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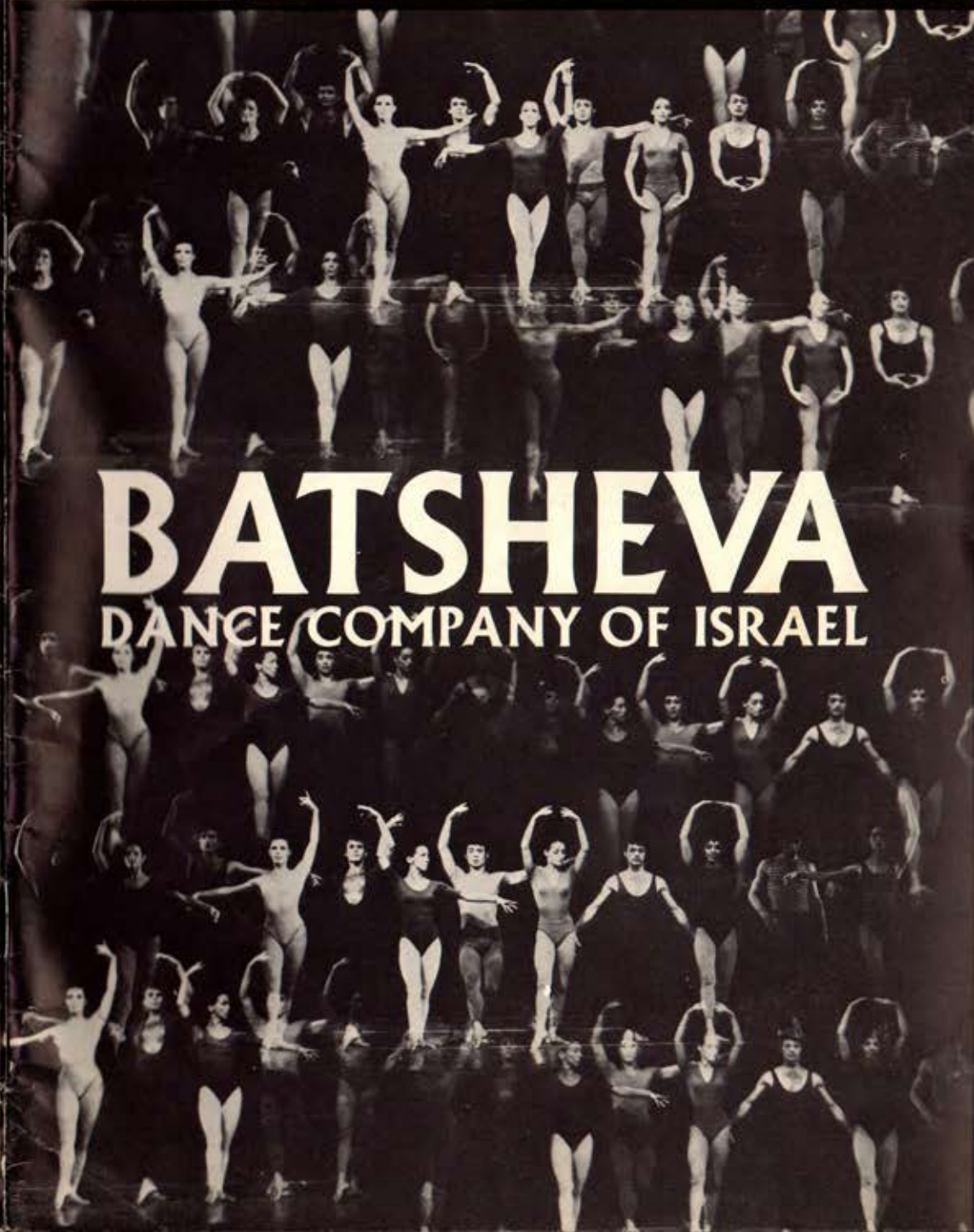
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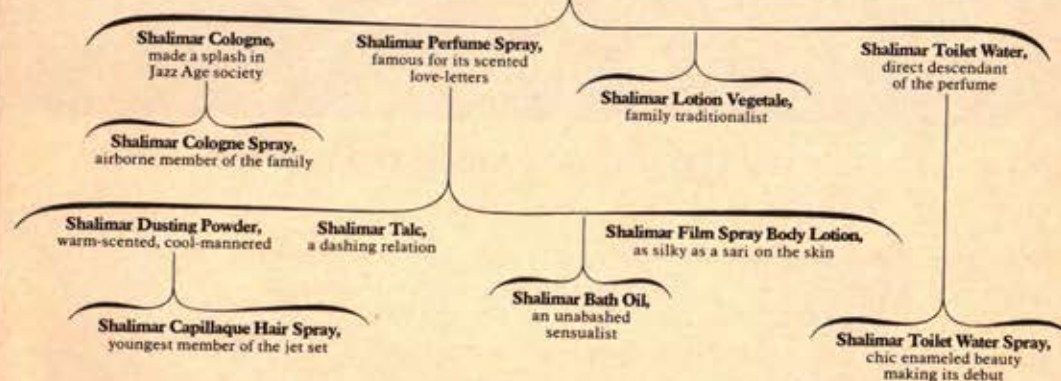
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PLAYBILL.

Volume 7 December 1970 Issue 12

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"HAMLET"

OUT-OF-TOWN

BY ANDREW HERZ

1602 had been a bad season all around for the London stage. Not one play had been able to survive more than a miniscule run, and three conducive incidents had made things worse.

First, *The London Times* had fired its drama critic and replaced him with a Frenchman; a gourmet from the immoral Left Bank. Secondly, theatregoers were still recovering from the shock of last season's production of *Romeo and Juliet*, staged by Kenneth, Earl of Tynan. The use of a real woman playing the part of Juliet caused a furor. Lastly, and this perhaps saddest of all, great dramatic actors of the stage were starring in madrigal comedies. They all failed miserably.

So here it was February and not one play had been a success. Perhaps the coveted Anthony Award would not be given out this year. Unlikely, for there was one promise still to be fulfilled. William Shakespeare, immortal in his own time (and running a streak of twenty-two hit plays), was coming into London with another new show: *Hamlet*.

The advance sale was terrific and expectations were high. Yet, from its out-of-town tryouts, word had leaked out to the theatrical community that *Hamlet* was in trouble, deep trouble.

At the Fisher Theatre in Liverpool, a

strategy meeting was taking place between author Shakespeare and producer Julius Merrique.

"We're in trouble, Bill, big trouble," said Julius.

