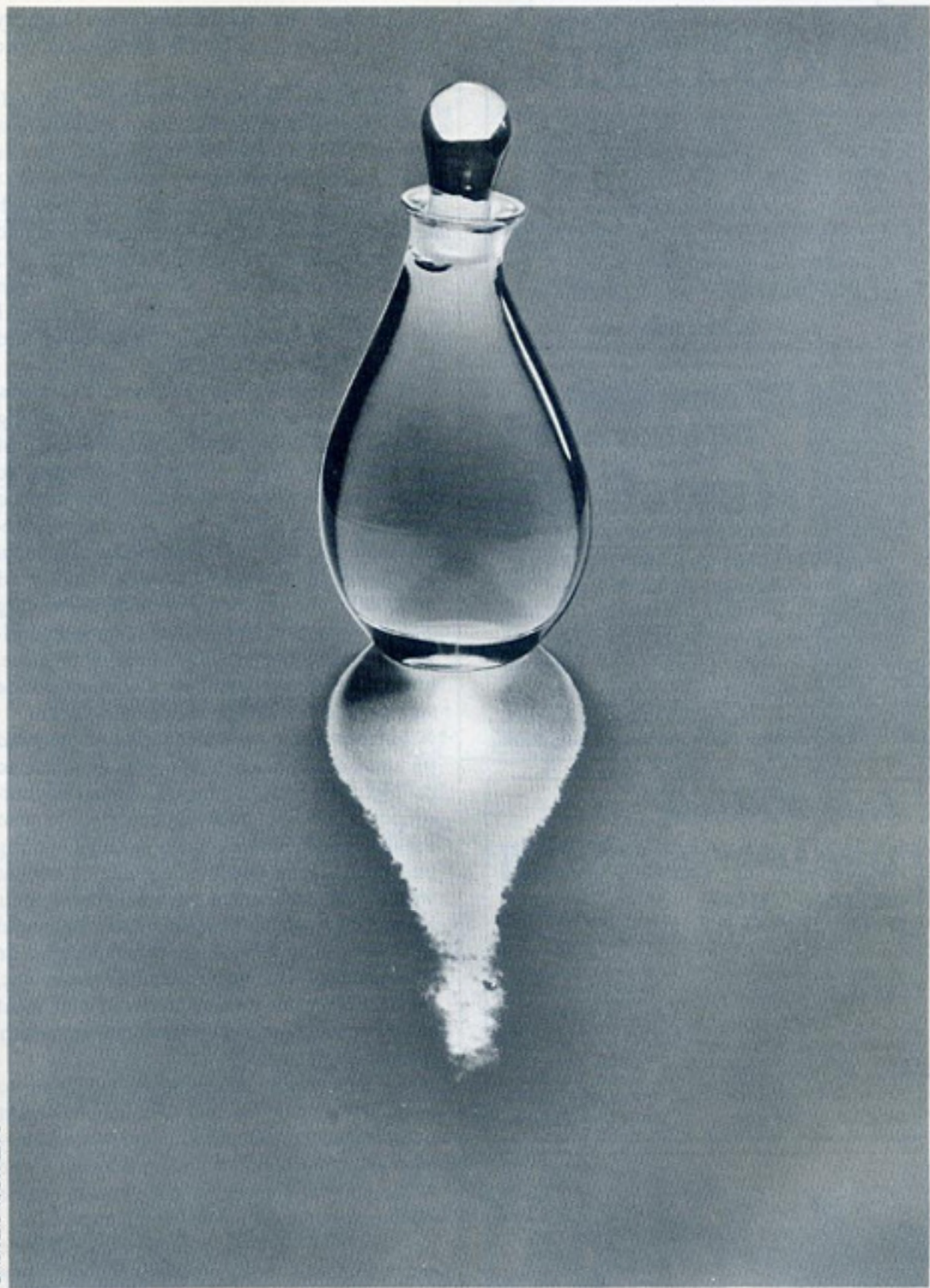
had a friend on the Board of Directors of Twentieth Century Fox. He thought Fox might be interested."

Fox was interested. Before long they called Harper and asked him to come to the Coast with a presentation. Harper was ready. He had a book, written by William Brown, and thirteen original songs with lyrics written by Charlie Smalls. Harper and Smalls flew to California and made the presentation, which included some obvious but salient merchandising information. "You pick up *Billboard* or *Cashbox* any week," Harper told them, "and what you'll find is that five of the Top Ten songs on the charts are black." The message was clear. In this country, at this time, a certain kind of black music, the Motown sound, sells, and it sells to everyone, black and white.

Fox jumped in with both feet. In exchange for first option on film rights, publishing rights and album rights, they agreed to put up an ante of \$650,000 with a 20 percent overcall. (That's extra money the producer's allowed to spend if the production needs it—and this one sure did.)

With Fox as the sole Limited Partner, Ken Harper was on his way as a producer. He signed on jack-of-all arts, Geoffrey Holder, as costume designer and, eventually, as director, and he found a couple of unknowns for principal roles—namely





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16-year-old Stephanie Mills as Dorothy and 18-year-old Hinton Battle for the Wizard.

But as any seasoned producer will tell you, money and talent don't guarantee a thing. For the seven weeks it was on the road before opening in NYC, *The Wiz* had problems. A technical run-through before opening night in Baltimore was so disastrous the managing company told Harper he'd be wise to pack it in. "I began to perspire," Harper recalls, "and then I went out into the lobby of the theatre and I fainted. Three years of my life!"

True to show biz tradition the show went on that night and received a standing ovation and four curtain calls. In spite of its problems, *The Wiz* was beginning to build out-of-town audiences. But not so in New York. When *The Wiz* began previews, it was still pretty much an unknown entity. With a weekly production nut of \$67,000, the show was only grossing \$46,000 in previews. There were no advance sales, the front money was gone, and things looked so bad a closing notice was posted backstage on opening night.

Harper had a very clear idea of the kind of audience he believed it was possible to pull in. It was not the usual Broadway audience at all, but moviegoers, people who listen to Top Forties radio stations, young people, black people, families, people who've never been to the theatre in their lives, not even to see *Raisin*. If he could find a way of getting to these people, he was sure *The Wiz* would win. Trouble was, he needed more money to do it, and what sane backer is going to pour more money into a dying turkey?

At this point in the story we have to back up a little to talk about intelligent press agency. During previews, Sandy Manley, an attractive young woman (who with several other bright young press agents formed the Merlin Group, Ltd.), persuaded *The Wiz* management to give her a virtually unlimited number of press tickets to use at her own discretion. "Normally, you figure on two pairs of press tickets per performance," she explained, "but with no advance sales, if we had nothing else, we had seats. I invited all the deejays, the talent co-ordinators from radio and TV programs, and all the newspaper reporters and freelance feature

Continued on page 14

# PLAYBILL dining and entertainment guide

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(Continued on next page)

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New York's leading restaurateurs find Playbill Dining Guide effective. For information about space (when available), call 751-9559

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**HO SHIM**—120 W. 44 (btwn. 6th & Bdwy. in theatre district). Korean and Japanese cuisine. Lunch, dinner, supper. Live native entertainment. Open 7 days. Courtesy parking for \$1.50 at Kinney, 116 W. 44 575-9774.

