

The original documents are located in Box 1, folder “9/04/74 - Kennedy Center Reception” of the Betty Ford White House Papers, 1973-1977 at the Gerald R. Ford Presidential Library.

Copyright Notice

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Betty Ford donated to the United States of America her copyrights in all of her unpublished writings in National Archives collections. Works prepared by U.S. Government employees as part of their official duties are in the public domain. The copyrights to materials written by other individuals or organizations are presumed to remain with them. If you think any of the information displayed in the PDF is subject to a valid copyright claim, please contact the Gerald R. Ford Presidential Library.

THE WHITE HOUSE

WASHINGTON



DROP-BY RECEPTION IN HONOR OF THE
NATIONAL ENDOWMENT FOR THE ARTS,
THE ATRIUM. AND ATTEND PERFORMANCE
OF "MACK & MABEL", THE OPERA HOUSE

THE KENNEDY CENTER

Wednesday - September 4, 1974

(Business Suit-Long Dresses)

From: Terry O'Donnel **DD**

BACKGROUND:

The 10th Anniversary Celebration of the National Council for the Arts will be highlighted by the reception-buffet in the Atrium from 6:00 to 8:00 p. m. , followed by the performance of "Mack & Mabel" in the Opera House at 8:00 p. m.

Approximately 275 guests have been invited to the reception in the Atrium. Your participation, along with Mrs. Ford, will involve attending the last half-hour of the reception in the Atrium where you will mingle with the guests, brief remarks to the reception guests if desired (suggested remarks at TAB A), and attendance of the 8:00 p. m. performance of "Mack & Mabel" in the Opera House. During intermission, you may wish to drop-by a reception in the Golden Circle (a room adjacent to your box) to greet the Members of the National Council on the Arts and, if desired, make a visit backstage after the performance to meet the cast.

Background material on the National Council on the Arts, along with a list of current members and special guests at the reception are attached at TAB B.

A seating diagram of your box and the adjacent boxes is attached at TAB C.

Attached at TAB D is a press release issued by the Kennedy Center on "Mack & Mabel."

The Kennedy Center
2. Wednesday - September 4, 1974

SEQUENCE

7:25 p. m.

You and Mrs. Ford depart the South Portico, board motorcade, and depart en route the Kennedy Center.

(Driving Time: 5 minutes)

NOTE: You might wish to eat dinner prior to departure since you will not have an opportunity to do so at the reception-buffet.



7:30 p. m.

Arrive Kennedy Center and proceed directly to the Atrium where you will be met at the entrance by Miss Nancy Hanks, and Mr. and Mrs. Roger Stevens.

PRESS POOL COVERAGE

The Stevens and Miss Hanks will escort you and Mrs. Ford into the Atrium to mingle with the guests (no formal reception line).

NOTE: You should slowly work your way to the opposite end of the Atrium.

PRESS POOL COVERAGE

A lectern will be available at the far end of the room should you wish to make brief remarks.

NOTE: Nancy Hanks would introduce you in this case.

8:00 p. m.

You and Mrs. Ford, accompanied by Mr. and Mrs. Stevens, Nancy Hanks, and Marion Anderson (your box guests) depart the Atrium and proceed directly to the Presidential box where you will hold briefly in the anteroom.

The Kennedy Center
3. Wednesday - September 4, 1974

8:05 p. m. You and Mrs. Ford are announced and proceed into the box and take your seats. (The box guests will have previously taken their seats.)

8:10 p. m. Performance begins.

9:30 p. m. Intermission.

You and Mrs. Ford may wish to proceed to the Golden Circle to greet the Council on the Arts Members.

9:50 p. m. Second act commences.

10:45 p. m. Play concludes.

You bid farewell to your guests and proceed to motorcade.

NOTE: You may wish to ask Roger Stevens and Nancy Hanks to accompany you backstage to greet the cast.

#####





B



THE WHITE HOUSE

WASHINGTON

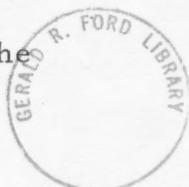
September 4, 1974

MEMORANDUM FOR: TERRY O'DONNELL

FROM: DAVID J. WIMER 

SUBJECT: National Council on the Arts

Per your request, below is a paragraph describing the functions of the National Council on the Arts and a list of the current membership of this Council.