"I don't understand it," replied Shakespeare, nervously adjusting his collar. "Nothing like this has ever happened to me before. Maybe I'll write in another character to perk up the action. How about Prince Hal?"

That name never sat well with Julius Merrique. "No, that won't work." Julius leaned over closer to Shakespeare. "Now listen Bill, I don't want you to get excited. I don't even want you to take this personally. Your show needs help. I've asked Doc Bacon to look it over. Maybe he could punch it up with a few gags."

Shakespeare reeled in his chair as if the whole armada had hit him. Doc Bacon, England's second most successful playwright tampering with a Shakespearean play! Unheard of! And anyway, Bacon was a comedy writer and *Hamlet* was a tragedy. It was only after Julius finally explained that *Hamlet* had turned out to be more of a tragedy than they cared for, that Shakespeare agreed to Bacon's help.

On a cold and rainy day in February, the 15th, according to some historians, Bacon arrived in Liverpool. Fresh from

his success of last year, *Last of the Red Hot Cromwells*, Bacon had spent much of this season opening a country-wide restaurant chain for tax purposes.

On the evening of his arrival he saw the show and after the audience left, the historic meeting took place. Face to face, England's greatest. The entire crux of London's theatrical community in one room: William Shakespeare, Doc Bacon, Julius Merrique.

Julius began the conversation with proper introductions: "Shakespeare, meet Bacon."

"A funny thing happened to me on the way to the theatre," Bacon said, but he was interrupted by Julius assuring everyone that Bacon was always the card. The ice broken, the three began some meaningless show business chatter about who was gay and who was going to bed with whom, etc. etc.

Then, Julius pointed to the script and said, "Can you do anything with it?"

Bacon hesitated. "You know, it's really not too bad. Of course, that's only my opinion. But the way it is right now it's just not going to be a commercial success. In its present state it just might be a snob hit."

Julius interrupted. "I've prepared for that," he said, "by having my Arts Foundation produce it."

Julius Merrique was no fool.

"Anyway," Bacon continued, "I've found a few things that could be improved upon."

Julius said that that was what he was being paid for and to start. Shakespeare edged in his seat.

"First of all," said Bacon, "let's cut down the parts of Rosencrantz and Guildenstern."

"But they're interesting characters," muttered Shakespeare.

"True," Bacon continued, "but why not star them in another play?"

Shakespeare disagreed. Julius Merrique

had other ideas.

"Secondly," Bacon continued, "this 'to be or not to be' speech, well, I've written a revision of it." From his red velvet vest he drew out a piece of parchment and handed it to the trembling Shakespeare who read it aloud. "To be or not to be, is that a question?"

Bacon explained. "Now you see, what I'd suggest is that you do it with a Jewish accent. I know it's out of character but it's sure to be a super hit. Get it out of the snob category. Put in a few more kids, entrances from the audience, nude scenes, but make sure Hamlet has a Jewish accent." Shakespeare broke down in tears.

"Listen," said Julius, "we'll cut down Rosencrantz and Guildenstern but we'll keep the dialogue as is."

Bacon agreed and got up to leave. He apologized for hurting Shakespeare's feelings and, as Julius paid him for services rendered, asked Julius to promise him one thing: Bacon's name would not be mentioned as part of the *Hamlet* production. Julius agreed.

What a fateful night that was. A meeting between England's two best writers and a night when producer Julius Merrique agreed to a playwright's demands.

Minor changes in the cast and a couple of directorial switches followed. The inclusion of a skull as prop all lent to the enormous success of *Hamlet*. Opening night Bravos rang throughout the rafters of the Globe Theatre for many years to come.

As for William Shakespeare, he continued writing at an incredible clip. Doc Bacon went from Liverpool directly to Middlesex to write gags for Beaumont and Fletcher. And what of Julius Merrique? Little more is known about him. The Globe Theatre housed *Hamlet* for one solid decade. However, it was reported that four years after opening night Julius was spotted at an auction of Nubian slaves, looking for an entirely new cast. □



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Theatre-goers' Scrapbook

gifts for the passionate playgoer

This year, as every year, there are playscripts in hard cover, and there are cast albums—everything from the short-lived *Cry For Us All* to the long-lived *Hello, Dolly!* (Channing, Bailey, Martin, and Lord knows who else)—but how about something just a little bit different?

Do consider a pair of theatre tickets, and to really dress up the present add a gift certificate for dinner at Sardi's. A check (for whatever amount you choose) to the restaurant at 234 West 44 Street, New York 10036, will produce the gift certificate by return mail.

Do you know about St. Genesius? He was an actor of the 4th Century A.D. While doing a burlesque of the Christian religion, he realized he was burlesquing truth, and became a convert and a martyr. He is the patron saint of actors. A handsome gold medal commemorating him is available (approx. \$20) at Marchal Jewellers, 745 Fifth Avenue. There is also a charm bearing his likeness for approx. \$36. Another charm of especial charm is a tiny stage whose interior lights up. Approx. \$29.

Stack's Coin Company, 123 West 37 Street, New York City, has some rare one-of-a-kind theatrical commemorative medallions and the like. There's a souvenir pocket piece put out by that posh theatrical hangout of 1892, Sherry's; a small silver bar given out in the 1860's to celebrate the 100th performance of *Big Bonanza* at the 5th Avenue Theatre; a handsome medallion—a circle of blue around brass theatrical masks—celebrating the Actors Fund Fair of 1910.

Books? The following should be high on your list for consideration:

The World of Hirschfeld. By Al Hirschfeld. (Abrams, \$25). The biggest and best collection—mostly theatrical—of caricatures by the artist whose pen can be dead-

lier than any critic's sword.

Up Against The Fourth Wall. By John Lahr. (Grove Press, \$7.50 hardcover, \$2.95 paper) Who's who, and what's what in the modern theatre examined by one of the brightest young critics around.

Enid Bagnold's Autobiography (Atlantic-Little, Brown, \$8.95). The playwright of *The Chalk Garden* brings the style and wit with which she infused her plays to her own fascinating life story.

50 Best Plays of the American Theatre. Selected by Clive Barnes (Crown, \$45). The complete texts of 50 plays presented in four volumes, boxed. Some of your personal favorite 50 are bound to be in this collection that ranges from *Uncle Tom's Cabin* to *Fiddler on the Roof*.

The Truth About Pygmalion. By Richard Huggett (Random House, \$6.95). Three volatile super egos—G.B.S., Mrs. Patrick Campbell, Sir Herbert Beerbohm Tree—joined forces in the original production of *Pygmalion*. The fireworks lit up the 1914 sky, and the recounting of the ruckus should delight any theatre buff.