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**AUNT FISH SEAFOOD RESTAURANT & OYSTER BAR**—63rd St. & Broadway, adjacent Lincoln Center. Newest, nicest West Side elegant stop for truly fresh fish. Lunch, dinner, supper, after theatre. 799-7200.

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**RINCON DE ESPANA**—226 Thompson St., N. Y. Times—"One of the best Spanish kitchens in N. Y." Spec. Octopus & shrimp a la Carlos & Paellas, Flamenco Guitar nightly. L. D. C. Credit cards. Cl. Mon. 260-4950, 475-9891

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L—Luncheon C—Cocktails

D—Dinner S—Supper AT—After Theatre

# Rubbing Elbows

by Anita Summer

RAUL JULIA CHOOSES

TORREMOLINOS — 230 E. 51st St.

Raul Julia, star of Circle-in-the-Square's recent revival of *Where's Charley?* lives in a big West Side apartment with a large kitchen which he rarely uses. That's because, until a few years ago, whenever he wanted a good, home-cooked meal he visited his mother or his sister. When they both moved to Spain, he was faced with two alternatives—either he could learn to cook, or he could attempt to find a place which duplicated his family's culinary skills. "After testing out many Spanish restaurants, I discovered Torremolinos and I've been going there ever since—often for after-theatre supper." Raul usually has paella or the shrimp-in-garlic sauce (both house specialities).

*(Torremolinos is moderately priced—entrees from \$4.50 to \$9.95. The decor is Spanish highlighted by fresh flowers, white linen, red napkins. White brick walls offset the black upholstery, and diners relax in candlelit elegance. Open after-theatre.)*

GIL CATES CHOOSES

THE ALGONQUIN HOTEL—59 W. 44th St. Celebrating its 75th birthday next year, the Algonquin Hotel is a legendary landmark. One patron, who enjoys the Oak and Rose Room restaurants and the oak-panelled, club-like Edwardian lounge, is producer-director Gil Cates, whose next project is the movie version of Broadway's *The Me Nobody Knows*. "The Algonquin has yesterday's charm with today's advantages," said Cates. "Where else can you sit in a lounge and meet such an international group of stimulating and distinguished people? It's the crossroads of the world." Along with the atmosphere Cates delights in, the "old-world" service and the fare, usually choosing cold salmon "the likes of which I've never had anywhere else."

*(A popular feature of The Algonquin, a traditional rendezvous for writers and theatre folk, is the hot and cold after-theatre buffet set out in the lounge. Another attraction is the complimentary parking in the Hippodrome Garage — opposite the Hotel — for pre-theatre dinner guests.)*

# Wine and dine before and after the theatre...

## MaBells

FOOD, PHONES, AND LONG DISTANCE BAR

Generous drinks... delicious dinners... great place after theatre. Shows may come and go—but Ma Bells is still the longest playing hit on Shubert Alley. Meet your friends where the stars meet to eat. Tonight! (You can even drop in for a fast but friendly drink during intermission.)

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Pre-theatre Dinner Guests. Enjoy Complimentary  
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Continued from page 10

writers who I thought would like the show."

They liked it. Even though she knew the closing notice was up, Alyce Finnell, producer of *AM New York* agreed to have Dorothy and Tin Man and Scarecrow and Lion on her show next morning. "I had to go to the principals after the curtain came down on opening night and ask them to be at the studio at 8:30 A.M.," Sandy said. "I told them, 'Go to bed tonight or don't go to bed, but please find a way to be there on time.'"

Next day, the reviews. *Wiz* people describe them as "mixed," but in fact they were the sort that ordinarily would kill so precarious a venture. Clive Barnes clobbered them. "By noon I think we had about four people on line at the box office," Sandy recalls.

Without some action at the box office, any chance of getting more money out of Fox was slim. All day Monday, management was in conference, waiting for the word. Finally at 2:30 in the afternoon, a decision came through. Fox hadn't been discouraged by the reviews. With *Poseidon Adventure* as a precedent, (terrible reviews but great audience-building capacity), Fox gave *The Wiz* the greenlight for one more month, with the provision that it show an increase in business at least on weekends.

The wheels began to turn immediately. Sandy got on the phone to the staff back at her office and had them follow through on all the stories and radio and TV bookings that had been lined up. Then she called the radio station advertising managers and made deals, trading off a thousand dollars worth of tickets with WNEW, for example, in exchange for a thousand dollars worth of free air time—the equivalent of fourteen 30-second spots.

Tickets were selling at the half-price ticket booth on Times Square. Word-of-mouth began to build. Some members of the black community felt the show had been mistreated by white critics and began to beat the drum. "Stephanie Mills used to sing with the Cornerstone Baptist Church choir," Sandy said, "and I want to tell you, that's a network. When the reviews came out, Stephanie's mother got on the telephone and started calling people."

A week after its dismal opening, *The*

# In tonight's martini the part of gin and vodka will be played by white rum.



White rum from Puerto Rico will finally play the role its distinctive clarity and smoothness have so well prepared it for.

In fact, white rum has already proven itself in rehearsal. It beat gin and vodka on taste and smoothness

in a nationwide test. That's because all white rum from Puerto Rico is aged for at least a year—by law.

White rum is ready to take a leading role in the martini.

Like any new star, all it needs is a chance.

**PUERTO RICAN RUMS**



*Wiz* sold out at Saturday matinee. That was all it took to encourage Twentieth Century Fox to plunk down another \$120,000 for a saturation advertising campaign.

Ken Harper had the concept for the TV commercial, a telescoped version of the Yellow Brick Road scene, with punched up orchestration of the song, "Ease On Down the Road." "I wanted the commercial to appeal to people between the ages of 18 and 35," he said. For \$30,000 the commercial was produced by Blaine Thompson, the agency that had done the successful *Pippin* commercial.

Diener-Hauser, an agency with experience in buying air time for commercials and the connections to get the time cleared fast, purchased 101 commercial spots for *The Wiz* Company—17 in prime time and 84 in fringe time. These commercials were crammed into a two-week period, during which time word of *The Wiz* reached 95 per cent of all local TV households 7.7 times. "Ease On Down the Road" became so popular it's destined to become a hit single, distributed by Atlantic Records. (In an ironic twist, Atlantic also got to do the cast album because Fox let its option lapse.)

While television advertising of films is a highly developed marketing technique, it's only recently begun to be used for Broadway properties. Apparently, if handled well, it can work wonders. A week after the commercial went on the air, *The Wiz* began grossing over \$100,000 a week. Two weeks after, all performances were selling out.

"This only works," Harper assured me,



"if what you're selling is good. No amount of money and advertising will sell a piece of shit."