The National Council on the Arts, which was established in September, 1964, is a Presidentially appointed body of 26 distinguished citizens recognized for their broad knowledge, or for their profound interest and expertise, in the arts. Nancy Hanks serves as Chairman. The Council advises the National Endowment for the Arts on making the arts more widely available to millions of Americans, preserving our cultural heritage, strengthening cultural organizations, and encouraging the creative development of the nation's finest talent. These aims are accomplished in part by awarding grants to individuals, to state and regional arts agencies and to other nonprofit, tax-exempt organizations in a variety of cultural fields.

The current membership of the National Council on the Council is as follows:

Nancy Hanks, Chairman by virtue of being Chairman of the National Endowment
Henry J. Cauthen, South Carolina
Clint Eastwood, California
James D. Robertson, California
Rosalind Brissom, California
Billy Taylor, New York
Judith Jamison, New York
Eudora Welty, Mississippi
James Wyeth, Pennsylvania

Membership continued.

Maurice Abravenel, Utah
Kenneth Dayton, Minnesota
Charles McWhorter, New York
Beverly Greenough, New York
James Jones, New York
Leland E. Webber, Illinois
Charles Eames, California
Robert E. Wise, California
Mrs. David Wilson, Tennessee
Richard F. Brown, Texas
*Angus L. Bowmer, Oregon
*Van Cliburn, Louisiana
*Jerome Robbins, New York
*Thomas Schippers, Ohio
*Gunther Schuller, Massachusetts
*George C. Seybolt, Massachusetts
*Harry M. Weese, Illinois
*Dolores Wharton, Michigan

* New appointments, announced 9/3/74



Partial List of Attendees

Buffet-Reception honoring
10th Anniversary of the
National Council on the Arts

Wednesday, September 4, 1974

- 6-8 P.M. Buffet-Reception
The Atrium
Kennedy Center
- 8 P.M. Performance of
"Mack & Mable"
Opera House, Kennedy Center

Members (Present and Former) of the National Council on the Arts:

Marian Anderson
Mr. & Mrs. Isaac Stern
Mr. & Mrs. Kenneth Dayton
Ms. Jean Dalrymple
Mr. Edward Villella
Ms. Agnes deMille
Mr. & Mrs. Henry Cauthen
Mr. Charles McWhorter
Ms. Judith Jamison
Mr. & Mrs. Jamie Wyeth
Mr. Lawrence Halprin
Ms. Nelle Harper Lee
Mr. & Mrs. Paul Engle
Mr. & Mrs. Phillip Hanes
Mr. James Earl Jones
Mr. Charles Eames
Mr. & Mrs. Robert Merrill
Mr. Richard Brown
Mr. Richard Hunt
Mr. James Robertson
Mr. Billy Taylor
Mr. & Mrs. George Stevens, Snr.
Mr. & Mrs. Frederick Brisson (Rosalind Russell)
Mr. Oliver Smith
Mr. Otto Wittman
Mr. & Mrs. O'Neil Ford
Mr. & Mrs. Robert Berks
Mr. & Mrs. David Wilson
Mr. & Mrs. Gregory Peck (and 2 children)
Mr. & Mrs. Bush-Brown
Mr. George Seyboldt
Mr. William Cannon
Mr. Maurice Abravanel
Ms. Eleanor Lambert
Ms. Beverly Sills



Outside Guests

Mr. & Mrs. David Eisenhower
Mr. & Mrs. Clifton Daniel
Mr. & Mrs. Charles Robb

Dr. & Mrs. Arthur Burns
Mrs. Nancy Howe - and daughter

Mr. & Mrs. James Keogh
Mr. Raymond Price

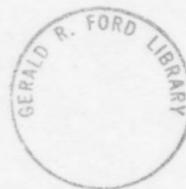
Mr. & Mrs. Leonard Garment
Mr. David Rockefeller

