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macy's

SHOW BIZ GIFTS

Memorabilia meccas with gifts for theatregoers

ONE SHUBERT ALLEY

The attractive memorabilia shop in Shubert Alley, is stocked to the brim with stage-related gifts. Here you will find show posters, T-shirts, sweatshirts decorated with the logos of current and past Broadway shows. The *La Cage aux Folles* poster is \$15.00 and the Original Cast Album and Cassette for that musical is \$9.98. There is a *Chorus Line* coffee mug (\$8.50); Brass Theatre Ticket Keychains with replicas of theatre tickets to such musicals as *Zorba*, *Cats*, *Dreamgirls*, *My One and Only* (\$9.95); an attractive pin that depicts the final dance number from *A Chorus Line* (\$12.50); a Sterling Silver "No Biz Like Show Biz" Pendant (\$27.00); a *Cats* Towel for the beach or bath (\$29.95) and records and tapes of Broadway's top musicals.

One Shubert Alley also has a collection of PLAYBILL gifts that are sold exclusively in this shop. These include vinyl PLAYBILL Binders in red, black or brown that hold 18 PLAYBILL magazines (\$9.95); PLAYBILL Mirror, 8 x 10", with the yellow and black PLAYBILL band on top (\$14.95); PLAYBILL Pad Holder, featuring a collage of theatrical memorabilia from 1866 to 1978, with inside pocket and pad (\$9.95).

THE ACTORS' HERITAGE

Located at 262 W. 44th Street, The Actors' Heritage has expanded its shop and now offers more memorabilia for playgoers. In addition to the usual show posters, original cast albums and tapes, T-shirts and sweatshirts, the mecca offers attractive match boxes with different Broadway shows on the cover (\$4.95); the *Casting and Survival Guide*, a daily calendar book that lists such essentials as casting agents, producers, rental agents for apartments, dental and health agencies and

other essential information for actors and other stage personnel (\$12.95); porcelain faces of James Dean, Judy Garland, Marilyn Monroe and Charlie Chaplin that make striking wall decorations (\$34.95 each); Broadway Shower Curtain decorated with show tune lyrics for your shower sing-along (\$26.95).

The Actors' Heritage also stocks vintage PLAYBILL magazines, souvenir programs and acting editions of plays from Samuel French and the Dramatists Play Service. It has a large collection of stage books such as *Drama In Therapy*, edited by Gertrude Schattner and Richard Courtney (Drama Book Specialists, N.Y., \$19.95); and *Women In Theatre* by Karen Malpede (Drama Book Publishers, \$19.95).

THEATRE ARTS BOOKSHOP

Theatre Arts Bookshop at 405 W. 42nd Street is located in the Manhattan Plaza apartments across from Theatre Row. It specializes in theatre books, posters, records and a special section in the back where vintage theatre magazines and autographed materials are sold for the benefit of the Actors' Fund. A current bonanza for collectors is a group of striking color photos autographed by Richard Burton and Peter Firth when they appeared on Broadway in *Equus* (\$25.00 each).

THE TRITON GALLERY

In the heart of the theatre district at 323 W. 45th Street, The Triton Gallery offers a dazzling selection of theatre posters of past and present Broadway shows. The handsome *La Cage aux Folles* poster and the new *Cats* poster with a photograph of some of the cats in costume are \$12.00 each and *My One and Only* is \$15.00. There are many collectors' items, including the original poster for Gwen

by Louis Botto

"Ernani." Telecast from The Met.
The most costly thing he ever
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Watch Leona Mitchell, Luciano Pavarotti, Sherrill Milnes, and Ruggero Raimondi in the TV premiere of the new Metropolitan Opera production of Verdi's "Ernani." James Levine conducts. Wednesday, December 21, at 8 PM (EST) on PBS.

With English subtitles. Simulcast on Stereo FM in many cities.



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SHOW BIZ GIFTS

continued

Verdon in *Sweet Charity* (\$50.00) and *Breakfast at Tiffany's* (\$45.00). Also available are beautifully framed "heralds" or "flyers"—colorful ads for shows that used to be inserted in programs (various prices). The shop features excellent lucite frames for posters that are less expensive than steel or wood frames (\$15.00).

THE MUSEUM OF THE CITY OF NEW YORK

The downtown gallery of The Museum of the City of New York Theatre Collection has some delectable items for holiday giving. These include a set of 12 note cards with envelopes, each featuring a different New York theatre rendered in fine detail by Anthony Dumas, available only here (\$6.00 per set). Other exclusive items are William Auerbach-Levy's caricature posters of Tallulah Bankhead, Beatrice Lillie, George and Ira Gershwin, Ethel Barrymore and many others (\$7.50 each); a set of six glasses each decorated with sepia PLAYBILL covers of some of the theatre's greatest hits—*South Pacific*, *The King and I*, Noël Coward and Gertrude Lawrence in *Tonight At 8:30*, *Death of A Salesman*, *A Streetcar Named Desire*, etc. (\$19.95 a set); the PLAYBILL Centennial Silk Screen Scarf, a show-stopper that reproduces sepia covers from immortal shows that PLAYBILL has served in the last century (\$24.95). Mary Henderson's popular book, *The City & The Theatre*, a history of New York playhouses, has been updated and reissued by Preston Publishing Company, Inc., and is available here (\$19.95). The gallery is located in the arcade of the Minskoff at 1515 Broadway.

The Gift Shop in the uptown Museum of the City of New York at Fifth Avenue and 103rd Street also offers a variety of theatre books, posters, post cards and materials relating to the New York stage.

RICHARD STODDARD PERFORMING ARTS BOOKS

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theatre books, back issues of *Theatre Arts*, *Stage* and *The Theatre* magazines, over 500 PLAYBILL magazines (many from the 1920's), posters, souvenir programs, and original set designs by Jo Mielziner. This season Mr. Stoddard is featuring an impressive collection of letters written to Katharine Cornell by some of the theatre's most luminous stars — Laurence Olivier, Tallulah Bankhead and Judith Anderson. Priced according to content.

THE LINCOLN CENTER GIFT SHOP

Located under the Metropolitan Opera house on the Concourse Level at Lincoln Center, the store specializes in books on theatre, opera and ballet, Original Cast Albums and Tapes and has a stunning collection of antique opera and theatre glasses in three styles (\$100.00 each).

JAYNE H. BAUM GALLERY

This gallery (12 W. 37th Street) offers the James Dean Poster, a very unusual painting of the late actor, who started his career on Broadway in *See The Jaguar* in

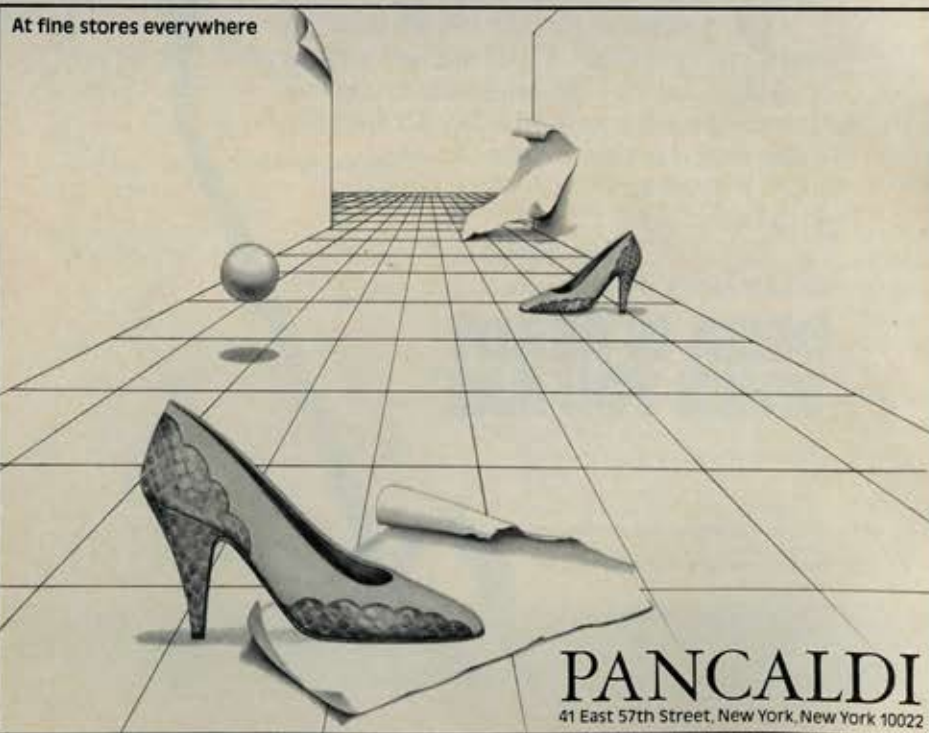
1952. The artist, Robert Schmid, is fascinated by video transmission and his painting of Dean is a personal replication of color and image distortion when TV transmission goes haywire. This portrait of Dean was developed from re-runs of the actor's movies on TV. The poster is 29 x 25" and costs \$20.00.