He can say that now, with ease, for *The Wiz* has been honored by the Tony awards (as we go to press it's been nominated in 8 categories including "Best Musical"). The album has been cut now, produced in slick, recording studio-style, laid down section by section and mixed later, for utter perfection. It will be a "concept" album and will sell, Harper hopes, like "Tommy" and "Jesus Christ Superstar."

The way his intuition has been paying off, Harper may end up making that hundred million dollar dream come true.

ADDENDUM: The night I went to see *The Wiz*, the theatre was packed with a rollicking, enthusiastic crowd—high steppers, big black mamas and little kids with corn-rowed hair; white professorial types, their wives, their hippy kids. It was a mob scene that looked like a circus crowd, only better dressed. A mob that clapped in time to the music and shouted out to the actors and in general received the production like nothing Broadway's ever seen before. I squinted my critical eyes, staring at the incredible costumes, the super-slick song-and-dance routines, the opulent theatrical effects, refusing to clap every two seconds, when suddenly I noticed my toe tapping. I could not resist what was going on in front of me, and behind me, and on all sides, as if the audience had been orchestrated right into the production. And when, at the very end, Stephanie Mills, a funny-looking, almost dwarfish little black girl ran across the apron of the stage, shouting, "Toto!" to the little white dog, I have to admit a tear sprang to my eye.

That, folks, is the story of how "The Wiz" was won.







Catherine Deneuve for Chanel



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Perfume in the classic bottle 12.00 to 400., Spray Perfume 9.50, Eau de Toilette 8.00 to 22.00,  
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New from Philip Morris.

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Enjoy  
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without  
smoking more.



That's the Saratoga idea.

**More puffs than 100's.**  
Longer and slimmer  
than 100's for extra  
smoking time and  
pleasure, without  
smoking more cigarettes.

**Priced no more than 100's.**  
Look for them in  
the new 120 mm  
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17 mg. "tar," 1.1 mg. nicotine av. per cigarette by FTC Method.

Warning: The Surgeon General Has Determined  
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WEAVER

CAROLE  
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TONY  
ROBERTS

*in*

## ABSURD PERSON SINGULAR

*A new comedy by*  
**ALAN AYCKBOURN**

*Directed by*  
**ERIC THOMPSON**

*Scenery Designed by*  
**EDWARD BURBRIDGE**

*Costumes Designed by*  
**LEVINO VERNA**  
for Laurence Gross

*Lighting Designed by*  
**THOMAS SKELTON**

*Hair Styles by*  
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Produced by **PHILIP LANGNER & ARMINA MARSHALL**



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## CAST

(In order of appearance)

Jane ..... CAROLE SHELLEY

Sidney ..... LARRY BLYDEN

Ronald ..... FRITZ WEAVER

Marion ..... GERALDINE PAGE

Eva ..... SANDY DENNIS

Geoffrey ..... TONY ROBERTS

*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 Jane and Eva—Naomi Riordan; for Sidney and Geoffrey—Wayne Carson; for Ronald—Dalton Dearborn.

# A hit before it's even opened.

## Chivas Regal



12 YEARS OLD WORLDWIDE - BLENDED SCOTCH WHISKY - 40 PROOF - GENERAL WINE & SPIRITS CO., NEW YORK, N.Y.



**“Quick ticket  
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United, ya  
caught me.”**

At all three metro airports, United's Apollo computer can print your ticket in 10 seconds, and keep you on the move.

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## ABSURD PERSON SINGULAR



part I

PART II



CHRISTMAS  
TO COME

PART III

A town in England.

There are two ten-minute intermissions.

Say "YES" to  
Martini & Rossi  
on the rocks.

A wine with a character all its own.



Vermouth, Renfield Importers, Ltd., N.Y.

## WHO'S WHO IN THE CAST

**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*.

**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 will soon 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.

**LARRY BLYDEN** (*Sidney*), actor — producer — writer, is one of a growing number of entertainment personalities whose creative talents are marked by extraordinary and unbounded versatility. Born in Houston, Texas, Blyden began his career in show business as an usher in Houston's Music Hall. When he was 16 he landed a job as an announcer for Houston radio station, KPRC. But it was not

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for the  
filter.**



**You'll  
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**A lot of good taste that comes easy  
through the Micronite filter.**

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We have created an exceptional new night creme. It renews the look of your skin within 48 hours.



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The beneficial action is immediate. And because it works within the surface of your skin, you actually see and feel results within 48 hours. This exclusive moisturizing system not only replenishes moisture, it also helps prevent moisture loss. New 'Moisture Renewal Creme.' You'll see finer, better looking skin within 48 hours. And so will everyone else.

# 'ULTIMA' II

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# Authentic.



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Certain fine whiskies from the hills and glens of Scotland are blended into every drop of Dewar's "White Label."

Before blending, every one of these selected whiskies is rested and matured in its own snug vat.

Then, one by one, they're brought together by the skilled hand of the master blender of Perth.

*Dewar's never varies.*



until he needed half a credit at the Lamar High School and stumbled into an acting class that Blyden was hooked on acting as a career. He worked with famed Texas producer-director Margo Jones while still in high school. After graduation and a year at the University of Houston, he enlisted in the marine corps. Upon discharge, Mr. Blyden obtained his degree at the University of Houston and went to New York in 1948. There, he enrolled at the American Theatre Wing. Blyden's big break came when a showcase performance of *The Importance of Being Earnest* led him to Joshua Logan. Logan offered him the role of the Southern Shore Patrol lieutenant in *Mr. Roberts*. During this period, Blyden began studying with Stella Adler and shortly thereafter, was promoted to the role of Ensign Pulver in the touring company of *Mr. Roberts*. Blyden's Broadway credits include *Wish You Were Here*, *Oh Men, Oh Women*, *Who Was That Lady I Saw You With*, *Foxy*, *Blues for Mr. Charlie*, *Luv*, *The Apple Tree*, *Flower Drum Song*, and *You Know I Can't Hear You When the Water's Running*. Equally at home on television, Blyden hosts *What's My Line* and played the ruthless Sammy Glick on the highly acclaimed NBC drama *What Makes Sammy Run*. His first producing credit came in 1972 when he brought the Los Angeles production of *A Funny Thing Happened on the Way to the Forum* to Broadway and in which he also appeared as Hysterium. He won a Tony Award for that performance. He directed *Harold*, starring Tony Perkins. His last stage appearance was as Dionysus, God of Wine and Comedy, in the landmark-Burt Shevelove production of *The Frogs*. Mr. Blyden is the official photographer for *Absurd Person Singular*. He lives with Ellen and Josh, his two children from his marriage to the late actress-dancer-choreographer, Carol Haney.