Making the short leap from books to libraries, don't miss the sales shop at the New York Public Library on Fifth Avenue and 42nd Street, or at Lincoln Center. Both are theatrical gift treasure houses. For example, there are antique Formosan hand puppets at \$45 each; wooden marionettes at \$3.50 each; a series of 6 x 9" full-color postcards offering seven great ladies of the theatre for a mere \$1.25; another series offers 12 postcards from the English theatre (1890-1910) for \$2.00; a double-faced jigsaw puzzle with a play poster on one side and a Bernhardt poster on the reverse, \$4.00; a game called *Shakespeare* that can be played to intrigue a 10-year-old or souped up to stump an intellectual, \$9.98; and on and on and on.

Would someone like a set design, a cos-

by Haskel Frankel

Continued on page 32



An Arpege Promise

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Love, Jerry Herman*

(Promise her anything but give her Arpege.)

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BAROQUE CONCERTO NO. 5

Choreography by Norman Walker
Lighting by Haim Tchelet

Music by Antonio Vivaldi

Allegro Rena Gluck, Nurit Stern, Dalia Levy, Bruce Becker
and
Tselila Goldstein, Laurie Freedman, Esther Nadler,
Pamela Sharir, Yaakov Sharir, Yair Vardi, Avner Vered
Largo Rena Gluck and the Company
Allegro Yaakov Sharir and Esther Nadler, Laurie Freedman,
Dalia Levy, Tselila Goldstein, Yair Vardi, Avner Vered
Adagio Nurit Stern and Bruce Becker
Allegro The Company

ERRAND INTO THE MAZE

Choreography and Costumes by Martha Graham
Lighting by Jean Rosenthal

Music by Gian Carlo Menotti
Scenery by Isamu Noguchi

A Greek legend tells of a beast, half-bull, half-man, called the Minotaur, which was kept by the King of Crete in a labyrinth. Every nine years, as a penalty of war, the people of Corinth were doomed to send to Crete fourteen of the city's finest youth and maidens to be fed to the Minotaur.

The hero, Theseus, prince of Corinth, went himself to Crete and into the labyrinth, guided by a secret thread which had been given to him by the Princess Ariadne, and there fought and killed the Minotaur.

Martha Graham's "Errand Into The Maze" is derived from this legend. But here the story has been transformed into a drama about the conquest of fear itself. The heroine enters a landscape like the maze of her own heart, and goes along the frail thread of her courage to find the fear which lurks like a monster, a minotaur, within her. She encounters it, conquers it and emerges to freedom.

Rina Schenfeld { Moshe Efrati (12/8)
Rahamim Ron (12/9)

Intermission



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Choreography by Glen Tetley
Lighting by Haim Tehelet

Music by Oedoen Partos
Costumes by Anthony Binstead

In the totemic imagination there is no sharp division between man and nature, between the quick and the dead. Yesterday and tomorrow, in a manner inexplicable to us, merge into today. And the hunter, the prey, and the hunt itself are one and the same.

The Dream-Age Ancestors

The First Figure	Rena Gluck
The Second Figure	Rina Schenfeld
The Third Figure	Nurit Stern
	(Esther Nadler 12/9)

Dalya Levy

Laurie Freedman

Esther Nadler
(Pamela Sharni 12/9)

The Hunters:

Ehud Ben-David
(Rahamim Ron 12/9)

Moshe Efrati

Yaakov Sharir

Bruce Becker

Yair Vardi

Avner Vered

Intermission

(Continued)

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or good taste?

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see the reviews
before I comment.



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SIN LIETH AT THE DOOR

Choreography by Moshe Efrati
Lighting by Haim Tchelet

Music by Noam Sherif
Scenery by Danny Karavan
Costumes by Linda Hodes

In the eyes of the choreographer, Cain is a creative individual, thoroughly critical of the world around him and unwilling to abide by the conventional. Against him stands his brother Abel, who is his enemy, satisfied in his servitude . . . and so, Cain, the outcast, is induced by temptation. This very temptation is personified in the being of the Demon, who tries to simplify the entangled and perverted world of Cain.

The slaying of Abel seems to Cain to be the only solution towards freeing himself from the burden and pressures imposed upon him as a result of Abel's existence.

The Demon Rina Schenfeld
Cain Moshe Efrati
Abel Ehud Ben-David

REHEARSAL !.. (?)

Choreography by Norman Morrice
Lighting by Haim Tchelet

Music by Moncayo-Revueltas
Costumes by Galya Gat

Towards the end of the creation of a new work there is a moment when the real and the unreal overlap, when rehearsal becomes performance and the line between what is true and what is simulated is impossible to define.

A Choreographer: Rina Gluck

Dancers:	Moshe Efrati	Nurit Stern	Moshe Romano
		and	
Tsella Goldstein		Dalya Levy	Laurie Freedman
		(Esther Nadler 12/9)	
Ehud Ben-David		Yankov Sharir	Bruce Becker

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PERCUSSION CONCERTO

Choreography by Norman Morrice
Lighting by Haim Tehelet

Music by Leonard Salzedo
Costumes by Galya Gat

Moshe Efrati
Nurit Stern
Tsella Goldstein
Bruce Becker

Rina Schenfeld
Esther Nadler
Yaakov Sharir

Ehud Ben-David
Rahamim Ron
Pamela Sharni
Yair Vardi

(Marcus Schulkind—Eves: 12/12-12/13)

Intermission

THE EXILES

Choreography by Jose Limon

Music by Arnold Schoenberg (Second Chamber Symphony)

"They, looking back, all the eastern side beheld
Of Paradise, so late their happy seat."
John Milton, "Paradise Lost"

Nurit Stern

Rahamim Ron

Intermission

"I'll try a
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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CAVE OF THE HEART

Choreography by Martha Graham
(Recreated under the direction of Linda Hodes.)
Set by Isamu Noguchi

Music by Samuel Barber

Lighting by Haim Techelet

In Greek mythology, Medea was the Princess of Colchis and renowned as a sorceress. She fled from her home with the hero, Jason, to Corinth and lived with him there and bore his children. But Jason was ambitious and when he was offered the hand of the Princess of Corinth in marriage he abandoned Medea. Maddened by jealousy, Medea sent the Princess as a wedding gift a poisoned crown which killed her when she put it on. Then Medea destroyed her children and left Corinth in a chariot drawn by dragons.

"Cave of the Heart" is Martha Graham's dramatization of this myth. The action is focused directly upon the central theme of the myth: the terrible destructiveness of jealousy and of alliance with the dark powers of humanity as symbolized by magic.