PLAYBILL SUBSCRIPTION

Make it a thrilling holiday gift that lasts all year with 12 issues of the new PLAYBILL Subscription Edition. These issues have their own exciting color covers of current Broadway shows, exclusive articles, reports and "insider's" news about the theatre, in addition to all the features from PLAYBILL distributed in B'way theatres.

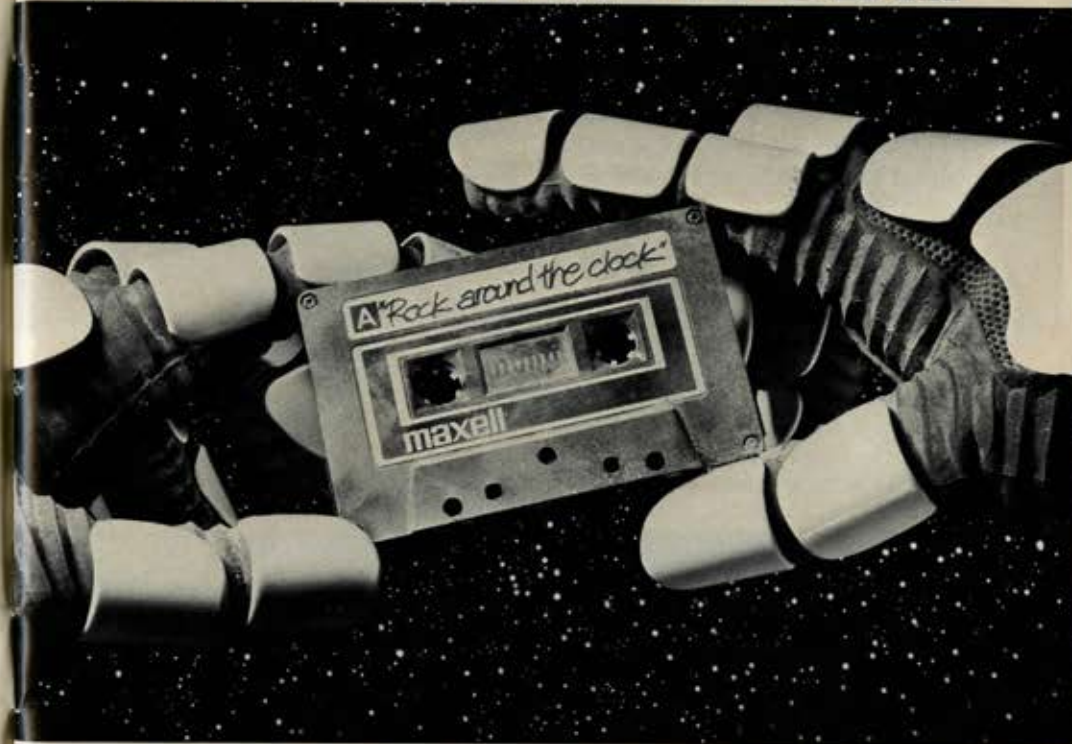
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ON A PERSONAL BIAS by Bernice Peck

IF YOU ASKED ME what I'd like for Christmas, much of it would be the stuff of fantasy. For instance:

One cute innocent pill to give every benefit of Jane Fonda's Workout, plus four miles of running, plus saying nix to desserts and certainly no M & M's for breakfast. The perfect one-a-day, like.

To hear that humorist Art Buchwald is appointed to a newly created post, Sec'y of Spoof.

To find Tony Randall playing Felix Unger on the home screen any old time I need a dose of *high-comedy*.

Just once, for the dictionary to flop open to the right word. It could convince me I was on an all-day roll.

To never get tired of slinging words across a page—but—to find a big cornucopia of fresh new ones so I'd not bore you, kindly reading person.

But hot or cold, not to lean heavily on those rhinestone descriptives FABulous/FANTastic/TERRific—even when gossiping about what I believe to be a really magical juice, yes, PERfume.

A FIFI IS A TONY: You're a theatregoer so sure you know that a Tony means Wow to a show or a performer. Maybe you even know that in the perfume world (mine) a Fifi means the same—the highest honor granted a perfume's maker by "its peers," the members of America's esteemed Fragrance Foundation.

So there. A Fifi Award has gone to Houbigant Paris for its 1982 entry, the perfume *Raffinée*. (Earlier along, my snobby friend Joe, Mr. Negative himself, conceded that *Raffinée* smelled "intriguing/warm/wealthy/inviting.") And me, I sensed at first sniff that it was a winner. I feel smug.



Do you know me?
I have people
eating out of my Palm.

I'm Bruno Molinari. My restaurant, The Palm, is famous for great steaks, huge lobsters and an ambiance so warm and casual you'd never guess you were in midtown Manhattan. And—yes—we're open until 11:30 p.m. for after-theatre dining. At The Palm, 837 Second Avenue, (212) 687-2953, I know what you expect. And I expect you to bring the American Express® Card. Don't leave home without it®



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So if you've not yet had *Raffinée*, now's the time to get or give the exquisite stuff. Christmas cometh. A woman doesn't have everything until she has an award-winning fragrance. Right? The perfume itself is \$85 the ounce, the lighter versions less of course. The bottles are splendid, almost as richly elegant as their golden liquid.

Even now, Houbigant Paris is staging another *Raffinée* hit: body luxuries, French as little old *Parée*. Bath gel, moisturizing lotion, each \$12.50. Both add infinitely more than sumptuous fragrance—they are unique French formulas for skin care. To make it feel pliant, sleekly silkily young, smooth to the touch. When all that happens, the skin looks pretty delectable too. And isn't that a gift?

HISTORICALLY they're people-pleasers, the inventive house of *Max Factor*. Simply for starters, there's the recently established favorite "for the incurably romantic" — the sensitively subtle flowers of their *le Jardin* fragrance. In perfume, \$35 the quarter-ounce. Or in a cameo kind

of compact, very pretty, the *creme-perfume*, \$18.50. Other side of the coin is their *Epris*, semi-Oriental, a little suggestive, a little foxy. Done in all aspects, from perfume and bath pleasures to a pink candle set in a heart-shaped dish, a neat \$10.

ADDED PLEASURES: There's *such* a special edition of *Anaïs Anaïs*, *Cacharel's* white lily fragrance, I want you to look it over. All in their new *Coffret de Luxe*, a plump frosted atomizer — the real thing, pink squeeze-bulb and all — ready to be filled and refilled from its companion 3 oz. *eau de toilette*. (The vehicle's provided, a tiny silvery funnel.) *Lagniape*, a hdkf. flower-drenched like *Anaïs Anaïs* itself. The whole pretty thing, \$35.

JUST JIM-DANDY, and always with the news, *Fabergé*. But this time out I'm liking the new dressing they've given two of their real classics for men. *Woodhue* is one—for the casual sporty guy (emphasis on balsam and sandalwood). *Aphrodissia's* the other, an urbane high roller (with green oak moss). The tall cylindrical bot-

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Icy cold and dry.