FRITZ WEAVER (*Ronald*) last appeared on Broadway in Robert Morasco's prize-winning play, *Child's Play* for which he was awarded a Tony as Best Dramatic Actor of the 1970 Broadway season. Born in Pittsburgh, where his father was an economist, Weaver attended the University of Chicago, graduating with a B.A. degree. However, Weaver's interest in

dramatics prevailed over academics and immediately upon graduation, he joined the Barker Theatre in Abingdon, Virginia. In 1954, Weaver made his New York stage debut at The Cherry Lane Theatre in Congreve's *The Way of the World*. In 1955, he was asked to join the Phoenix Theatre's resident company where he won the Clarence Derwent award as the season's best supporting actor for his performance in John Webster's *The White Devil*. That summer, Weaver was invited to join the original company of the American Shakespeare Festival at Stratford, Connecticut where he appeared in the Festival's opening production, *Julius Caesar*, playing the role of Casca. Weaver's Broadway debut soon followed in 1955 when he played with Siobhan McKenna in *The Chalk Garden*. His subsequent Broadway appearances include *Miss Lonelyhearts*, *A Shot in the Dark*, in which he starred with Julie Harris, the musical *Baker Street* in which he starred as Sherlock Holmes, and the 1968 City Center revival of *My Fair Lady* in which he was Henry Higgins. Weaver's motion picture credits include *The Day of the Dolphin*, *A Walk in the Spring Rain*, in which he co-starred with Ingrid Bergman and Anthony Quinn, *Fail Safe* and *The Guns of August*. Weaver has appeared in numerous television productions including the 1974 PBS Theatre in America series production of *A Touch of the Poet* and the CBS production of *The Crucible* starring George C. Scott and Coleen Dewhurst. His most recent television appearance was in the ABC Movie of the Week, *The Legend of Lizzie Borden*. Weaver is married to Sylvia Short who recently received her Ph.D. in biology. They live with their two children, Lydia and Anthony, in New York City.

CAROLE SHELLEY (*Jane*), British-born, made her professional stage debut at the age of three. After a successful career on the London stage, including the leads in *Mary, Mary* and John Cranko's *New Cranks*, Miss Shelley was brought to the United States in 1964 to create the role of Gwendolyn Pigeon in Neil Simon's *The Odd Couple*, a role she later recreated for the film and television adaptation of the play. Since then, she has

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had starring roles in *The Astrakhan Coat*, *Loot*, *Noel Coward's Sweet Potato*, *Little Murders* and *Hay Fever*, all on Broadway. In 1972, Miss Shelley was widely acclaimed for her performances at Stratford, Ontario, as Rosalind in *As You Like It*, Regan in *King Lear*, and Neville in *She Stoops to Conquer*. She subsequently performed the same roles on tour in Scandinavia, Poland and Russia early in 1973. Later that year, Miss Shelley was invited to join the American Shakespeare Festival in Stratford, Connecticut, where her performance in the title role in Wycherley's *The Country Wife* brought rave reviews from every major theatre critic across the United States. Miss Shelley's movie credits include *The Boston Strangler* and the voices for Walt Disney's *The Aristocats* and *Robin Hood*. Most recently, Miss Shelley portrayed Nora in Ibsen's *A Doll's House* at the Goodman Theatre in Chicago. She was nominated for a Jefferson Award for that performance. This summer, Miss Shelley returned to Stratford, Connecticut, to play Viola in *Twelfth Night* and Lady Capulet in *Romeo and Juliet*.

TONY ROBERTS (*Geoffrey*) made his professional debut in the Theatre Guild-Dore Schary production of *Something About a Soldier*. Since then he has proven himself to be one of the most versatile performers in show business. He has twice been nominated for a Tony Award (*How Now, Dow Jones* and *Play It Again Sam*) and won the coveted London Critics' Poll Award for his starring

role in the London production of *Promises, Promises*. His Broadway credits include *Take Her*, *She's Mine*, *Never Too Late*, *The Last Analysis*, *Barefoot in the Park*, *Don't Drink the Water*, and most recently, *Sugar*. On the screen he has starred in *Star Spangled Girl*, *Play It Again Sam*, *Serpico*, and *The Taking of Pelham One Two Three*. Mr. Roberts has made numerous television appearances. He most recently finished touring in *Arsenic and Old Lace*, playing the Cary Grant role opposite Sylvia Sydney and John Carradine. Mr. Roberts is a native New Yorker who attended the High School of Music and Art, and then went on to get his degree from Northwestern University where he studied acting with Alvin Krause. He recently worked with Robert Brustein's Yale Repertory Theatre in New Haven.

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. Whatnot*, 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

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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 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, just opened in London.

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*, *Samarevide*, *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 *Astarte* 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 addition 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

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**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 Bits*; 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 *Habeas 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  
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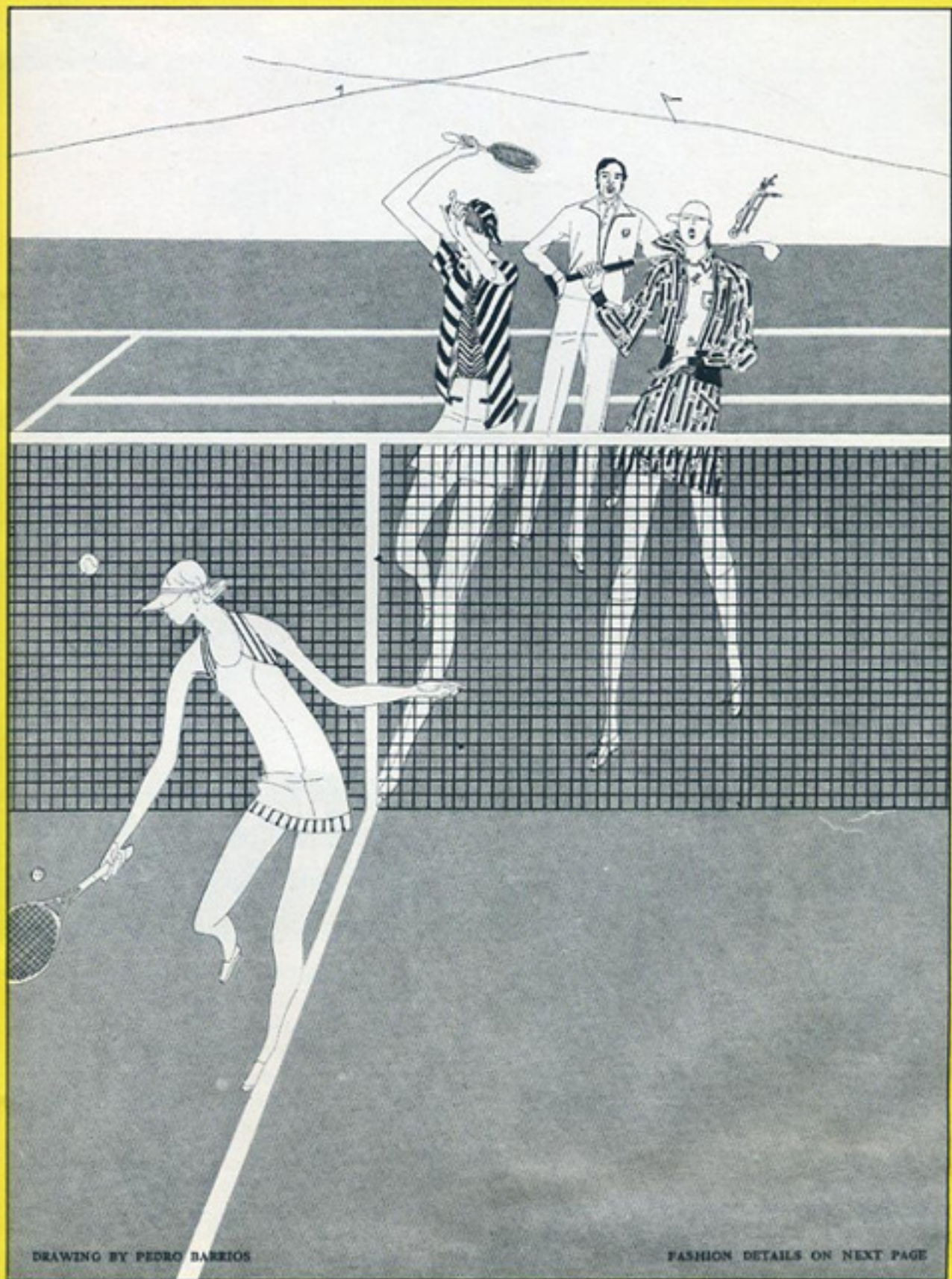
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CONTENTS May 1975