Mrs. Jouett Shouse
Ms. Carol Harford

Former Chairmen and Deputy Chairmen
of the
National Endowment for the Arts

Mr. & Mrs. Roger Stevens
Mr. & Mrs. Livingston Biddle

Mr. George P. Shultz
Secretary Rogers Morton
Secretary William Simon & Mrs. Simon



Congressional

Senator & Mrs. Hugh Scott
Senator & Mrs. Javits

Senator & Mrs. George McClelland
Senator & Mrs. Pell

Senator & Mrs. Henry Jackson
Senator & Mrs. Robert Stafford

Senator & Mrs. George Aiken
Senator Stuart Symington & Guest
Senator & Mrs. Mark Hatfield

Congressman & Mrs. Jack Edwards
Congressman & Mrs. Phillip Burton





S - T - A - G - E

David Eisen- hower	Chuck Robb
Julie Eisen- hower	Lynda Robb
Marion Anderson	
Mrs. Ford	Mr. Roger Stevens
President	
Nancy Hanks	Mrs. Roger Stevens
Susan Ford	Mrs. Clifton Daniels
Gardner Britt	Mr. Clifton Daniels





D

FROM:
Department of Publicity and Promotion
Wayne Shilkret, Director; Leo Sullivan, Associate Director
John F. Kennedy Center for the Performing Arts
Washington, D. C. 20566
Contact: (202) 254-3696

FOR IMMEDIATE RELEASE

DAVID MERRICK'S NEW MUSICAL "MACK & MABEL,"
TO OPEN 1974-75 THEATER SEASON AT KENNEDY CENTER



David Merrick's production of "Mack & Mabel," the new Broadway-bound musical starring Robert Preston and Bernadette Peters, will launch the Kennedy Center's 1974-75 season when it opens a four-week engagement in the Opera House on Tuesday, September 3. A collaboration of the same team that created Mr. Merrick's biggest Broadway hit, "Hello, Dolly!", the production has a book by Michael Stewart, a score by Jerry Herman, with direction and choreography by Gower Champion.

"Mack & Mabel," now on a four-month pre-Broadway tour, is currently in Los Angeles where it excited critics to write rave reviews, comparable to those that first greeted "Dolly." "A rousing hit" was the consensus of reviewers and the public alike.

Robert Preston plays Mack Sennett of slapstick, silent screen fame and Bernadette Peters plays Mabel Normand, Sennett's favorite leading lady on and off the screen. Basically a love story of two talents caught up in the exciting uproar of Hollywood's new industry, "Mack & Mabel" recreates the zaniness of Mack Sennett's pie throwing antics, his Keystone Kops and his bathing beauties.

The role of the pioneer film maker marks Robert Preston's return to the musical stage where he stunned Broadway as Professor Harold Hill in "The Music Man" and also was seen in the title role of "Ben Franklin in Paris" and as Mary Martin's spouse in "I Do! I Do!" Bernadette Peters first won theatergoers' attention in "Dames at Sea," after which she starred on Broadway in "La Strada" and "On the Town."

(MORE)

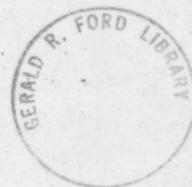
"Mack & Mabel" -2-

Lisa Kirk, who is remembered for stopping the show singing "The Gentleman Is a Dope" in "Allegro" and "Always True to You in My Fashion" in "Kiss Me, Kate," is costarred as a dancer in the Sennett stable. James Mitchell is cast as ill-fated director William Desmond Taylor.

There will be three matinees during the musical's opening week, on Thursday, Saturday and Sunday, as well as evening performances Tuesday through Saturday. During the remaining three weeks, performances will be presented on a regular Monday through Saturday schedule, with matinees on Wednesdays and Saturdays only.

-0-

July 25, 1974



THE WHITE HOUSE

WASHINGTON

DROP-BY RECEPTION IN HONOR OF THE
NATIONAL ENDOWMENT FOR THE ARTS,
THE ATRIUM. AND ATTEND PERFORMANCE
OF "MACK & MABEL", THE OPERA HOUSE

THE KENNEDY CENTER

Wednesday - September 4, 1974

(Business Suit-Long Dresses)

From: Terry O'Donnell



BACKGROUND:

The 10th Anniversary Celebration of the National Council for the Arts will be highlighted by the reception-buffet in the Atrium from 6:00 to 8:00 p. m. , followed by the performance of "Mack & Mabel" in the Opera House at 8:00 p. m.