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tles, topped off with hand-turned wood caps, are handsome and hunky. Cologne, from \$12.50 to \$37.50 — that's for a tall pint, fellows.

FASCINATORS, aren't they—that wickedly amusing trio in the long-running ad series, "Meet The Diors." The men doubtless wear Eau Sauvage cologne, and *she* (known as The Mouth) would surely be enveloped in the glow of Dioressence perfume. This, you should be pleased to hear, now comes a new way—Esprit de Parfum, somewhere betwixt perfume itself and eau de toilette. You spray on, *all* over, the many-flowered Oriental from its tall marble-beige cylinder, to stay quite glorious for hours, 2½ ounces, \$65.

SUCH FIREWORKS have been sent up this fall for *Ruffles* that you probably well know it's an Oscar de la Renta evening dress translated into fragrance. Handsome Oscar is a real hearts-and-flowers man. His most special signature: the black lace ruffles you'd find in closets of the world's richest, prettiest party women.

And his new *Ruffles* fragrance is exactly as feminine and romantic—just all the flowers in the world poured into a heart-shaped bottle. *He* calls it "a fragrance to love and be loved in" (that'll do it). \$130 the ounce, and try to get in on the assorted giveaways of sachets and tiny portables at the counter. They're sweet.

THE SPRING collection of Giorgio Armani was reportedly the hit of the Milan showings—studied simplicity, with some mannish clothes that made the models look twice as glamorous.

A very body-conscious fellow, Armani, it was only logical he'd put his stamp on things to make it more beautiful. His new bath and after-bath gel, soap, emulsion, cream, are all scented just fine — fresh, green, floral, with a touch of the woody to keep things warm, \$10 to \$45.

HIS YEAR: This is surely the year that peruke-wearing, fan-bearing Karl Lagerfeld hits the peak of his celebrity, designing for a half-dozen high-fashion houses. (And those jazzy *blue denim suits* he

whipped up for the Chanel collection !!!) His very own perfume, initialed KL, is typically, strikingly original, \$150 the ounce. Comes in a—well of course—fan-shaped bottle, is considered one of this year's glamour-gifts.

THRILL DEPT.: Whatever is served up in a Bendel box is a thrill. Those brown and white stripes spell out the highest chic around. In this case it would be one of the year's loveliest new perfumes—Kéora by Jean Couturier, whose wife Jacqueline is known for her perfume designs. But this one, in my view, is her best yet. Mellow, warm, a floral-Oriental with deepth richness and—yes—radiance. You'd keep the bottle forever, too. \$140 the ounce. In Bendel's Golden Cage, at 10 West 57, as if you didn't know.

THE GUY who gets gray denims the minute they hit Saks Fifth Avenue is the same guy who likes a fragrance-finish with Aramis (it's just his style). Get him some. And to show you care, from the same

source, get him a tube of the brand-new miracle-controller called Maltplexx, a "natural" hair gel for men. It helps him do *anything* he wants to do with his hair—even unto those crazy stand-up spikes. The gee-whiz details (it does take some telling) available at the Aramis counter.

ANYONE who's ever sighted Niki de Saint Phalle's exotic-erotic sculptures gets the message pronto—fantasy on the sensual side. She's the first gifted, recognized artist to launch a fragrance line—it's quite a beauty, too, although maybe not for maiden great-aunt Bessie. Those gold and brilliant colored enamel serpents "romantically at play" on the bottles would be too much for her. Actually, the packaging is stunningly handsome in its own sophisticated way, and the fragrance a semi-Oriental that, remarkably enough, is also rather animated. A quarter-ounce, \$55.

Don't you wonder what a perfume called Flashdance could possibly smell like? Well, Happy Holidays. □

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CELEBRITY CHOICE



Susan Edwards (who plays Lady Blues in "Torch Song Trilogy" at the Helen Hayes Theatre) chooses LA MILONGA, 742 9th Ave. (corner of 50th Street).

La Milonga (named for an Argentine tango) is truly a find for the gourmet adventurer. Located just minutes from the Broadway theatres, it is the colorful sort of restaurant one may encounter in a Buenos Aires neighborhood.

The ebullient Jack and Adela Talanga, owner/hosts of La Milonga, present gratifying, high-caliber cuisine in a convivially informal setting, which explains its appeal to celebrities as well as appreciators who wish to dine well at sensible prices.

The honest simplicity of the decor is compatible with the authentic, delectable homemade dishes which include Argentinian, Spanish and Italian delicacies.

The dining room, crisp with white nappery and hanging baskets, flows into a secluded nook perfect for romantic dining.

The à la carte menu, accented by charcoal broiled steak and beef favorites, is artfully proffered by the loyal staff; we enjoyed being served by the extremely helpful Lemos.

Friday, Saturday and Sunday, a delightful Argentine show, featuring a band and singers, lifts the spirits, with guests happily joining in the contagious festivities.

Must-try appetizers are Fried Spanish Sausage & Shrimps In Garlic Sauce. Satisfying entrees: Paella Valenciana; Sirloin Steak, Served With Argentinian Sauce; Lobster Gumbo; and varied Combinations such as Short Ribs, Pork Sausage & Meat Pie. Coffees and desserts satiate and please.

La Milonga is open 7 days a week, 5 PM-2 AM & for Lun., Sun.-Fri. noon-3 PM. Entrees \$5.95-\$14.95. Showtime menu, entrees \$10.95-\$16.95 (\$3 cover). Wine list, fresh Sangria. New Year's Eve "All you can eat"—\$65. Cas. dress. C.C. Res. nec. on weekends. 541-8382.

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A THEATREGOER'S NOTEBOOK

by Rebecca Morehouse

JOY IN THE MORNING

"I love life," he says. And the hard-to-contain exuberance, the warmth of expression, the shining black-coffee eyes, all confirm it. "I wake up in the morning and



I'm ready to go," he says. He is Obba Babatundé, who had a Tony nomination as C. C. White in *Dreamgirls*; the show won six Tonys.

"Before we go onstage we gather in a circle and say a prayer," he reveals. "I'm a Christian, but I respect all religions. We are this family I sing about, we sacrifice our egos to the group. We're wholesome people (he doesn't smoke or drink), we're not into drugs."

He's close to Jennifer Holliday, who played his sister when the musical opened. "We knew she'd be a hit," he says. "When she was just reading the lyrics, we were falling out of our chairs. Here's this girl from Houston, gentle, humble, with a gift to shake the world."

He had a glamorous world tour with Liza Minnelli. "It was the *crème de la crème*; she saw that we were treated just as she was treated, and she gave 150 percent of herself to every single audience." Michael Bennett, the *Dreamgirls* director/choreographer, "has a sense of genius. He has a great, creative imagination."

Obba Babatundé was born in Jamaica,

Queens. "My parents were so encouraging I have no fear of failure. Whatever I enter into, I look to succeed." He gets to the Imperial Theatre at 7 p.m. "We installed a barre and we have inversion boots, which reverse the flow of blood and rejuvenate you. I go onstage very relaxed, because I love what I do, and I love the audience."

BORN TOO SOON

Tallulah, at the Westside Arts, had interested spectators from Jasper, Ala., the Bankhead home base. Barbara Bankhead Oliver and her husband, John T. Oliver, Jr., being sound of mind, wholly approved Helen Gallagher's *Tallulah*. "She can act and dance and sing," Mrs. Oliver marveled. "Tallulah couldn't carry a tune in a bucket."

Mrs. Oliver is a granddaughter of U.S. Senator John Bankhead; Tallulah's father, Speaker of the House William B. Bankhead, was his brother. "As a child I saw Tallulah sunbathe in the nude in the sunken garden," Mrs. Oliver said. "She was thirty years ahead of her time." "Fifty," her husband corrected.