SPOTLIGHT ON GLORIA VANDERBILT  
by Louis Botto

FAUX PAS  
by Anita Summer

FASHION SCRAPBOOK  
by Sandra Bennett

FATHER OF THE GROOM  
by Charles Hix

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Foreground: When it comes to her new tennis dress, this woman knows the score and it's definitely "love." Her step-in dress with navy or red stripes was created by Olga. It features a nicely constructed soft-cup bodice lining that makes it absolutely unnecessary to wear a bra. The halter top guarantees a smooth even tan.

Her opponent plays to win in a tennis ensemble by Loomtogs Tennis Whites . . . a short blazer striped jacket, a knit top in blue and white stripe, a white skirt with striped trim pockets of 100 per cent polyester (Wear-Dated by Monsanto). The match point is a smart bucket hat also in blazer stripes.

The gentleman (center) proves that a tennis jacket can do more than "go courting." He wears his Fred Perry 100 per cent textured white polyester jacket to the golf course. The bold nylon zipper and the wreath emblem are in navy blue.

His partner on the links sports a colorful blue mattress-striped golf jacket and short front-buttoned skirt decorated with bright red flowers. There's a matching cotton T-shirt also with the flower motif. From Hadley, a division of Dalton.

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## Spotlight on *GLORIA VANDERBILT*

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by Louis Botto

Gloria Vanderbilt's studio, overlooking the East River at 870 United Nations Plaza, is an enchanting room that resembles a set from one of those bygone high comedies by the late Philip Barry. The walls are white, but everything else in the studio is drenched in vibrant colors that are a signature of the beautiful lady's paintings, collages, greeting cards and her rapidly expanding empire of home furnishings designs.

There are two enormous doll houses, but they can't accommodate all the dolls—of every shape, size, era and nationality—scattered about the room. Many of these serve as the artist's models.

On the walls are some of her canvases, as riotously colorful, lacy and beribboned as ballet sets and costumes by Gontcharova. Strewn on the floor are four, newly-arrived signed graphics by Miss Vanderbilt to be sold in a limited edition of 250 at Hammer Galleries in Manhattan. One of them, "Felicie's Oyster," shows a supremely contented cat lolling on a very chic sofa.

"That cat," says its elegant creator in a mellifluous voice, "is a best-seller in Paris. That fascinates me. You never know what the French are going to like—they're so unpredictable." She fixes you with enormous, doe-like brown eyes, that together with her long, silky dark hair are the most unforgettable attractions in the room.



At 51, Miss Vanderbilt, who is Mrs. Wyatt Cooper in private life, mother of four boys (two by Leopold Stokowski; two by her present husband, writer Wyatt Cooper), looks like a young art student flushed with excitement over her first commission.

Over a tall glass of chilled Montrachet, she chronicles her rapid rise in the world of design in the last five years. "I have painted all my life, but I never took a lesson. I'm self-taught and self-encouraged. Bertha Schaefer gave me my first one-woman show in 1953. I wasn't accepted then—but I didn't read any of the reviews. I never read *anything* about myself. That stems from my overly publicized childhood — that court battle between my mother and my aunt over my custody—which could only be described as 'freaky.' I felt exploited and victimized and so I stopped reading about myself."

After an eight-year acting career on stage, radio and TV while she was married to director Sidney Lumet, she was persuaded by publicist Bob Taplinger to be-

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come a director of design for the Riegel Textile Corporation in 1970.

"That didn't satisfy me," she admits, "and I gave up after a year. But then Hallmark saw my collages on the Johnny Carson show and they asked me to design greeting cards for them. I did that for three years and loved it—then, another exciting thing happened. Bloomcraft signed me to a contract and I've been designing bedspreads, matching curtains, pillows, yard goods and shower curtains for them since 1972."

She rises and escorts the visitor to an adjoining bedroom where some of her Bloomcraft designs are on display: a pink, gingham plaid spread with lace strips, and matching curtains. ("Please don't call them drapes," she asks.)

The wall is covered with paper by James Seaman Inc., adapted from a collection of her ribbons. "They are all put together in a kind of candy-cane ribbon stripe. James Seaman is using many of my Bloomcraft designs for coordinated wallpapers."

For Bloomcraft, Gloria has also done a Centennial Collection. I've taken classic designs of old quilts and given them—I hope—a fresh, contemporary point of view."

Back in the studio, she shows one of her exclusive designs for the Martex Atelier Collection. "I started designing bed linens and towels for Martex in 1973 and it's been a very happy experience. This is my 'Gloria' design—flowered bouquets on a white background with random black dots and my initials. The design was done with acrylic paint and it appears on their percale sheets, pillowcases, dust ruffles, pillow/shams and comforters. And look at the fine work Martex has done with my towels," she says, holding up a white towel with a vivid flower motif.

"I've also done Pastel Pattern sheets for Martex—pale patchwork—and Victorian Bouquet, adapted from a Victorian album I had."

Would she resent the term "Americana" applied to her designs? "I'd be flattered," she replies. "I prefer that to Victorian."

In the past year, Gloria has picked up a half-dozen more contracts. She's designing table linens for Leacock; china, glassware and accessories for Arthur Miller;



bathroom accessories for Martin Garment; children's comforters for Sumergrade & Sons; scarves and accessories for Glentex in the fall. *McCalls* is publishing a Gloria Vanderbilt "How To" magazine this summer; and next year, Harry Abrams is bringing out a luxurious volume on her art, which is collected by Mrs. Robert Kennedy, Richard Avedon, Harold Arlen, Gordon Parks, Ambassador and Mrs. Wiley Buchanan, Jr. and Woody Allen.