Medea	Rena Gluck
The Chorus	Rina Schenfeld
Princess	Nurit Stern
Jason	Moshe Efrati

Intermission

EIN - DOR

Choreography by Moshe Efrati

Music by Zvi Avni

Scenery by Danny Karavan
Costumes by Aviva Paz

Lighting by Haim Techelet

The personality of the Biblical King Saul is too complex to describe in a general manner and so, in creating "Ein-Dor", the choreographer founded his dance on only one motif in the life of the King, and that is—his fateful confrontation with the seeress the day before his death.

In addition to fortune-telling, this personality also symbolizes supreme mystical power. This power dissipates the moment the King has been destined to die.

But Saul will execute this judgment of his death in his own manner, because in death as in life, he towered over all other human beings.

The four images depicted in this dance symbolize:

- | | |
|-----------------------|--------------------------|
| 1. Saul, the King | 3. His Enormous Strength |
| 2. His Soul-Searching | 4. His Nation |

(These are not images, but rather his reflections.)

King Saul	Moshe Efrati
The Seeress	Tselila Goldstein
Bruce Becker	Yair Vardi
Marcus Schulkind	Yaakov Sharir



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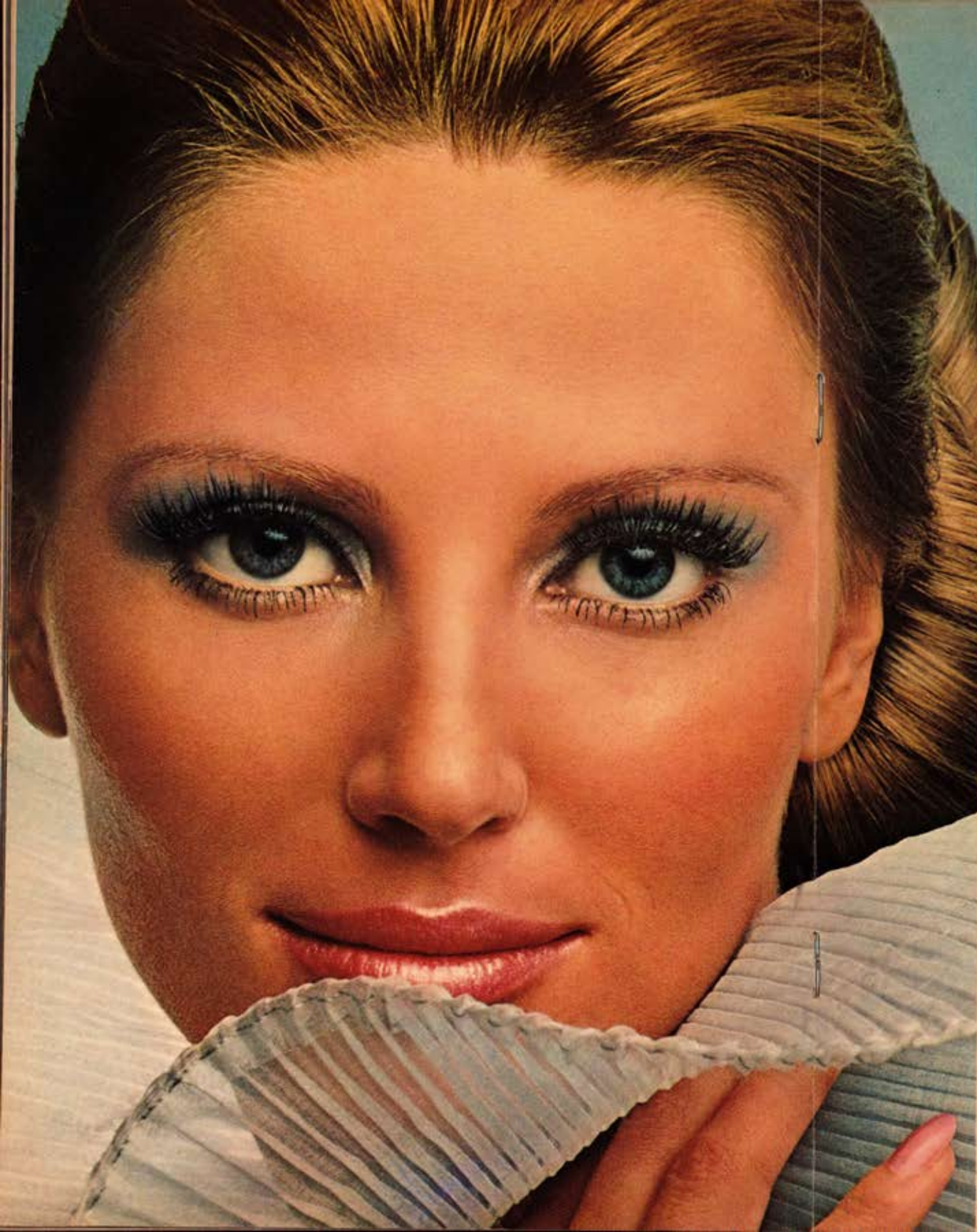
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AMERICA-ISRAEL CULTURE HOUSE, a New York City landmark at 4 East 54th Street, provides a center and showcase for Israeli art and culture through:

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NEXT WEEK

Tues., Wed., Thurs., and Fri. Evenings—Dec. 15, 16, 17 and 18
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I established the Batsheva Dance Company to fill the gap which existed in the cultural life of Israel. Without an endowed professional company, dancers had practically no opportunity to appear on stage, the best of them went abroad and the public depended for its entertainment in the field on the rare visits of foreign companies.

The challenge was there, to sponsor a distinct, permanent unit of dance activity, build a framework for the development of Israeli performers and Israeli choreographers. It was necessary to acquire studios, sound and light equipment, to employ the dancers on salary, to train them and build a repertoire by bringing over experienced teachers and choreographers.

I desired to undertake such a difficult enterprise because I had faith in the human material who would make the company come alive: the eagerness and the talent of the dancers, the ability of the composers, set and costume designers, light experts who were ready to cooperate, and the hunger of the Israeli public for serious art. Above all we benefited from the personal assistance of Martha Graham who gave an image of artistic standards to be achieved, and allowed the Company to perform some of her works.

—Bethsabée de Rothschild

RINA SCHENFELD, one of Batsheva's leading dancers and choreographers, was born in Tel Aviv. In spite of the objections of her parents she began studying dance at the age of 12 and continued studying even during her army service. With the encouragement of Martha Graham and the help of Bethsabée de Rothschild she was able to pursue her training in America at the Graham School, Connecticut College and Juilliard. In this country she has performed with the companies of Jose Limon and Pearl Lang. Upon returning to Israel she formed her own company and later appeared with the Lyric Theatre, founded by Anna Sokolow, before joining Batsheva. A devoted wife and mother, Miss Schenfeld is also the directress of her own school.