THE WAY IT IS

J. J. Johnston had no direction that he can point to; he was just breezing along with the breeze, in Chicago. "I was a book-maker, an amateur boxer, I owned a bar and tended bar, did railroad and iron work," he says. "I was 32 or 33 and I'd never seen a play until I got into *Guys and Dolls* as Big Jule. I failed at everything, so I became an actor."

He is the junk dealer and nutritionist ("Never skip breakfast") in David Mamet's *American Buffalo*, the Al Pacino stampede at the Booth. Mamet dedicated the play to Johnston. "Dave and I played sailors in *Mister Roberts* in Chicago," he recalls, "and he was always making notes but he never said he was going to be a playwright. We did children's plays to-



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CHANEL N°19

THE OUTSPOKEN CHANEL.

BONWIT TELLER

A THEATREGOER'S NOTEBOOK

continued

gether."

Johnston and Mamet grew up on Chicago's South side, a mile or two apart. "Dave is brilliant, an intellectual, and his humor is astounding. He taught at God-



dard College five years. Then one day there was an open call at the Goodman for *American Buffalo*, which I figured was a Western. Some guys couldn't read it but I could; big city guys talk like this."

He did the play in Chicago, and here at Circle in the Square, downtown, with Pacino. "Al is a true artist," he says. "It isn't the money or prestige that appeals to him. The play is about friendship and feelings, even though the guys are sub-human types (vulgar and funny). We talk about the play every day." Pacino sometimes liquifies the atmosphere as he speaks. "He's very juicy, but he never sprays me," J. J. says.

Chilled by Chicago's winters, he blew to Los Angeles in 1977, and has acted mainly in TV. Big and brawny, "I do cops and crooks and I play them the same way. I have one distinction. I was in *Beware the Blob*, the only movie ever directed by Larry Hagman. He's a nice man."

MISSING AND FOUND

Anthony Quinn and Pia Lindstrom had a reunion to warm the cockles on Channel 4's "Live at Five," with Jack and Sue and the whole bright crew. Pia played the actor's Russian wife in the Academy Awarded movie, *Zorba the Greek*, but her face,

easily the prettiest among theatre critics, landed on the cutting-room floor.

"Never mind," soothed Quinn. "There's a reference to my wife in a song that I sing in *Zorba* (at the Broadway), and every time I sing it, I think of you."

ONCE MORE WITH FEELING

At a Los Angeles workshop, actors Bruce Reed and Charles Guardino read the famous "I coulda been a contender" scene from *On the Waterfront*, and their laid-back classmates sat up and cheered. They then convinced Budd Schulberg to write a Broadway play of his novel and Oscar-winner movie.

Schulberg had said no to the idea for 30 years. Telly Savalas, of "Kojak" (and lollipop) fame, has the Lee J. Cobb labor-leader role, his Broadway first; Diane Lane, the fast-rising film actress, has the Eva Marie Saint part. The Marlon Brando, Rod Steiger and Karl Malden roles are still to be cast. *Waterfront* opens in March.

TWO TO THE STARS

Both Sam Shepard, who wrote *Fool for Love*, and Ed Harris, the play's first leading man, have glory roles in the new film, *The Right Stuff*. It was clear, last spring at the Circle Rep, that Harris would go far, very fast. He was attractive but menacing, and given to fits of violence in his role.

Now he is benign John Glenn, astronaut hero; and fair like Glenn, with a beguiling smile. "Ed is very shy and quiet," says a Circle Rep spokesman. "He was amazed to be on the cover of *Newsweek* and *Time* the same week," adds publicist John Springer. "Dustin Hoffman wanted him for Biff in *Death of a Salesman*, but he's made four films since *The Right Stuff*. He's from Tenafly, N.J."

Sam Shepard, our most successful playwright/actor, plays Chuck Yeager, the sound-barrier breaker, in the space film. Lean, laconic, a mythic figure, he longs for the high bright sky near the sun. Shepard has a Pulitzer for *Buried Child*. His *True West* is at the Cherry Lane, now with Dennis Quaid, *Right Stuff*'s astronaut Gordon Cooper. □

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First The Elgin... Today The Joyce

Eighth Avenue and Nineteenth Street may have been an unlikely site for a mecca during the late 1960's and 70's, but a mecca it was. Devotees of the cinematic counter-culture came regularly, from all five boroughs, to experience the innovative programming of one of New York's most enterprising revival houses, The Elgin Cinema. Built in 1941, the Art Deco theater was a conventional movie house until the 1950's, when it began to program Spanish-language films for the Hispanic population of Chelsea. A platform stage was added, and live productions were mounted, transforming The Elgin into a neighborhood theater.

In 1967, coinciding with the hey-day of the independent cinema, The Elgin went English, French, Italian, German, Spanish, and Japanese. The new management seemed never at a loss for ideas about keeping the movie theater profitably dark. They ran a myriad of festivals, arranged by star, decade or director. They mounted the first Woody Allen festival in the world. There were French Tuesdays and Italian Wednesdays. The Elgin was perhaps most notorious for its "All-Night" Friday and Saturday cult film screenings, which were billed as the best entertainment value in town. Alexandro Jodorowsky's surrealist film, *El Topo* played for six months of midnights. John Water's *Pink Flamingos* lasted for eleven months of Friday and Saturday late-night shows. *The Harder They Come*, the Jamaican film about reggae musician Jimmy Cliff, played mid-night screenings for over a year.

The atmosphere of The Elgin was decidedly counter-culture; Oroko Ambrosia was on sale at the candy counter. But the theater prided itself on being a place for films the critics hated, and for those they loved; where a film education could be had at popular prices (ten admissions for \$10, 25 cents for senior citizens).

In April of 1977, a sign appeared on the marquee which read, "Evicted by the Landlords/Gone with the Wind/RIP." The Elgin, like other revival houses predicated on low-budget operations, was a casualty of the vagaries of the film industry. A new lease had been signed with a distributor of gay pornographic films, but within hours of the opening of his first feature, *Kiss Today Good-bye*, angry residents carrying placards reading "No Porn in Chelsea" closed the theater down. A final last-ditch effort to bring some stability to the floundering theater was a scheme to turn it into a Punk Rock Palace. Not even the voltage of the rock scene could revitalize The Elgin. In late 1977, the theater shut down for good.

The Elgin stood in desuetude, a blight to its neighborhood, until 1979, when it was purchased by the Originals Ballets Foundation, the parent organization of the Feld Ballet. Under the leadership of Eliot Feld, artistic director, and Cora Cahan, executive director, the foundation was determined to see The Elgin become a viable performance facility for mid-sized dance companies, a house that would support dance without the financial pressures of an uptown theater.

In 1980, a new non-profit corporation was formed and a capital fund-raising campaign launched. Loans from the City of New York and the Morgan Community Development Corp., an affiliate of Morgan Guaranty Trust, were matched by grants and contributions from state and federal agencies, foundations, corporations, and private individuals, chief among them LuEsther T. Mertz. By June of 1981 the financing was all in place, and construction began. Today, within the shell of the old Elgin Theater, a new mecca has been built for dance—its choreographers, performers, and devotees—The Joyce Theater.

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JOYCE THEATER

BATSHEVA DANCE COMPANY

Artistic Advisor: ROBERT COHAN

Acting Artistic Director: David Dvir

Rehearsal Director: Siki Kol

Company Teacher: Jay Augen

DANCERS:

Shula Botney	Daniela Slavik	Shai Guttelman
Alice Dor-Cohen	Nira Triffon	Erez Lavy
Iris Frenkel	Jay Augen	Haim Ohn
Iris Gil-Lahad	David Dvir	Richard Orbach
Graciela Kozak-Marganitt		Natan Gardah
Philip Salvatori	Shelley Sheer	Yossi Tmim

The Batsheva Dance Company is sponsored by the Ministry of Education and Culture and
the America-Israel Cultural Foundation, Inc.