Approximately 275 guests have been invited to the reception in the Atrium. Your participation, along with Mrs. Ford, will involve attending the last half-hour of the reception in the Atrium where you will mingle with the guests, brief remarks to the reception guests if desired (suggested remarks at TAB A), and attendance of the 8:00 p. m. performance of "Mack & Mabel" in the Opera House. During intermission, you may wish to drop-by a reception in the Golden Circle (a room adjacent to your box) to greet the Members of the National Council on the Arts and, if desired, make a visit backstage after the performance to meet the cast.

Background material on the National Council on the Arts, along with a list of current members and special guests at the reception are attached at TAB B.

A seating diagram of your box and the adjacent boxes is attached at TAB C.

Attached at TAB D is a press release issued by the Kennedy Center on "Mack & Mabel."

The Kennedy Center
2. Wednesday - September 4, 1974

SEQUENCE

7:25 p.m.

You and Mrs. Ford depart the South Portico, board motorcade, and depart en route the Kennedy Center.

(Driving Time: 5 minutes)

NOTE: You might wish to eat dinner prior to departure since you will not have an opportunity to do so at the reception-buffet.

7:30 p.m.

Arrive Kennedy Center and proceed directly to the Atrium where you will be met at the entrance by Miss Nancy Hanks, and Mr. and Mrs. Roger Stevens.

PRESS POOL COVERAGE,

The Stevens and Miss Hanks will escort you and Mrs. Ford into the Atrium to mingle with the guests (no formal reception line).

NOTE: You should slowly work your way to the opposite end of the Atrium.

PRESS POOL COVERAGE

A lectern will be available at the far end of the room should you wish to make brief remarks.

NOTE: Nancy Hanks would introduce you in this case.

8:00 p.m.

You and Mrs. Ford, accompanied by Mr. and Mrs. Stevens, Nancy Hanks, and Marion Anderson (your box guests) depart the Atrium and proceed directly to the Presidential box where you will hold briefly in the anteroom.



3. The Kennedy Center
Wednesday - September 4, 1974

8:05 p. m. You and Mrs. Ford are announced and proceed into the box and take your seats. (The box guests will have previously taken their seats.)

8:10 p. m. Performance begins.

9:30 p. m. Intermission.

You and Mrs. Ford may wish to proceed to the Golden Circle to greet the Council on the Arts Members.

9:50 p. m. Second act commences.

10:45 p. m. Play concludes.

You bid farewell to your guests and proceed to motorcade.

NOTE: You may wish to ask Roger Stevens and Nancy Hanks to accompany you backstage to greet the cast.

#####



B



THE WHITE HOUSE
WASHINGTON

September 4, 1974



MEMORANDUM FOR: TERRY O'DONNELL
FROM: DAVID J. WIMER 
SUBJECT: National Council on the Arts

Per your request, below is a paragraph describing the functions of the National Council on the Arts and a list of the current membership of this Council.

The National Council on the Arts, which was established in September, 1964, is a Presidentially appointed body of 26 distinguished citizens recognized for their broad knowledge, or for their profound interest and expertise, in the arts. Nancy Hanks serves as Chairman. The Council advises the National Endowment for the Arts on making the arts more widely available to millions of Americans, preserving our cultural heritage, strengthening cultural organizations, and encouraging the creative development of the nation's finest talent. These aims are accomplished in part by awarding grants to individuals, to state and regional arts agencies and to other nonprofit, tax-exempt organizations in a variety of cultural fields.

The current membership of the National Council on the Council is as follows:

Nancy Hanks, Chairman by virtue of being Chairman of the National Endowment
Henry J. Cauthen, South Carolina
Clint Eastwood, California
James D. Robertson, California
Rosalind Brissom, California
Billy Taylor, New York
Judith Jamison, New York
Eudora Welty, Mississippi
James Wyeth, Pennsylvania

Membership continued.