MOSHE EFRATI is a natural born dancer. He had his first lesson in Jerusalem at the age of 18, the same year that he graduated from high school. In order to study days he had to work nights, and he even quit jobs so that

he might be available to attend the classes of famed visiting dancers. It was in one of these classes that he met Martha Graham, who encouraged him to save his money and come to America. With the help of the Baroness de Rothschild he spent two and a half years studying here. Two of Mr. Efrati's works, *Sin Lieth at the Door* and *Ein-Dor* are being premiered in America during Batsheva's visit. He has also founded a pantomime group for deaf mutes.

EHUD BEN-DAVID is one of the few leading Israeli dancers whose total training took place within his native country. A former physical education instructor, it was his interest in folk dancing that led him to become a member of the Karmon Folk Dancers. It was literally a short jump from there to modern dance. Mr. Ben-David studied with Jehudith Ornstein before becoming a founding member of Anna Sokolow's Lyric Theatre in 1962. It was only natural that he should be invited to become one of the original members of the Batsheva Company. A man of many interests, Mr. Ben-David has choreographed *By Order of Creon*, based on Anouilh's *Antigone*, and he is now preparing his first experimental film.

RENA GLUCK, a founding member of the Batsheva Dance Company, is an alumna of New York's High School of Performing Arts. At the age of 15 she was the youngest choreographer ever to have her works performed at the 92nd Street YMHA. She continued her studies at Juilliard, and it was there that she met her husband, an Israeli violinist. Upon graduation they went to Israel, where Miss Gluck taught dancing on a kibbutz before working with the famed Inbal Company. Her strong desire to choreograph led her to establish her own company and a school where many of Israel's leading dancers have been trained. Six of her works are in the Batsheva repertoire.

NURIT STERN was promoted to featured dancer with the Company at the beginning of this year. A native Israeli, she started dancing lessons as a young child. When most children are getting their first dancing shoes she was already teaching. One of her teachers was Rena Gluck, and it was with her company that Miss Stern made her professional

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debut. She came to the attention of the Batsheva Company when she was selected by Martha Graham to participate in a special course sponsored by the Batsheva Foundation for Art and Learning.

RAHAMIM RON was born in Cairo. When he was nine years old he moved to Israel. It was through the folk dance group in his kibbutz that Mr. Ron became interested in dancing. A natural talent, he did not take a lesson until after his army service. His first pair of dancing shoes hardly had holes in them when he made his professional debut with the original Batsheva Company in 1963. In 1967 Martha Graham invited him to study with her in New York. While he was here he performed not only with her company in New York and on tour but also with Donald McKayle's company.

SIMON SADOFF began his musical career as a concert pianist. He has since become one of the leading conductors for ballet and modern dance companies including the New York City Ballet, Martha Graham's company and that of Jose Limon. A peripatetic musician, he has conducted orchestras on six continents while touring with such renowned dance companies as Paul Taylor's.

THE BATSHEVA DANCE COMPANY IS
SPONSORED BY THE BATSHEVA FOUNDATION
FOR ART AND LEARNING
9 Sderot Hahaskala
Tel Aviv, Israel

Company Manager Frank Wicks
Press Representative Meg Gordean

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Stage Supervisor Joseph Bastien
Stage Manager Moshe Romano
Chief Electrician Dan Redler
Electrician Alexander Benraf
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Technical Manager Yaacov Erlich
Wardrobe Supervisor Jehudith Levy
Public Relations Joseph Frenkel

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Graphic Design Studio "Et-Hen"
Official Photographer Mula-Haramati

CREDITS

Costumes executed by Jehudith Levy. Sets built by Zeev Halperin. Tights and leotards by Heller (Israel).

FIRE NOTICE: The exit indicated by a red light and sign nearest to the seat you occupy is the shortest route to the street. In the event of fire or other emergency please do not run—WALK TO THAT EXIT.

Thoughtless persons annoy patrons and endanger 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.

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The will was clear.

Mr. B. (we'll call him) left his entire estate to his family. It included stock in a closely held corporation. In addition to a sugar processing plant, the corporation also owned the houses the mill workers lived in, the town's hospital, school and church, three ships, and a ship's propeller (that was on a pier in San Francisco).

Pretty straightforward. And cut-and-dry. As his executor, our legal obligation was to sell the corporation's assets for the highest prices we could. And then turn the money over to Mr. B's heirs.

That would have been the easy way. But, you see we were also Mr. B's banker. And we had known him for a long time. We knew he had a dream. One that he didn't see fulfilled in his own lifetime.

He wanted the people who had worked for him to own a major share of the stock of his sugar refining company. And to operate the company for themselves.

Over the years he had spoken to us many times about his wish. He had also written a memo about it.

So we wanted to follow the spirit as well as the letter of Mr. B's will. We wanted to maximize the return from the estate to his heirs, but at the same time fulfill a dream that we were not legally bound to do. We were able to do both because we had the complete cooperation of his heirs and the attorneys for the estate.

Well, it took a little extra time. It also took eight different Bankers Trust departments to work everything out. Our Personal Trust Department, Bancom (our overseas affiliate, whose representative visited the sugar plant to check the books and property, and later helped the employees arrange financing with local banks), our International, Real Estate, Commodities, Foreign Exchange, Commercial and Metropolitan Departments, all contributed their skills and specialties.

Now Mr. B's employees own a substantial share of the corporation's stock. At the same time we fulfilled our legal obligations as executor to Mr. B's heirs. And we hope we made everybody happy.

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PLAYBILL'S Dining Guide

L—Luncheon C—Cocktails D—Dinner S—Supper

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Continued from page 7

tume sketch, or an oil by one of the theatre's creative artists? The Wright/Hepburn/Webster Gallery at 205 East 60 Street specializes in works by names such as Sharaff, Zeffirelli, Beaton.

Calvin Curtis, Cravateur (he made up the word) at 60 East 55 Street, offers "sartorial security" in his own-design brocade-ribbon suspenders. The most theatrical of his 1½" wide braces is a pattern of silver on black ticket stubs alternating with the balcony scene from *Romeo and Juliet* in color. Other patterns are made up of Stage-door Johnnies, Clowns, and Strongmen. Price approx. \$13, depending on the size of the man they are for; matching garters \$4 extra.

For a truly posh Christmas, how about a theatre tour of Europe? Almost every overseas airline features them. For example, SAS offers 14 days in Copenhagen and London (from \$428 up) including tickets to the Royal Ballet (Copenhagen) and four shows in London.