"I get up at five every morning," Gloria says, "and I've traveled to every U.S. state and some foreign countries to introduce my new designs. I have a wonderful rapport with the people who buy my things. They write me letters and I answer them by hand. I'm terribly touched that these people take what is really a part of me—my art—and make it a part of their lives. One woman in Cincinnati came up to me and she was wearing a pillow I had designed for Martex. It was a flower field design with a ruffle on the end. She cut a hole on the top and wore it as a skirt. It looked marvelous. I feel a communication with these people that I didn't feel when I was acting. Let's face it—I'm not an actress; I'm an artist—and since all art is communication—I feel fulfilled by the people I'm designing for. I also have a wonderful family of my own now, which is very fulfilling and satisfying. I wouldn't want to go back to the past for anything."

When Gloria was young, her paintings were full of darkness and despair. At 24, she took a trip to Mexico and discovered the magic of vivid colors in rainbow-hued villas and luxuriant bougainvillea. "Those wild colors freed me and my painting from the dark world of my childhood," she remarks.

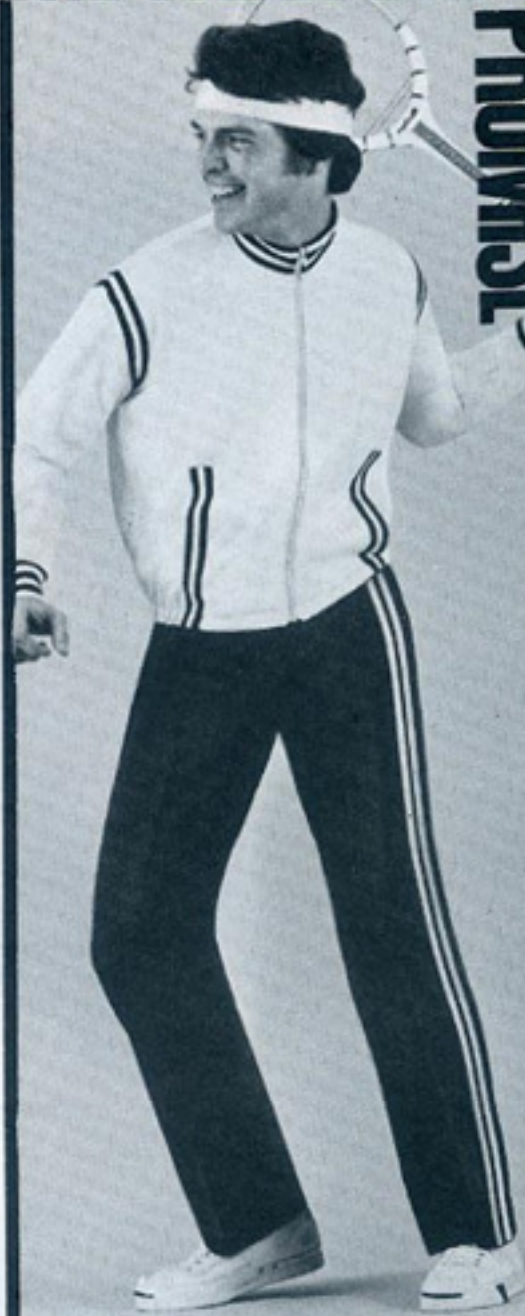
But the deep scars of that custody battle in 1934 have left their mark. One of the most impressive paintings in Gloria's studio is a large canvas depicting an aristocratic mother leading a child by the hand along a lush riviera.

"That painting was inspired by a photograph of me as a child," she says a little sadly. "I'm endlessly fascinated by those two figures and have painted them over and over. I think that this version best expresses what I want to say in this particular painting."

The mother and her child have no faces.

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What the WHO'S WHO doesn't tell you

## FAUX PAS

by Anita Summer

One faux pas, intended as a gesture of kindness, backfired. When Lynn (*My Fat Friend*) Redgrave was interviewed by Michael Parkinson on BBC-TV, he addressed her as "Vanessa," confusing her with her sister. In an attempt to put him at his ease, Lynn joking called him "David" (David Frost). Parkinson completely missed the point and froze. He later described the actress as his "least favorite guest," calling her "boorish and rude."

As Alvin Ailey was leaving NBC-TV with Judith Jamison and two young secretaries — after being interviewed on the "Sunday" show — an electrician raced up to them and asked: "Which one is Alvin Ailey? I've been your fan for 25 years" . . . Not long ago, Helen Hayes sat next to a woman who gazed admiringly at the star on the stage. "She's marvelous for her age," the woman whispered to the First Lady of the Theatre, "and carries it well. And she's older than Helen Hayes."

When Marlo Thomas was a little girl, her father took her to the White House to meet President Eisenhower. As she was about to be presented, her petticoat landed around her ankles. With cheeks matching her red velvet dress, she whispered to her father: "What should I do?" Danny Thomas briskly advised: "Step out and leave it." She did. The cause of her embarrassment was returned to her during dinner—neatly wrapped in brown paper.

Mort Gottlieb who recently produced *Same Time, Next Year*, spotted a familiar face in a theatre lobby. He greeted the man and asked if he'd received all his checks. The man looked blank and said he hadn't. Gottlieb promised to look into it and wanted to know where they should be sent. Looking even blanker the man gave his address to Gottlieb, who then realized he wasn't talking to his investor, but to his barber. *continued*



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After the opening of the flop *Arturo Ui*, director Tony Richardson (slightly inebriated), stopped at the table of the star. Jimmy Coco, pumped the hand of Jimmy's housewife sister, Lucia, and enthused: "You were great in my show tonight" . . .