Tuesday Evening, December 6, 1983

Wednesday Matinee, December 7, 1983

Wednesday Evening, December 7, 1983

Saturday Evening, December 10, 1983

PROGRAM A

INOSTRESS

Choreography by Ohad Naharin

Music by Brian Ino

Costume Design by Iris Tauman

Lighting by Moshe Frid

Dancers:

Alice Dor-Cohen, Natan Gardah, Iris Gil-Lahad, Shai Guttelman,
Iris Frenkel, Erez Levy, Richard Orbach, Nira Triffon

EBONY CONCERTO

Choreography by John Cranko

Music by Igor Stravinsky

Costumes by Silvia Strzhammer

Lighting by Haim Tchelet

Dancers:

Shelley Sheer, David Dvir, Jay Augen

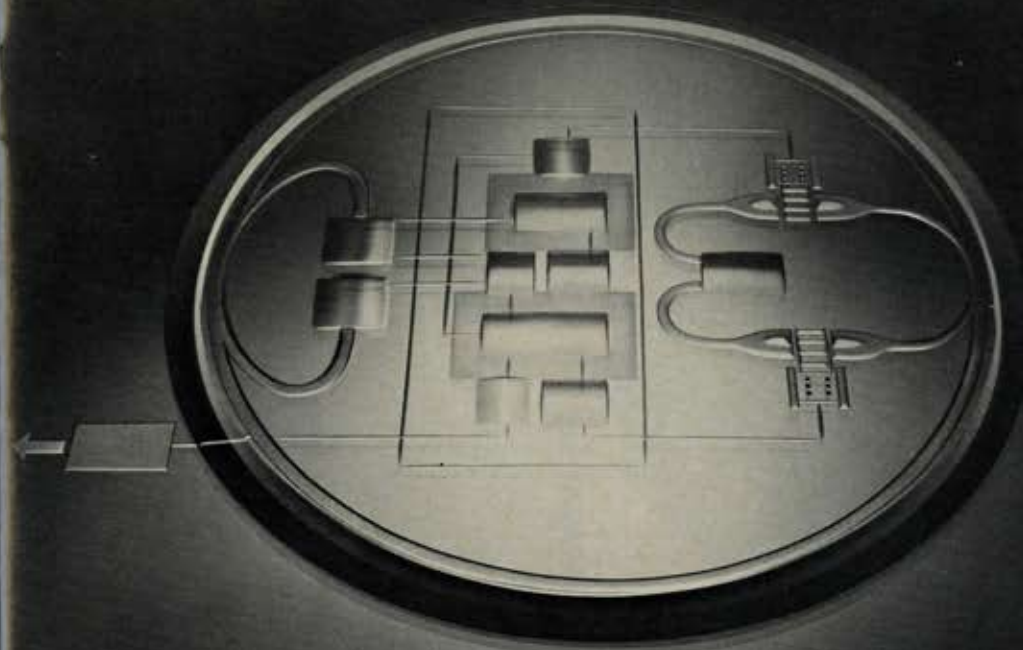
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TURMOIL

Choreography by Siki Kol
Music by "Force Major" Tangerine Dream
Costume and Stage Design by David Dvir
Lighting by Moshe Frid

Dancers:

Shelly Sheer, David Dvir, Nira Triffon, Shula Botney, Iris Gil-Lahad, Iris Frenkel
 Agitation — Balance Destroyed

WILDERNESS, SWAMPS AND FOREST

Choreography by Ze'eva Cohen
Music by Environmental Sounds
Costume Design by Ze'eva Cohen
Costumes by Bertha Kwartez
Hand painting (Costumes) by Ruth Pfefferman
Lighting by Moshe Frid

Dancers:

Shula Botney, Alice Dor-Cohen, Iris Frenkel, Iris Gil-Lahad,
 Graciela Kozak-Marganitt, Daniela Slavik, Nira Triffon

The dance relates to images of life and nature as they appear in various environments.

INTERMISSION

COMMON PRAYER

Choreography by Robert Cohan
Music by Andrzej Panufnik—Sinfonia Sacra
Costumes by Moshe Sternfeld
Costumes executed by Hemda Zolta
Lighting by Chenault Spence

Dancers:

Celebrants Jay Augen, David Dvir, Natan Gardah, Erez Levy,
 Richard Orbach, Philip Salvatori, Shai Guttelman
 Shula Botney, Alice Dor-Cohen, Iris Frenkel, Iris Gil-Lahad,
 Daniela Slavik, Graciela Kozak-Marganitt, Nira Triffon
Prophecy Haim Ohn
Supplicant Shelley Sheer

Judaism has given us a great inheritance of moral and spiritual values. *Common Prayer* is my attempt to realize a prayer in dance that may help use these gifts to reach a deeper understanding of life. To transform reactions of aggression or conflict into relationships based on a common understanding of pain, suffering and our mortality.

—R. Cohan

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Thursday Evening, December 8, 1983

Sunday Evening, December 11, 1983

Monday Evening, December 12, 1983

PROGRAM B

SIGH

Choreography by Gene Hill Sagan

Music by Vaughn Williams

Costumes by Gene Hill Sagan

Lighting by Moshe Frid

Dancers:

David Dvir, Alice Dor-Cohen, Iris Frenkel, Graciela Kozak-Marganitt,
Haim Ohn, Shelley Sheer, Yossi Tmin

IN COMMON

And Moses was told: "... thou shalt see the land before thee; but thou shalt not go thither..."
Deuteronomy, Chapter 32, Verse 52.

Choreography by Ohad Naharin

Music composed and performed by Ohad Naharin

"A day in a life"—John Lennon

Costume by Yemima Kessler

Lighting by Moshe Frid

Dancer:

David Dvir

INTERMISSION

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BOLERO

Dedicated to my mother, Clara.

Choreography by Igal Perry

Music by Morris Ravel—Bolero

Costumes by Igal Perry

Costumes Executed by Hemda Zolta

Lighting by Moshe Frid

Dancers:

Shula Botney, Alice Dor-Cohen, Iris Frenkel, Natan Gardah, Iris Gil-Lahad,

Shai Guttelman, Erez Levy, Haim Ohn, Richard Orbach, Philip Salvatori,

Daniela Slavik, Graciela Kozak-Marganitt, Nira Triffon

Remaining faithful to the music throughout the choreographer seeks to create an abstract dance work which can transfer the meaning of the music to the language of movement and dance.

PAS DE PEPSI

Choreography by Ohad Naharin

Music by Shlomo Grunich

Costume by Margalit Gadi

Lighting by David Hadar

Dancer:

Yossi Tamin

A Story of addiction.

INTERMISSION

COMMON PRAYER

Choreography by Robert Cohan

Music by Andrzej Panufnik—Sinfonia Sacra

Costumes by Moshe Sternfeld

Costumes executed by Hemda Zolta

Lighting by Chenault Spence

Dancers:

Celebrants Jay Augen, David Dvir, Nathan Gardah, Erez Levy,
Richard Orbach, Philip Salvatori, Shai Guttelman,
Shula Botney, Alice Dor-Cohen, Iris Frenkel, Iris Gil-Lahad,
Daniela Slavik, Graciela Kozak-Marganitt, Nira Triffon

Prophecy Haim Ohn
Supplicant Shelley Sheer

Judaism has given us a great inheritance of moral and spiritual values. *Common Prayer* is my attempt to realize a prayer in dance that may help use these gifts to reach a deeper understanding of life. To transform reactions of aggression or conflict into relationships based on a common understanding of pain, suffering and our mortality.

—R. Cohan

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Sunday Matinee, December 11, 1983

PROGRAM C

CLOWNS AND OTHER FOOLS

Choreography and Costume Design by Lotte Goslar

Greetings	The Company
For Feet Only	David, Alice, Shelley, Riki, Haim
Friend Sheep	Riki, Haim
The Flying Zucchini's	The Company
Happibirds	Iris G., Philip
Don't Sneeze!	Iris F., Nira, Haim
Let's Imagine	Shai
Schubert Waltz	Shelley, David, Graciela, Riki
The Great Waltz	David, Riki, Shai
Creatures in the Night	Iris G., Yossi, Erez, Natan
Happy Washday	Haim, Erez, Daniela
So Long!	The Company

INTERMISSION

PAS DE PEPSI

Choreography by Ohad Naharin

Music by Shlomo Grunich

Costume by Margalit Gadi

Lighting by David Hadar

Dancer:

Yossi Tmin

A Story of addiction.