How about an autograph? Charles Hamilton has them framed along with a portrait of the signer, and he auctions off a new collection every six weeks (December auction on the 10th at 7:30 pm) at the Waldorf Astoria. Advance viewing is possible at Charles Hamilton Galleries, 25 East 53 Street, 9 to 5, weekdays.

Anna Sosenko's Collectors' Warehouse, 8 West 62nd Street (open 2-6 Monday through Saturday, and by appointment) offers autographs framed and unframed (and she can frame the unframed of your choice), as well as all sorts of theatrical memorabilia. If you want a Bernhardt letter, a 100-year-old theatre poster, the opening night program for *My Fair Lady*, a bit of handwritten Shaw, then this must be the place.

If Miss Sosenko doesn't have it, Norman Crider might. He's located in Shop 46 at The Antiques Center of America, 415 East 53 Street. On a recent visit (hours 10:30-5:30, Tuesday through Saturday,

Thursdays to 9; late hours nightly the two weeks before Christmas), he had an oil portrait of Eleanor Duse, a 12-inch pottery figure of Sir Laurence Olivier as Henry V, a photograph of Edwin Booth.

A small but fascinating shop is Chick Darrow's Fun Antiques at 1174 Second Avenue, open from 11-5 six days. If you look under, over, behind — maybe even inside — the pinball machines, one-arm bandits, and wacky camp clutter of the shop, you can unearth old programs, photographs, posters, show-tune sheet music of other days, even wax cylinders (of vaudeville routines and singers of the day) and the Edison phonograph on which to play them. I also spotted a small cigarette box dated October 12, 1896, a souvenir of the 50th performance of "Under the Polar Star" at the Academy of Music. The lid is a replica of the set—a ship trapped among icebergs! Or how about heads of Anna Held and Little Egypt (\$200 each) from a Boston wax museum.

If it's paper, old, and theatrical, it must be somewhere in Brandon Memorabilia, 3 West 30 Street, open from 9:30-5 six days a week. Theatre prints and engravings, posters, magazines, English and American programs from the 1860's to 1930's.

Is *Carousel* a special memory in your life? Rita Ford, Inc., 812 Madison Avenue, who specializes in antique music boxes, offers a new, handmade, perfectly delightful miniature carousel music box in wood or red plush. It can be made — order three weeks in advance, please—to play the "Carousel Waltz" while the whole thing revolves and the horses go up and down. A three-horse carousel is \$100, with five horses \$165.

And last, but definitely not least are Playbill binders. \$3.00 in simulated leather or hand-tooled in gold in the real thing at \$7.50 (plus tax). Available from Playbill, 3 East 54th.

Curtain down on Christmas. Lights up on Happy New Year to all! □

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on a personal bias by Bernice Peck

A Fast Pass at Christmas



Maybe it's late for real blockbuster gifts, but some of the sweetest tidbits are picked up on the last-minute run. Checklist here.

The Fast Buck. . . Quickest, no-fumble way to get at the bread is from an open-out, centerclip billfold — everything in clear view. In satiny calf or pinseal, for man or chick, \$13 from Madler, 767 Fifth, the General Motors Building.

The Bargain Bit . . . No consultation fees with Aquarius 2000, the \$30 astrological computer that, fed a birth-date, rips out answers on sex, marriage and other worries, Lord & Taylor . . . Bargain in cookeria, The Thousand Recipe Chinese Cookbook, now reprinted at half-price, \$10. Charmingly written by that girl with the golden wok, Gloria Bley Miller, publisher, Grosset & Dunlap, at Brentano's, etc. . . . Bye bye red-eye, bargain idea for pollution-bleared eyes, a six-pack of those new little Smog Soothers by Neutrogena, \$2 . . . Doing a little good for all, the Bonwit Teller table of marked-down bargains, proceeds to Phoenix House.

Heavenly Bodies . . . Last year, yummy bath specialties took off as stylish and desirable gifts. Well, sure. The tub had become the place to soothe down or rev up without pills. Same thing now, with lots to choose from.

Ondine is Suzanne Thierry's mermaid on a binge of rose and jasmine. All man-

ner of bath pleasures, mostly in shapely teardrop bottles, \$3.75-\$52 . . . Big portions of the very best at only \$5 a crack, Lanvin's foaming milk bath, salt crystals (with emollient added), afterbath lotion, each with Arpege or My Sin winding around . . . By the bucket and all on the sunny citrus side, five little Jean Naté bath nifties in a nice yellow pail, \$8 . . . Evyan's romancy way to bathe in flowers and satin up the skin, White Shoulders Youth and Beauty Bath, \$5-\$9 . . .

Seaquia Sea Fluff Milk Bath is only one of ten specialized preparations in the new Elizabeth Arden line of bathing beauties, \$2-\$6.50. This one's a great traveler, 10 packets to cope with 10 foreign tubs, \$5 . . . For somebody terribly special, the Helena Rubinstein foaming Herbessence Milk Bath in a stunning collector's bottle, worth its nervy price, \$25 . . . A real rich gift, the Grès Cabochard in Huile Pour Le Bain, with as much pure perfume essence as can be crowded into a bath oil bottle, \$6.75-\$10.50 . . . Estée Lauder's Azurée bath-and-after formulae deliver a dozen different ways to frisk up or calm down, always deliciously, \$6-\$37.50.

Kid Stuff. . . Face it, anybody under 20 would prefer the *cash*, but right now these are bits they're going for themselves:

No-frame eye shades in gumdrop colors, pouched in fake snake (and fringed of course), \$5 by Renauld . . . Lashes, especially "good" ones like the Andrea edg-

ings that come in a hundred styles from spikey to spidery, \$6-\$7.50 . . . In face stuff, the odds-on favorite line is Yardley, you can't go wrong with a bunch of those tinted lip glosses (Pot O' Gloss) @ \$2, that make their mouths look so juicy . . .

Men Are Beasts. . . Dana's slogan for its lively Canoe fragrance is encouragingly sex-descriptive, "Made in France for men who make it everywhere," \$5-\$24 . . . The Fabergé Brut Medallion Soap-on-a-Rope is a great flash gift for only \$2.50, and the Brut Traveler has five items that all men use, \$10 . . . Givenchy's offbeat idea, "For a Gentleman's Bar", has 15 oz. of his gent's Eau de Toilette and a 30 oz. French Scotch decanter dangling a silver pendant label, \$30—but it's up to you to provide the J&B or Dewar's . . .