James Coco

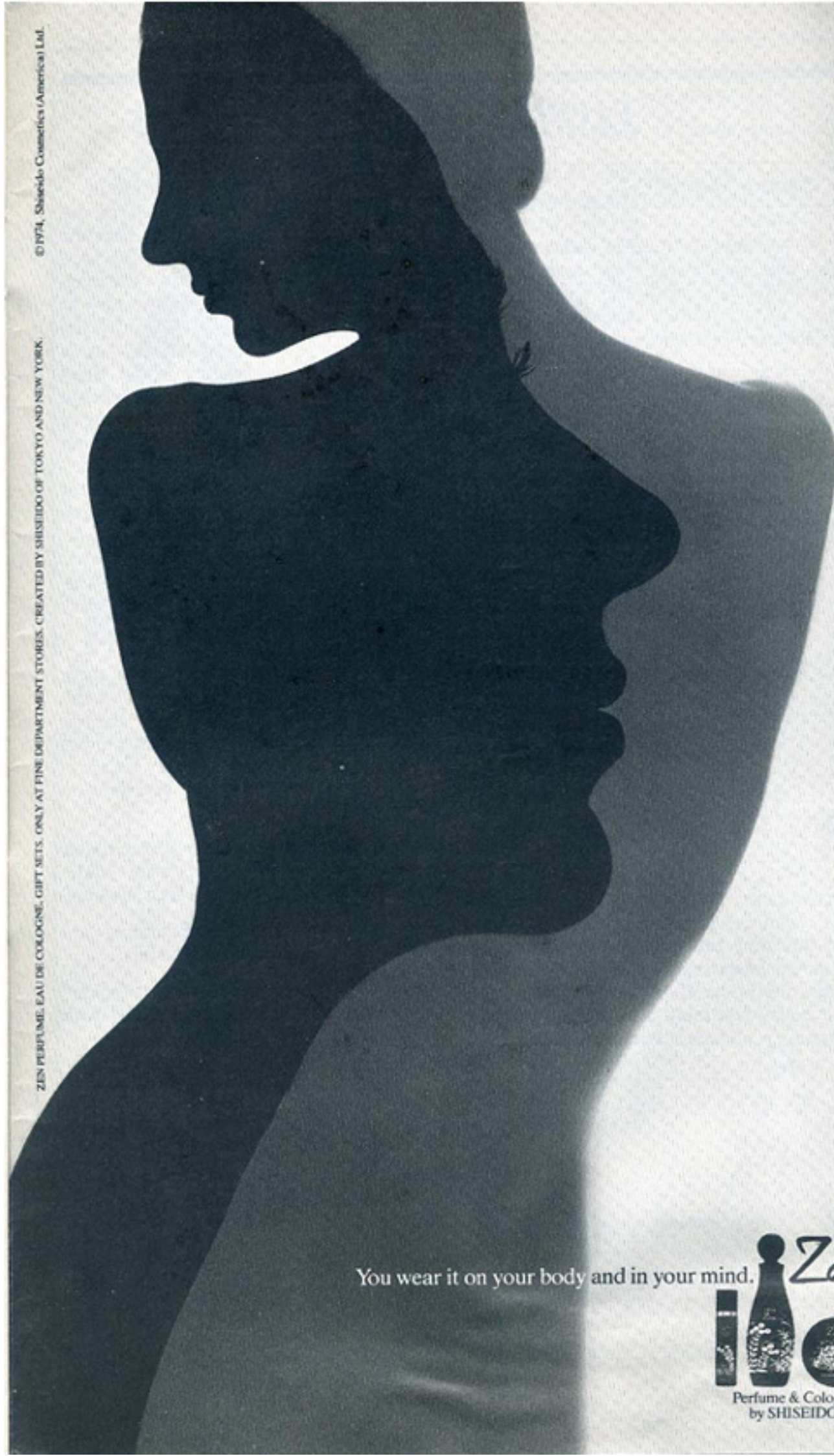
Don Murray attended Libby Morris' recent Jimmy's opening, where he met a friend and they discussed a party they'd been to. "Your wife was the lady of the night," the friend gushed to Murray, then realized his blooper and quickly amended, "I mean the belle of the ball" . . . Director Gil Cates has a dreadful memory for names. He once said to an actor at a party: "Mike (Kellin), I saw you in *Pipe Dream*. I love the way you sing." "Really? I have a voice like wood," Charles Bronson retorted gruffly.

In Alex Cohen's opinion, the worst faux pas a producer can make is to miss the opening of his own show. That happened to him once, in 1961, when he was snowbound in Cleveland. To compensate, and apologize, he had a plumber replace the pipes of the water fountains with French champagne—in tribute to Yves Montand, his French star . . . Leonard Sillman, who staged his first production 40 years ago, firmly maintains his greatest faux pas was his decision to become a producer.

Shelley Winters once made a faux-pas to avoid a bigger one. She hosted a dinner party for Amb. Adlai Stevenson, seated the guests, excused herself and went home. She can't remember names (offstage), and thought it would be more diplomatic to be absent than to refer to someone incorrectly . . . Cyril Ritchard, however, had problems *onstage* during *The Pleasure of His Company*. He couldn't recall Cornelia Otis Skinner's stage name, and called her by a different one every night.

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# FASHION SCRAPBOOK

by Sandra Bennett

*In the old days we used to call it loungewear and sleepwear. Now with a new name—"leisurewear"—and with the entrance of top fashion designers, bedtime has achieved real fashion status.*

BELOW: Two gowns by John Kloss for Cira. The designer describes them as "dynamic, sexy, glamor gowns for fall, designed to make every woman feel like Cher. These are *not* for girls who sleep alone," cautions Kloss, "they're not meant to be slept in at all—just to be ripped off."



BELOW LEFT: Carol Horn, who made the Moroccan caftan a live-in must, is working this time in terry. She sees it year-round in loose shapes that at some point define the body. Carol, a free spirit herself, believes in multi-purpose clothes that emphasize comfort. For Bendel Studio.



LEFT: Maxime de la Falaise, who in another life is Maxime McKendry, the food editor of *Vogue* magazine, knows how to cook up a nifty design as well as a bouncy soufflé. She's also no piker when it comes to turning a neat phrase—she has slyly named her collection of leisurewear for Bendel Studio, "horizontal sportswear." The collection includes easy night-shirts in soft menswear shirting and her interpretation of the Japoniserie night-slink, shown here. It's in oatmeal jersey faced with matching satin.

BELOW (CENTER AND RIGHT): The three sketches are from Ronald Kolodzie's initial leisurewear collection for Eyeful. Kolodzie obviously believes that clothes to wear at home should be every bit as interesting and diverse as those you wear on the town.

His first sketch is of a marvelous circular wrappy chenille robe in a new ankle-length version with pajama legs showing.

The center sketch is the enchanting and ever-popular grandfather nightshirt.

And on the right, a three-piece "smoker" in striking black and white foulard with white satin stock-tie shirt.





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**Flax n' Linen Right:** Body dressing — all-way fluid gown with long, gauzy scarf. Elegance at \$100 "The Box". Sizes 4-14. For mail orders specify size and color. Add \$3.00 for postage and insurance.



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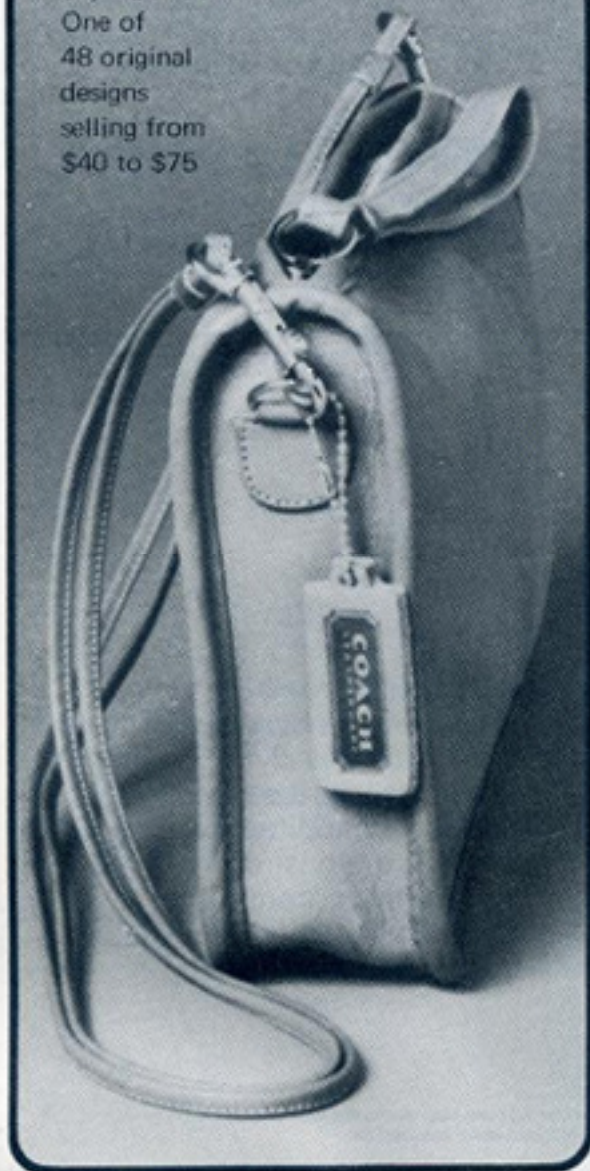