PAUSE

TROY GAMES

Choreography by Robert North

Staged by Moshe Romano, Paul Douglas Smith

Music by Traditional Brazilian Batucada

Lighting by Charter

Lighting Translation by Coralia Segall

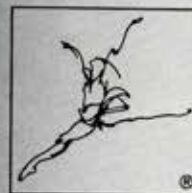
Dancers:

David Dvir, Natan Gardah, Erez Levy, Haim Ohn, Richard Orbach, Yossi Tmin

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Batsheva Dance Company History



The company performs Sigh.

The premiere of Batsheva Dance Company in 1964, the year of its birth, turned into a major cultural event in Israel. Since then the Company has achieved world fame and success. Its frequent tours to Europe and the U.S.A. have won the Company critical and public acclaim, as well as many prizes.

The list of the world's great choreographers who have worked and contributed both their works and original pieces to the Batsheva Dance Company speaks for itself: Martha Graham, Jerome Robbins, Glen Tetley, Norman Morrice, José Limón, Kurt Jooss, Anna Sokolow, Robert Cohan, Talley Beatty, John Butler, Donald McKayle, Christopher Bruce, Lotte Goslar and many others.

At the same time, as the national company of Israel, Batsheva has as its goal the encouragement of indigenous Israeli dancers, choreographers, composers and designers. In this way the creative non-verbal performing arts of Israel have been brought to the world's attention.

In order to ensure its future continuity, the Batsheva II was created in 1976, as a

young Company of dancers. Through performances of both Companies at schools and places remote from large metropolitan areas, the farmer in the Galilee and the fisherman in Eilat have a chance to share a dance experience of high quality. Thus, another goal of Batsheva is to educate and develop a cultured audience for Israel from boundary to boundary, as well as to introduce dance to the country's youth.

By necessity, Israel has played two roles: from its existence it has defended itself militarily and, coinciding with day to day turmoil, Israel has created an unprecedented cultural life in music, theatre, dance, etc. Batsheva is one of its great institutions.

Batsheva is a publicly supported dance company and its activities are supported by the Israel Ministry of Education and Culture and by the America-Israel Cultural Foundation, Inc. The Company owes an enormous debt of gratitude to the latter organization for its continuous support and encouragement. Without their help, the Company could not have existed.

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Top: Batsheva Dance Company in Bolero. Bottom: The company in Sigh.

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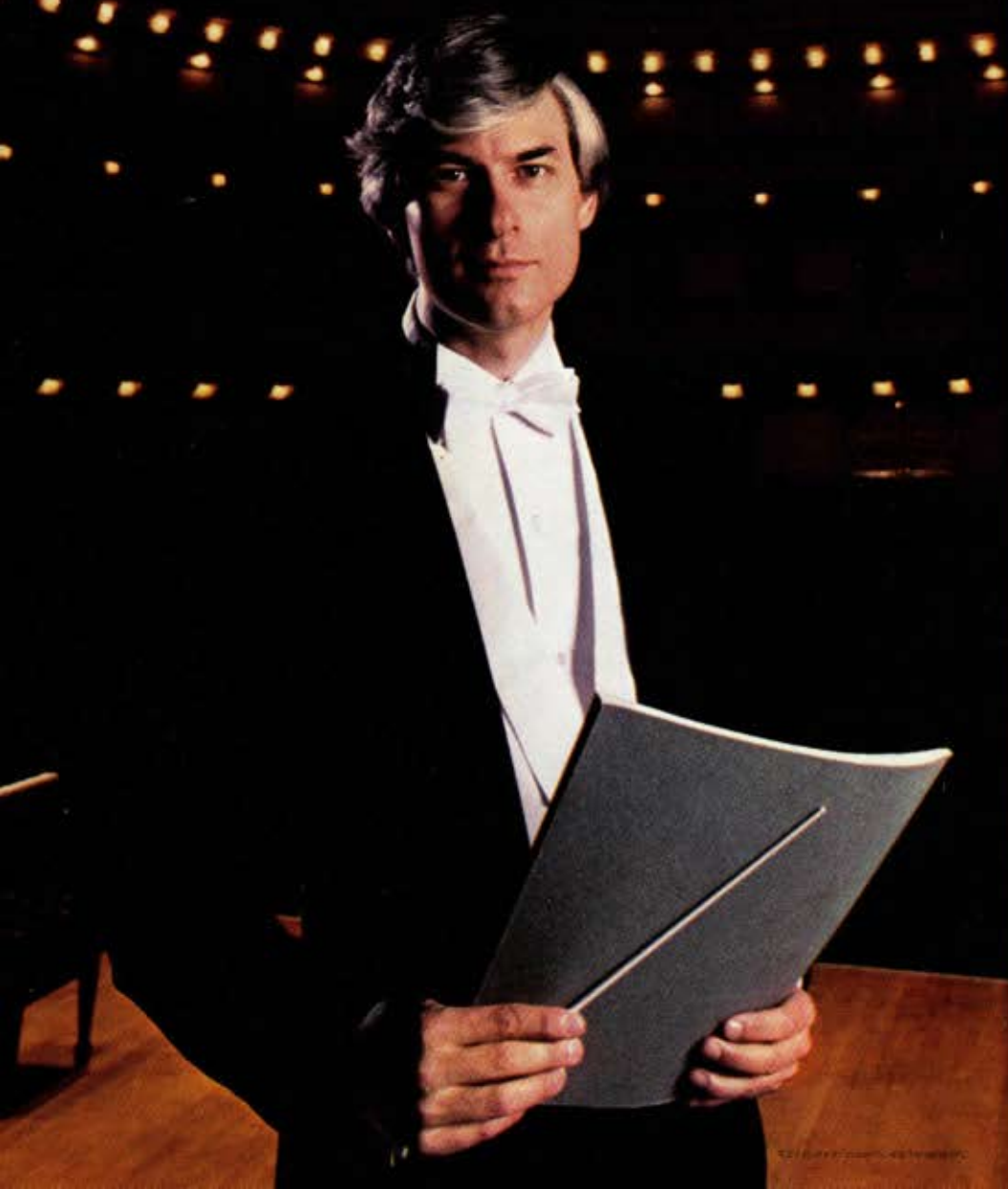
Shelley Sheer of the Batsheva Dance Company in Turmoil.



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THE CHOREOGRAPHERS

ROBERT COHAN, Artistic Advisor to Batsheva since 1980, has been connected with the company since 1965 as guest choreographer. Born in New York in 1925, he joined the famed Martha Graham company in 1946 and soon became one of its soloists. He made his debut as choreographer in 1955 at the American Dance Festival. Since then he has been one of the world's most sought-after choreographers. He has created works for most all of the major modern dance companies in Israel, the U.S.A., Britain, Canada, New Zealand and Australia and also teaches master classes in these countries. He is the Director of the Contemporary Dance Theatre of London and its school. *Common Prayer* is his tenth work for the Batsheva Dance Company.

ZE'EV COHEN was born in Israel where she acquired her basic training in dance. In Israel she appeared with Rena Gluck's Company, Bimat Hamachol and the Lyric Theater. In 1963, Ze'eva came to the United States where she graduated from The Juilliard School of Music. She then appeared, as soloist, with professional dance groups such as Anna Sokolow, Pearl Lang, The Shakespeare Theatre and The Dance Theater Workshop at Lincoln Center. Since 1971 she has toured in her own solo evening, which includes her works as well as those that were choreographed especially for her. Her solo repertoire consists of 22 pieces by 15 different choreographers. In the last few years she has performed her solo evening throughout the United States, Canada and Europe. Ze'eva initiated the Dance Program at Princeton University and is still the supervisor of the program.