Bill Blass is the bashful Coty Fashion Award designer who's into every field, the latest being men's toiletries. With the help of a few friends (namely, Charles Revson of Revlon), he has designed a stunningly different line of 12 items, some of which men never knew they needed. Grooming Gear is the name, and it's swell. The 100-Proof Cologne, \$10, is as described by Blass himself gutsy. So is No-Sweat, \$4.50, great for anybody but a card-carrying slob. As for Peel-Off Pickup Mask, \$7, and Wrinkle Stick, \$6.50, any reason *men* shouldn't want to look younger, too? Lots more, including 60-Second Bronzer, \$6, the year-around tan that doesn't blur off on a collar. All the Gear is in snappy, man-tailored packages.

New Airs. . . Guerlain's Chamade is a warm breeze of flowers tucked into a heart-shaped bottle, \$8-\$50 . . . Caron is out with Infini, a tomorrow type, \$12-\$35 . . . Eve of Roma launches a sexpot named Eve, \$16.50-\$50 . . . Yves Saint Laurent strikes again: In his peppy new Rive Gauche line, *everything* sprays on, from the soap (clever!) to body perfume, and it all smells clean, green, young, \$4-\$6.

Once more with feeling, Merry Christmas.

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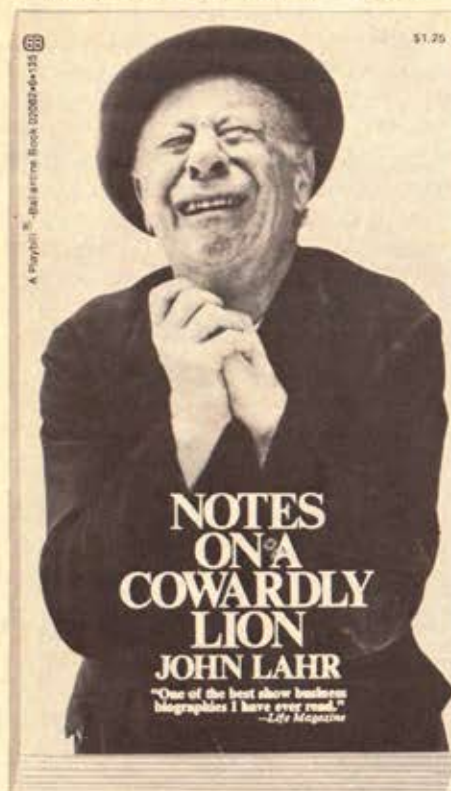
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PlayBILL OF FARE

THE ALGONQUIN—"NOT JUST A DOWAGER DREAMING OF THE PAST..."

THE HOTEL ALGONQUIN, at 59 West 44th Street, is synonymous with theatre. All during the coming year, devout theatre-goers everywhere will be celebrating Algonquin boniface Ben Bodne's very special anniversary. A quarter of a century ago, impresario Bodne began his enlightened rule over the Algonquin and, by extension, over Broadway.

In 1924, he and his lovely bride Mary spent their honeymoon at the Algonquin. These stage-struck youngsters from Charleston, South Carolina, were thrilled to see Will Rogers, Gertrude Lawrence, Douglas Fairbanks, and Beatrice Lillie in the lobby and the dining rooms. Mrs. Bodne pleaded with her husband to buy the Algonquin for her someday. He promised.

In 1946 the oil-rich Bodne bought the wayward inn, and ever since he and Mrs. Bodne have greeted the theatre's peerage in their own front parlor, actually the most handsome lobby-lounge in Manhattan. Admire the lobby's friendly, understated, and very English beauty in a time of instant glamor and chrome coldness. Incidentally, Broadway designer Oliver Smith was recently commissioned to redecorate the lobby. Wisely he restored it instead.

Sit at one of the little cocktail tables in the oak-paneled lobby-lounge and press the brass bell for service. Watch one of the most fascinating parades in New York.

The diverse guests, sometimes for a few days and sometimes just for lunch or dinner, include Vanessa Redgrave, David Frost, Günter Grass, Albert Finney, Eugène Ionesco, Sir John Gielgud, Michael Cacoyannis, Thornton Wilder, John Updike, Warren Beatty, and Irene Pappas.

"The Algonquin is not a dowager dreaming of the past," explains manager Andrew Anspach, Mr. Bodne's suave son-in-law. "The Round Table remains a pleasant memory, but more important is that Mike Nichols and Dustin Hoffman dined at the hotel yesterday."

Incidentally, the Bodnes' own intense love for the stage is reflected in their grandsons, Michael and Douglas Colby. Michael, who is 19, and Douglas, 16, have collaborated on a musical hopefully slated for Broadway. The score was auditioned at the Algonquin, and several producers are interested.

The inn's dining rooms are sparkling and quietly elegant. Enjoy the Rose Room for breakfast, luncheon, and dinner; the Oak and Chinese Rooms for lunch and pre-theatre dining; and the lobby itself for cocktails as well as after-theatre buffet suppers. The Algonquin pampers theatre-bound diners, and they are given free garage parking privileges from 6 p.m. to 6 a.m.

The lunch and dinner list is unusually varied. Two of my own favorites are the roast stuffed baby chicken with wild rice and Malaga grapes and the broiled sweetbreads on toast with Virginia ham and mushrooms.

At the after-theatre suppers, the impressive buffet is presided over by a white-hatted chef. There are hot and cold dishes, a sandwich assortment, and a superb variety of imported cheeses. I am inordinately fond of the curried shrimps, scallops, and lobster, with rice and chutney. For other dining details, ring up 687-4400. And happy anniversary, Ben. □



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**BEST MUSICAL - 1970
 "TONY AWARDS"
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by EMORY LEWIS

that original dolly

Carol Channing

The Sunday before Carol Channing opened out of town in *Four In A Garden* she spent her last free day trying to resolve an over-committed schedule. Phones rang unceasingly in her Waldorf Towers suite, trilled against the masses of bright fresh flowers and silver framed photographs of presidents and movie stars. A Swedish chef who prepares all Miss Channing's organic food no matter where Miss Channing is in the world—was banging pots in the kitchen while inexplicably room service had just delivered a large order of iced tea. And in the background a huge tv set projected some forgotten 1940's film onto the carpet. The sound was off but the images glided on and on through the hazy New York sunshine.

Miss Channing herself sat poised in the midst of this confusion studying her bewigged reflection in a lighted mirror. Every so often she would gaze up at the two Vidal Sassoon assistants who hovered over her and she would plead "It's got to be more like *this*." And with that she'd tug the curls into an even wilder mop. At length both hairdressers tugged and combed along with her until the gigantic poof of ringlets had achieved almost Afro proportions. "Heaven!" Miss Channing gurgled. "Now it has that divinely *sloppy* look!"