Maurice Abravenel, Utah
Kenneth Dayton, Minnesota
Charles McWhorter, New York
Beverly Greenough, New York
James Jones, New York
Leland E. Webber, Illinois
Charles Eames, California
Robert E. Wise, California
Mrs. David Wilson, Tennessee
Richard F. Brown, Texas
*Angus L. Bowmer, Oregon
*Van Cliburn, Louisiana
*Jerome Robbins, New York
*Thomas Schippers, Ohio
*Gunther Schuller, Massachusetts
*George C. Seybolt, Massachusetts
*Harry M. Weese, Illinois
*Dolores Wharton, Michigan

* New appointments, announced 9/3/74



Partial List of Attendees

Buffet-Reception honoring
10th Anniversary of the
National Council on the Arts

Wednesday, September 4, 1974

- 6-8 P.M. Buffet-Reception
The Atrium
Kennedy Center
- 8 P.M. Performance of
"Mack & Mable"
Opera House, Kennedy Center

Members (Present and Former) of the National Council on the Arts:

Marian Anderson
Mr. & Mrs. Isaac Stern
Mr. & Mrs. Kenneth Dayton
Ms. Jean Dalrymple
Mr. Edward Villella
Ms. Agnes deMille
Mr. & Mrs. Henry Cauthen
Mr. Charles McWhorter
Ms. Judith Jamison
Mr. & Mrs. Jamie Wyeth
Mr. Lawrence Halprin
Ms. Nelle Harper Lee
Mr. & Mrs. Paul Engle
Mr. & Mrs. Phillip Hanes
Mr. James Earl Jones
Mr. Charles Eames
Mr. & Mrs. Robert Merrill
Mr. Richard Brown
Mr. Richard Hunt
Mr. James Robertson
Mr. Billy Taylor
Mr. & Mrs. George Stevens, Snr.
Mr. & Mrs. Frederick Brisson (Rosalind Russell)
Mr. Oliver Smith
Mr. Otto Wittman
Mr. & Mrs. O'Neil Ford
Mr. & Mrs. Robert Berks
Mr. & Mrs. David Wilson
Mr. & Mrs. Gregory Peck (and 2 children)
Mr. & Mrs. Bush-Brown
Mr. George Seyboldt
Mr. William Cannon
Mr. Maurice Abravanel
Ms. Eleanor Lambert
Ms. Beverly Sills



Outside Guests

Mr. & Mrs. David Eisenhower
Mr. & Mrs. Clifton Daniel
Mr. & Mrs. Charles Robb

Dr. & Mrs. Arthur Burns
Mrs. Nancy Howe - and daughter

Mr. & Mrs. James Keogh
Mr. Raymond Price

Mr. & Mrs. Leonard Garment
Mr. David Rockefeller

Mrs. Jouett Shouse
Ms. Carol Harford

Former Chairmen and Deputy Chairmen
of the
National Endowment for the Arts

Mr. & Mrs. Roger Stevens
Mr. & Mrs. Livingston Biddle

Mr. George P. Shultz
Secretary Rogers Morton
Secretary William Simon & Mrs. Simon

Congressional

Senator & Mrs. Hugh Scott
Senator & Mrs. Javits

Senator & Mrs. George McClelland
Senator & Mrs. Pell

Senator & Mrs. Henry Jackson
Senator & Mrs. Robert Stafford

Senator & Mrs. George Aiken
Senator Stuart Symington & Guest
Senator & Mrs. Mark Hatfield

Congressman & Mrs. Jack Edwards
Congressman & Mrs. Phillip Burton



C

S - T - A - G - E

David Eisen-hower	Chuck Robb
Julie Eisen-hower	Lynda Robb
Marion Anderson	
Mrs. Ford	Mr. Roger Stevens
President	
Nancy Hanks	Mrs. Roger Stevens
Susan Ford	Mrs. Clifton Daniels
Gardner Britt	Mr. Clifton Daniels