JOHN CRANKO, born in South Africa, started his professional career as both

dancer and choreographer at the early age of 16. By the time he reached his twenties he had already joined the Sadler's Wells Company of London. His genius for choreography was soon recognized, and he was invited to create works for the important companies of the world: Ballet Rambert, American Ballet Theater, the Paris Opera, La Scala of Milan and the British Royal Ballet. He even found time to write and direct a successful musical revue, bearing his name, *Cranks*. In 1960 he was invited to Stuttgart, Germany, to stage his ballet, *Prince of the Pagodas*, which was so successful that he was asked to become the resident choreographer of the company. Under his direction the company became one of the world's foremost ballet companies. In 1971 the Batsheva Dance Company invited John Cranko to choreograph an original work. The result was his powerful *Song of My People—Forest People—Sea*, which became the Company's signature. John Cranko was one of the dance world's renaissance men. It was a great loss when he died of a heart attack in 1973 at the tender age of 46. That evening, the Batsheva Dance Company was in Stuttgart, performing the very ballet that Cranko had created for them in Israel. John Cranko was due to return to see the performance.

LOTTE GOSLAR, called the greatest dance clown of our time by many critics, was born in Dresden, Germany. She is virtually self-taught, and her unique mixture of theatre, dance and pantomime is entirely her own creation. Miss Goslar left Germany as a refugee, eventually becoming a tremendous success in Broadway musical revues and on the concert stage. Lotte Goslar created the first of many editions of her Pantomime Circus in 1954. The company has since made numerous tours of North America and Europe, as

well as appearing at America's own major dance festivals. Along with her work as director, choreographer and costume designer for the Pantomime Circus, Miss Goslar has also choreographed productions for the Hollywood Bowl, the New York Shakespeare Festival, the Joffrey Ballet and has created many television specials both in the U.S.A. and in Europe. In July 1983 Miss Goslar created *Clowns and Other Fools* for the Batsheva Dance Company.

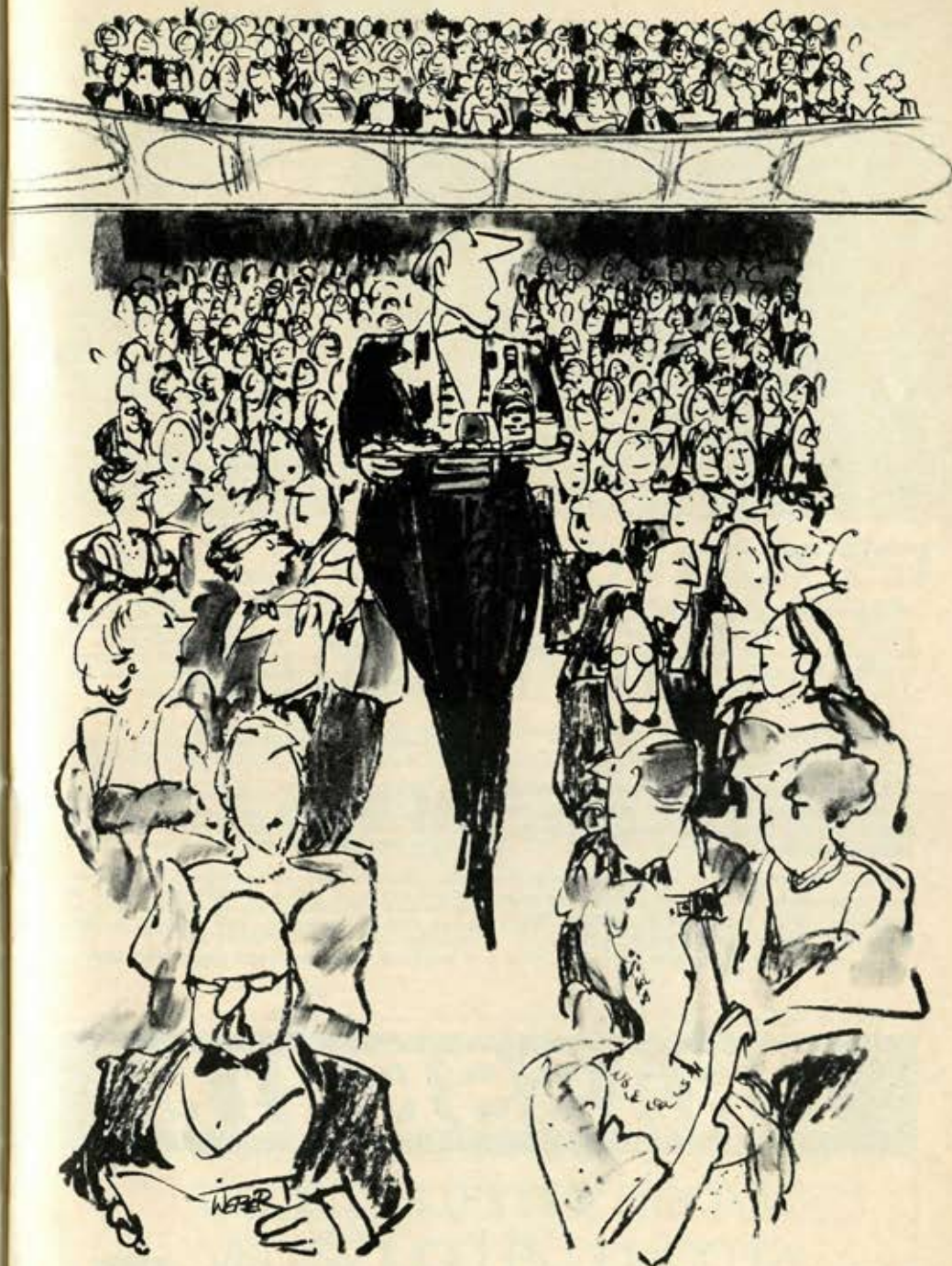
SIKI KOL was born in Tel Aviv in 1951. She worked as performance director for Moshe Efrati's Company and as rehearsal director of the Kibbutz Dance Company. In 1980 Siki became rehearsal director for the Batsheva Dance Company and choreographed *Ties*. She also choreographed the first educational presentation, *First Steps*, which was performed by Batsheva II in 1981 and is still being performed. In 1981 she choreographed *Hamsa*. In 1982, Siki's work, *Turmoil*, was performed by the Batsheva Dance Company and was widely acclaimed. *Turmoil* was presented at an international contest of choreographers, which took place in Germany, in July 1983, where her work won second prize.

OHAD NAHARIN was born on Kibbutz Mizra. After finishing his military service he joined the Batsheva Dance Company. At the invitation of Martha Graham, Ohad joined her company in June 1975. Ohad enrolled in Juilliard and the New York City Ballet School with the aid of a grant given by the America-Israel Cultural Foundation. In 1977 Ohad joined the Béjart Company and a solo role was created for him in the ballet *Raga*. In 1979 he toured with the Kazuko Kirabayashi Dance Theater and the Joyce Trisler Dance Company. Mr. Naharin has created five works for the Batsheva Dance Company: *Haru No Umi*, *Pas de Pepsi*, *In Common*, *Interim* and *Inostress*.

ROBERT NORTH was born in South Carolina and educated in England. In 1957 he began classes at the London School for Contemporary Dance, soon joining the Company. He then danced with the Martha Graham Company in America for four seasons before returning to the London Contemporary Dance Theatre for their first London season in 1969. As resident choreographer for the LCDT, his works include: *Conversation Piece*, *Troy Games* (now in the repertoires of Batsheva Dance Company, Harlem Dance Theatre and Royal Ballet Company), *Meetings and Partings*, *Scriabin*, *Preludes and Studies*, *Dreams and Silences*, *Reflections*, *Death and the Maiden* and *Songs and Dances*. In 1979, Robert North choreographed *The Annunciation* for the "International Seminar of the Bible in Dance" in Israel. Robert North is now the Artistic Director of the Ballet Rambert.