Before the hairdressers trotted off with four wigboxes in tow she conferred briefly with them and then she tried to concentrate on being interviewed. "Now what would you like to know?" she began.

At this point her husband-manager Charles Lowe poked his head in the door and sing-songed, "You run lines with the stage manager in half an hour."

"Mercy." Miss Channing wailed good-naturedly. "I cannot keep track of what is happening next. Every morning I ask Charles things like 'do I go on the To-

night show *tonight* and is the Today show *tomorrow*?' I can't remember a thing except my lines and I'm having trouble with them. I rehearse all day, appear on tv, go to fittings . . . but listen . . ." she leaned forward, clasping her large sensible hands together. "I don't want to talk about my schedule. I want to talk about my new show *Four In A Garden*. It's four 1 act plays or a 4 act play—depending on how you want to describe it. I have four fat roles to play—in the past I've been associated with flappers or Gay Nineties heroines—never anything modern. I've done contemporary impersonations—like Dietrich, Monroe and Bardot—which happens to be a favorite of mine. I had her as Lady Macbeth sitting in a bathtub wiping off all her little spots.

But this is the first time I've ever created four distinct 1970 women in all their glory and paranoia." She paused and then went on in confidential tones, "You see I play four New York women with sex problems. None of them has the same one of course . . ." she trailed off. "Abe Burrows told me I mustn't say anything more specific about the characters."

When pressed she admitted that love did enter into the situation as did money, power plays and the generation gap. "But isn't sex mixed up in *everything*?" she demanded batting her enormous goggle eyes. "I have no idea whether the script alludes to Women's Lib. It's a terrible thing to admit but I'm not sure I know what Women's Lib is. Just the other day somebody said to me 'Carol you are the true liberated woman. You have a career, a good marriage and an intelligent well-balanced son.' And I said 'Oh, you mean I'm *happy*?' The distinction between male and female will never stop existing. We are not alike and I wouldn't want to be. And

by Patricia Bosworth

I wouldn't want to be equal in all situations. It's fun to be different. I intend to stay that way."

She doesn't have to work at it. Once described as "a cross between a Rockette and one of the Pirates of Penzance" she's also been called a "dizzy blonde" "a lovable eccentric" and the "greatest comedienne since Bea Lillie."

People are taken aback by her gaudy wardrobe—typical outfit: red and blue mini and hip hugging red patent boots. In her last tv special she wore a white ribbed sweater—size 48—as a costume. "But my clothes are an extension of my personality" she argued now. "I'd look awful in ladylike dresses. My favorite outfit is my Yves St. Laurent tux. I may look big (she's 5 ft 9—150 pounds) but I feel like air in my tux."

When she was growing up in San Francisco she was the tallest person in her class so eventually she began—out of nervousness to mimic her teachers and she made everybody laugh. "I think I got elected class president because of that." By the time she was a senior she was starring in all the school revues. Even then she'd already begun to imitate stars like Mae West and her idol Gracie Allen—but never with malice—always with warmth and zest. Years later when she teamed with George Burns at Vegas he helped her hone her comic timing to perfection.

However, long before she'd graduated from high school, Carol was obsessed with acting. "I thought about it, dreamt about it—I read every book on theatre but I never told anyone I wanted to be an actress—it meant so much to me I was afraid to be discouraged."

Just before she left for college she did tell her parents half expecting them to be disappointed. But on the contrary they applauded her decision and her father



"who was the most influential person in my life" said "Be careful what you set your heart on—you're sure to attain it."

At Bennington she majored in drama and dance and spent her first winter grinding out a thesis on George Bernard Shaw. Her second winter was spent making the rounds of New York agents in the hopes of getting into a show.

She auditioned for Abe Lasfogel, head of William Morris, spoofing Orestes' funeral chant. "I thought everyone knew Orestes but Abe didn't laugh he said 'why don't you take off Sophie Tucker—which I did for Marc Blitzstein at City Center and Marc put me into an operetta called *No for An Answer*.'"

It ran for three performances but every reviewer noticed the gawky blonde with the voice so husky it almost cracked and Carol was encouraged enough by the response to quit college and concentrate all her efforts on theatre. After months of auditions she won a job on the borscht circuit but was soon fired by Max Liebman for singing off key.

Subsequently Gower Champion hired her for the musical revue *Lend An Ear*. The rest is theatrical history. Anita Loos saw her and decided Carol was the only actress who could play Lorelei Lee in *Gentlemen Prefer Blondes*. That show ran 740 performances on Broadway and two years on the road. And anyone who heard Channing's rendition of "Diamonds Are a Girl's Best Friend" will never forget it.

Next she played on Broadway in *Wonderful Town*. She starred in her own one woman revue "Show Girl." She played Vegas and she toured in Shaw's *The Millionairess*. In between she did tv specials and movies. "Ginger Rogers and I closed RKO with *The First Traveling Saleslady*," she laughed. "The song I sang in the picture 'What a corset can do for a lady' was voted the worst song of the year by the Harvard Lampoon. And then I did *Skidoo*

—you didn't see that did you? Oh thank you—neither did I!"

The biggest disappointment of her career but one she doesn't mind talking about was not getting the movie *Dolly*. "I felt like jumping out a window when I heard Streisand was doing it," she admitted. "I'd played it four-and-a-half years—I thought *Dolly* was mine. But after the initial shock wore off I realized no great part is ever exclusively anybody's. Audrey Hepburn played *My Fair Lady* in the movies instead of Julie Andrews and Julie went on to be a big big star. I started *Dolly* off in the musical but Ruth Gordon originated the role in *The Matchmaker*. Yes I saw the movie and now I'm frankly glad I wasn't in it because I wouldn't have been allowed to play it the way I wanted. The style 20th chose for *Dolly* was unfortunate. It was like another version of *Sound of Music* only more ponderous. *Hello, Dolly* should crackle—snap—never stop moving. But I don't mean to criticize. Streisand is a great artist and I enjoyed watching her." She paused, "It's hard sometimes to find the good side to people and events but it's worth the effort. Once my father told me don't waste your energy, your brain, your strength on the little things. Because the more you love, the more you're interested in, the more you're angry about—the more you have to give when anything bad happens."

Just then Charles Lowe came in and announced "Time to run lines." With that Carol Channing jumped to her feet. Then she stopped and asked "What do I do after that?"

"Then darling," her husband answered, "We have some dinner and after that you try on the Norell for the last time and then . . ."

They were still going over her schedule as I slipped out the door. And in the background the tv set was playing without the sound—rolling out that forgotten 1940's movie on and on across the carpet. □

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