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## *Father of the GROOM*

by Charles Hix

The real granddaddy of the American man's grooming revolution might well have been Tom Boyle's Bee Balm. Popular around the turn of the century, this balm (a classic lemon-bergamot cologne made from Oswego tea leaves and witch hazel) was the first truly masculine fragrance. Before that rugged guys slapped on lavender and lilac waters, same as the ladies.

Well, one thing is for sure, we've come a long way from the bee balm. The last decade has seen an explosion of men's grooming products. And whereas just a few years back 90 per cent of all after shave and cologne sets were purchased by women for men; today, at least half the time, men are marching up to store counters and buying for themselves. And not just after-shaves, but shampoos, soaps, facial conditioners and fragrances.

### SCENTS & SENSUALITY

It was the success of musk that gave men's fragrances the first big boost. Although the aphrodisiac aspect of musk was never proved scientifically, the promise of flagrantly fragrant togetherness was enough to stir the primitive fantasies of men.

Today, though musk isn't dead, it has been upstaged by a whole group of new environmental men's colognes—grass (the kind you mow), green (like pine) and herbal. Also coming on strong are some spicier, less passive fragrances like Jovan's Ginseng After Shave Cologne and the Lucarelli Totally Different Cologne.

Another new trend in the post-Watergate daze is for non-derivative fragrances. Chromatics from Aramis is one. It doesn't smell like anything plucked from nature, instead it has a truly modern, almost metallic, scent.

### FACING THE MIRROR

For ages everyone assumed that women's faces were more delicate than men's. Now there's definitely some question about that —after all, it is the man whose face is



razed day after day.

Enter specialized conditioners for men. They are often called balms (shades of Tom Boyle) and have less stinging alcohol than is usual. Chanel After-Shave Balm—a creamy lotion—is a good one. Or if you favor a gel, try Hermes Equipage After-Shave Gel.

#### SPLITTING HAIRS

These days men are coloring and perming and conditioning. One shop in New York, Sadie Thompson's, ends its curling job on formerly straight men with a tomato juice to return the hair's natural acidity.

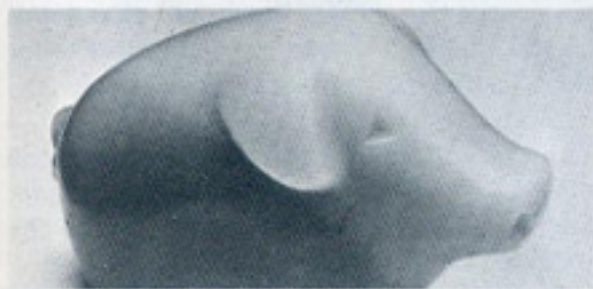
And shampoos are no longer just for normal, dry or oily hair. Pantene, for example, has come up with Men Thickening Shampoo, which adds bulk and texture to fine or thinning hair and even makes curly heads more manageable.

Happily getting the brush . . . the old notion that one hair style is *in*, another *out*. Yes, hair is getting shorter, but not on every man. Most discussion about hair length these days is simply splitting hairs.

#### TUBS OF FUN

Givenchy, recognizing that many over-worked executives relish the therapeutic effects of a hot bath, has come up with a new Gentleman Shower and Bath Gel. It's really an expensive bubble bath, but with a distinctive woody, citrus scent that sticks with you.

There are lots of new scented soaps for men too. Our favorite is by Aramis, a



company which is obviously aware that there's a little boy lurking inside of every man. This 1975 version of the Aramis Executive Soap (a successor to the duck which they introduced way back when at Neiman-Marcus) is in the shape of a pig. Undoubtedly a little intentional male chauvinism.

Well, the child is the father of the man, and in some cases the father of the groom as well. □

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WHAT DOES ALL OF THIS HAVE TO DO WITH THE NEW SEASON?

## THEATREGOERS' SCRAPBOOK

The 1974-75 Theatre Season is a hard act to follow, but judging from the number of theatres already booked for the fall, from the interesting projects afoot, and from the creative people (some are pictured here) slated to write, direct, act, design and choreograph new shows, we have plenty of reason for continued optimism.

—JOAN ALLEMAN RUBIN

We can look forward to another season with Eliz. Ashley. She's due to open in NYC early this Sept. in a revival of Thornton Wilder's *The Skin of Our Teeth*. Jose Quintero directs.



Almost certain to be B'way bound—*A Chorus Line*, currently at the Public Theater. Brilliantly conceived by Michael Bennett, it's all about "gypsies," the dancers who migrate from show to show. . . . Also moving uptown The Negro Ensemble's highly acclaimed *The First Breeze of Summer*.



Harry Truman (*Plain Speaking*) is one of the historic figures rumored to get a dramatic going over. We'll also have Henry VIII to Richard Rodgers music—*Rex*. . . . Director Hal Prince plans a Steve Sondheim musical, *Pacific Overtures*, about Commodore Matthew Perry. Patricia Birch will

choreograph. . . Ms. Birch will also debut in the coming season as a director—her show is the new musical *Truckload*. . . .



The White House is the inspiration for *Sixteen Hundred Pennsylvania*, which focuses on 200 years of history. Music by Leonard Bernstein and lyrics by Alan Jay Lerner.



TV's *Upstairs, Downstairs* as a musical! Music by Burton Lane, lyrics by Sheldon Harnick. Who will be cast as Rose?



Expected at summer's end, a new Tennessee Williams' play *The Red Devil Battery Sign*, starring Claire Bloom, Anthony Quinn. Also, Williams' *The Rose Tattoo* will reappear next season as a Jule Styne musical called *Serafina*. . . . On June 19th, Circle in the Square will present the 25th Anniversary production of Arthur Miller's *Death of a Salesman*. George C. Scott directs and stars. . . . Truman Capote's *Other Voices, Other Rooms* to be a play.

Other great expectations—Milton Berle in a new comedy *The Best of Everybody*, and Yul Brynner and Joan Diener in the musical *Odyssey*, now touring the U.S.



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