IGAL PERRY was born in Tiberias in 1950. As a young dancer he toured abroad with several Israeli dance companies. Upon completion of his military service he worked as Ballet Master and teacher in Rotterdam and continued his studies with the Netherlands Dans Theatre. He later continued on to New York to join the Dancers company. An important part of his development was working as John Butler's assistant, reproducing his works throughout the world. He directed Penderecki's opera, *Paradise Lost*, at Milan's La Scala, among other works. In addition, he directed and choreographed a special evening to the music of Scott Joplin and another evening to the music of George Gershwin. In 1983 he founded his own Dance Center in New York, and it already has gained an enviable reputation. Thus far, he has created three choreographies for the Batsheva Dance Company: *The Last Curtain*, *Autumn* and *Bolero*.

GENE HILL SAGAN was born in Virginia, U.S.A. He danced with Madam



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Marcia Nevelska in New York and at the American Ballet Theatre School. He became a leading dancer with the first black classical company in America and has danced with various other companies here. Gene Hill Sagan lived in Israel from 1969 to 1979. During this time he choreographed for all the major Israeli dance companies. He created four works for the Batsheva Dance Company: *The Burning Ground*, *Fiery Chariot*, *The Garden of Kali and Sigh*. Mr. Sagan has also choreographed for the Pennsylvania Ballet Company, the Geneva Opera Ballet and the Winnipeg Ballet. In addition to classical and modern techniques, Sagan has been deeply involved in primitive dance forms.

BATSHEVA DANCE COMPANY STAFF

General Manager Bill Strum
Deputy General Manager Mira Eidels
Director Batsheva II Nira Paaz
Public Relations Michal Scheffan
Sales Manager Miri Moav
Production Stage Manager Coralia Segall
Stage Manager Moti Katzav
Chief Electricians David Hadar, Gadi Glick
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ALL ABOUT CHAMPAGNE



Champagne was originally a *still* wine without any bubble at all and remained such until about 1700, when Dom Pérignon, a monk laboring in the service of God at the tiny Abby D'Hautvilliers in the province of La

Champagne, northeast of Paris, made the extraordinary discovery that natural effervescence could be achieved by the total closure of a wine bottle with a cork. Yeast, it was later learned, was the ideal catalyst to encourage a more substantial *secondary* fermentation to take place in the bottle. Eventually, by trial and error, the sparkling Champagne process was perfected.

It was not long thereafter that the Champagne wine from the province of Champagne became prized and much sought after by the royal courts of all of Europe and the world. Stories about Champagne are legion. Czar Nicholas was so enamored with a Blanc de Blancs Champagne produced by Louis Roederer that he commissioned a crystal clear bottle to be made exclusively for his use. Today the commission is celebrated with Roederer's Cristal Blanc de Blancs, one of the driest of all Blanc de Blancs.

The tall Champagne flute glass that is now considered proper for service was not always in vogue. As the story goes, a breast of Helen, daughter of Jupiter and Leda was the form from which the original Champagne glass was created. This story did a great deal for the popularity of the wine as well as the glass until the story itself was forgotten: then only the glass remained. Very flat.

As the Champagne industry matured in the 19th and 20th centuries, the major

proprietors found themselves in an era of expansion. Champagne is certainly the most expensive wine in the world to make and bring to market. In addition to all of the processes which all other vineyard owners and wine makers must perform annually such as pruning and spraying the vines, clarifying and racking the wine, and so forth, the Champagne producer is also required to carefully oversee each and every individual Champagne bottle aging in his cellars.

Aging for Champagne is also not a speedy process. Over the centuries, it has been determined that the very best vintage Champagnes are those that stay "on the yeast" for periods of four or five years, with the minimum for a Brut non-vintage averaging two to three years. Champagne is, therefore, a very finely made product and it is certainly through a combination of the good fortune of Dom Pérignon and the persistence of the thousands of grower-producers over the centuries that it has achieved the niche of excellence, elegance and perfection that it enjoys.

As is the instance with most old industries, Champagne is, of course, dominated by the bigger houses of Moët & Chandon, Mumm, and Piper Heidsieck, who combined have tens of millions of bottles of stock aging in their cellars, but many equally famous middle-sized Champagne houses also prosper in the wine markets of the world. Names like Bollinger, Veuve Cliquot, Taittinger, Krug, Roederer, Pommery, Lanson, Perrier-Jouët, Charbaut and Deutz all offer a wide variety of Champagnes made for a variety of tastes.

Champagne is generally obtainable in four different degrees of sweetness (or dryness): Sec (sweet), Demi-Sec (half sweet), Extra Dry (relatively dry), Brut (very dry).

Regardless of which of these you select, champagne is the wine most appropriate for a celebration (it also makes a superlative gift). And so I join you in toasting a grand holiday season and a great 1984.

Peter J. Morrell (pictured above) is wine advisor to Morrell & Company.

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A VIEW FROM THE AUDIENCE

by Barbara Glass

Last year I was transported to a snow-capped peak in the Himalayas where I was reunited for a few precious hours with my son, Gary. Magic got me there—magic generated by *K-2*, Patrick Meyers' drama about mountain climbing, with its dazzling set by Ming Cho Lee. That same magic enabled me to understand at last, with a knowledge beyond words, my son's passion for climbing.

Gary had always been attracted to the spectacular. In boyhood fantasies shared with me he performed daring feats culminating in glory. What kind of feats? He didn't know. He had no distinguishing talents or abilities. His interest span was short. What he *did* have was a keen wit which won him many friends. Outwardly gregarious, he was at heart a romantic, a dreamer. His dream? To find something extraordinary he could "be good at." He was searching, always searching. He persevered. He found it.

Gary started climbing six years ago, when he was 15. By the time he reached 16 he was spending almost every penny earned from part-time jobs on climbing equipment: Edelweiss rope, pitons, carabiners, a Whillans Sit Harness. He bought and studied books by Whittaker, Chouinard, Ridgeway. Words like "rapell," "belay," "handhold," became part of his vocabulary. He put himself on a training program. He lifted weights. Each night he went down to the basement and, hanging from his fingers, "walked" across a forty foot metal ceiling beam. He was six feet tall by then, weighing almost 160 lbs. How did he do it? Tenacity. He *willed* himself to hang on.

When he was 17 years old and able to drive, he and his climbing partner started going to the Shawangunk Mountain in New Paltz, New York. I once went to watch, at Gary's invitation, not suspecting what I would see. He dangled from dizzy-

ing heights. I was terrified. He was proud of his skill, and fearless. Secretly—though I dared not admit it—I was filled with awe and admiration, idolatry, to tell the truth. But the mother in me quaked.

His father and I tried to stop him. Gary countered our frantic arguments that he could be maimed, paralyzed, killed, with words like "challenge," "love," "risk," "skill." But his most profound feeling about climbing was expressed in the quotation he chose as a caption for his high-school yearbook photograph: "A mountain's peak is the doorstep to the gods."

Although the theatre never appealed to Gary, he would have come to see *K-2*, and loved it. Instead he sent me, as surely as though he had propelled me out the door. I was on a mission, searching for my son. For Gary died three years ago, four days after his 18th birthday, in Grand Teton Park, Wyoming. Ironically, it was an auto accident, occurring so soon after his arrival that he never had the chance to climb there.

I've never gone to the theatre for answers. The questions are what I seek. But there *were* answers that night at *K-2*. There was an answer in *PLAYBILL*, a quotation from Charles Houston, leader of the 1953 American *K-2* Expedition:

Why Climb?

The pleasure of physical fitness. The pride of conquering a steep and difficult rock pitch, the thrill of danger—but danger controlled by skill... It is the chance to be briefly free of the small concerns of our common lives, to strip off nonessentials, to come down to the core of life itself.

That was why Gary climbed.

And there was another answer. It came at the end of the play, when the dying mountain climber bids farewell to the partner who must abandon him. The partner cannot bear to go, cannot make sense of what has happened. "You don't need to understand," the climber tells him. "You only need to hang on."

Gary knew how to hang on. That's what made him such a skilled climber. And it's what I've been trying to do since he died. □

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