D

FROM:
Department of Publicity and Promotion
Wayne Shilkret, Director; Leo Sullivan, Associate Director
John F. Kennedy Center for the Performing Arts
Washington, D. C. 20566
Contact: (202) 254-3696

FOR IMMEDIATE RELEASE

DAVID MERRICK'S NEW MUSICAL "MACK & MABEL,"
TO OPEN 1974-75 THEATER SEASON AT KENNEDY CENTER

David Merrick's production of "Mack & Mabel," the new Broadway-bound musical starring Robert Preston and Bernadette Peters, will launch the Kennedy Center's 1974-75 season when it opens a four-week engagement in the Opera House on Tuesday, September 3. A collaboration of the same team that created Mr. Merrick's biggest Broadway hit, "Hello, Dolly!", the production has a book by Michael Stewart, a score by Jerry Herman, with direction and choreography by Gower Champion.

"Mack & Mabel," now on a four-month pre-Broadway tour, is currently in Los Angeles where it excited critics to write rave reviews, comparable to those that first greeted "Dolly." "A rousing hit" was the consensus of reviewers and the public alike.

Robert Preston plays Mack Sennett of slapstick, silent screen fame and Bernadette Peters plays Mabel Normand, Sennett's favorite leading lady on and off the screen. Basically a love story of two talents caught up in the exciting uproar of Hollywood's new industry, "Mack & Mabel" recreates the zaniness of Mack Sennett's pie throwing antics, his Keystone Kops and his bathing beauties.

The role of the pioneer film maker marks Robert Preston's return to the musical stage where he stunned Broadway as Professor Harold Hill in "The Music Man" and also was seen in the title role of "Ben Franklin in Paris" and as Mary Martin's spouse in "I Do! I Do!" Bernadette Peters first won theatergoers' attention in "Dames at Sea," after which she starred on Broadway in "La Strada" and "On the Town."



Lisa Kirk, who is remembered for stopping the show singing "The Gentleman Is a Dope" in "Allegro" and "Always True to You in My Fashion" in "Kiss Me, Kate," is costarred as a dancer in the Sennett stable. James Mitchell is cast as ill-fated director William Desmond Taylor.

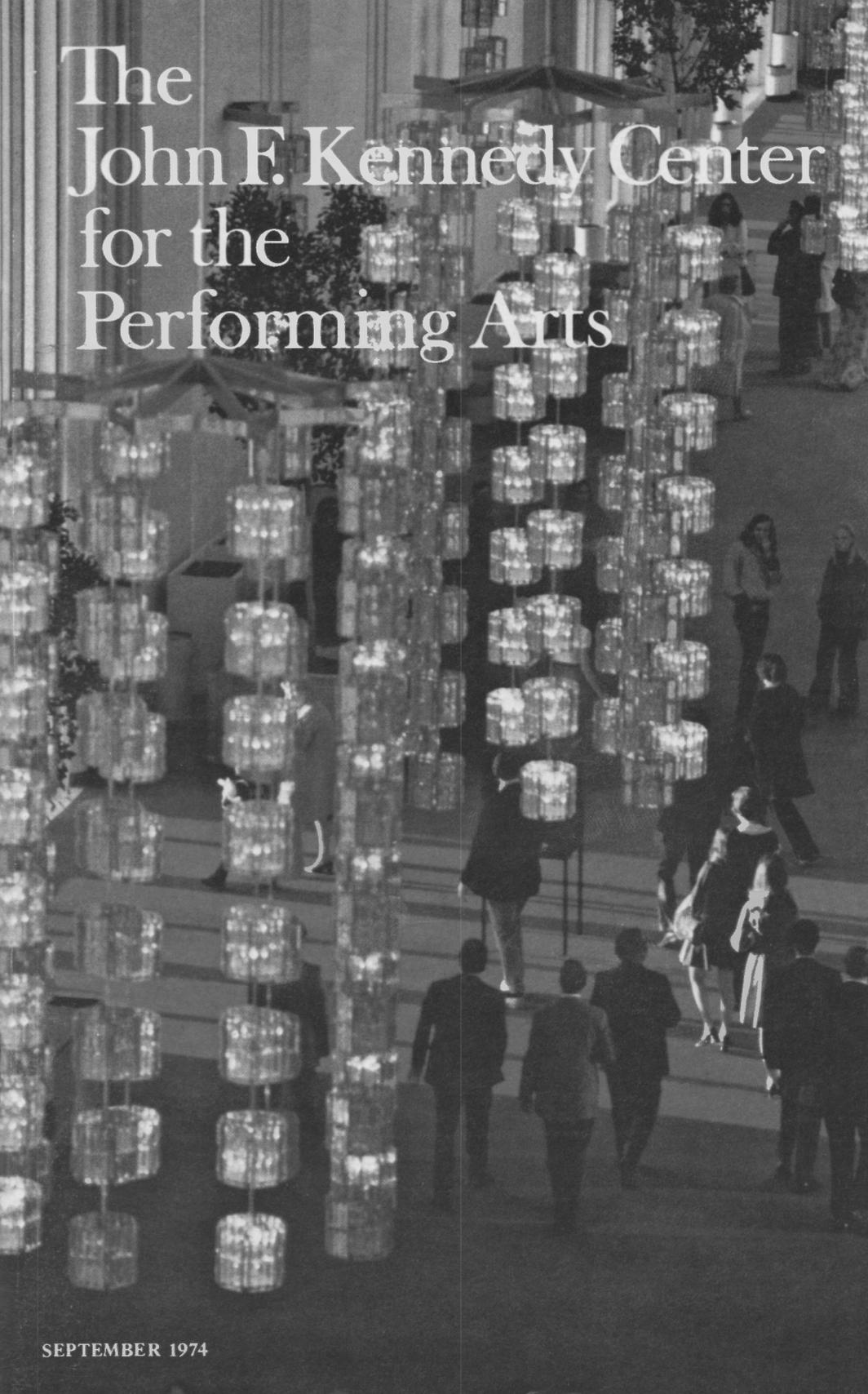
There will be three matinees during the musical's opening week, on Thursday, Saturday and Sunday, as well as evening performances Tuesday through Saturday. During the remaining three weeks, performances will be presented on a regular Monday through Saturday schedule, with matinees on Wednesday and Saturdays only.

-0-

July 25, 1974



Some items in this folder were not digitized because it contains copyrighted materials. Please contact the Gerald R. Ford Presidential Library for access to these materials.



The John F. Kennedy Center for the Performing Arts

SEPTEMBER 1974

Wealth
has its
compensations,
too.

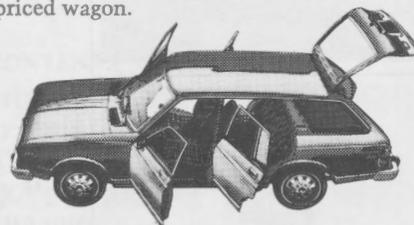


Old Grand-Dad.
Head of the Bourbon Family.

Kentucky Straight Bourbon Whiskeys. 86 proof and 100 proof Bottled in Bond. Old Grand-Dad Distillery Co., Frankfort, Ky. 40601.

New Datsun 710 Wagon. It's easy to get into. And easy to get into.

Good news for station wagon buyers. There's an all new Datsun wagon in town. It gives great mileage, like all Datsuns. But the best news of all is, it's our lowest priced wagon.



Easy: 5 big doors.

Like all Datsun wagons past and present, the new 710 has five wide doors for easy loading. (Not true of all compact wagons.) Your passengers enter and exit more gracefully. And you don't need 8-foot arms to stow your packages in the cargo area. Other interior bonuses include reclining front bucket seats, full carpeting (including cargo deck), vinyl upholstery and trim, tinted glass and electric rear window defogger. All and more, standard equipment.

Datsun
saves &
sets you free

Easy: Low price.

Now you can get into a practical, efficient and comfortable wagon for surprisingly less money than you thought. The low price includes such Datsun engineering features as an 1800cc overhead cam engine. Power-assist front disc brakes. 4-speed fully synchronized stick shift (or optional automatic). Again, all standard. Check out the new 710 Wagon. It sets you free, no matter how much you have to move!

- IMMEDIATE DELIVERY
- COMPLETE SELECTION
- COLORS-MODELS
- OPTIONS



District of Columbia
DISTRICT DATSUN
3010 Rhode Island Avenue, N.E.
Phone: 529-1000

Annapolis, Maryland
MARBERT MOTORS
284 West Street
Phone: (D.C.) 261-2249 or (301) 263-2387

Bethesda, Maryland
V.O.B. DATSUN SALES
11605 Old Georgetown Road
Phone: 770-6100

Frederick, Maryland
JENKINS MOTORS INC.
East & Ninth Street
Phone: (301) 662-0111

Lanham, Maryland
GEE DEE DATSUN
7598 Annapolis Road
Phone: 577-1600

Silver Spring, Maryland
HERB GORDON DATSUN
Montgomery Auto Park
3121 Automobile Boulevard
Phone: 890-6200

South Waldorf/White Plains, Maryland
RITTER'S DATSUN LTD., INC.
U.S. Route 301, South
Phone: (D.C.) 870-3400 or (301) 3200

Hagerstown, Maryland
HAMILTON PONTIAC-CADILLAC, INC.
261 Frederick Street
Phone: (301) 733-7222

Alexandria, Virginia
STOHLMAN DATSUN
200 S. Pickett Street
Phone: 751-9100

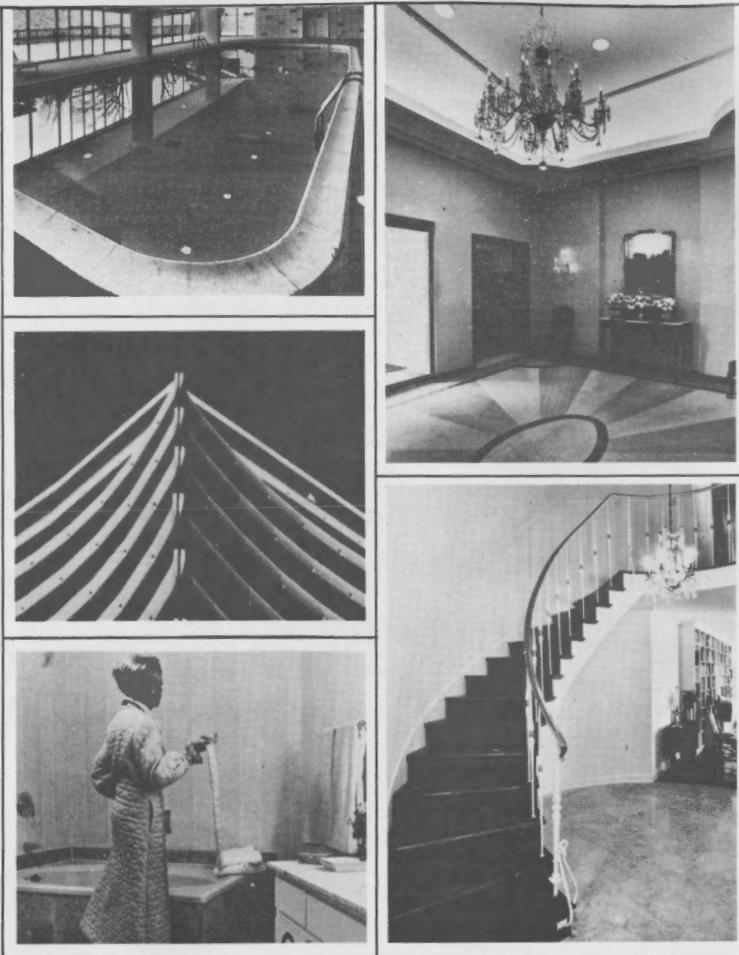
Arlington, Virginia
IMPORT WHOLESALERS
2825 Wilson Boulevard
Phone: 525-3400

Fairfax, Virginia
BOB TEDD MOTORS
9547 Arlington Boulevard
Phone: 273-7151

Leesburg, Virginia
LEESBURG DATSUN
10 S. Catoctin Circle
Phone: (D.C.) 471-4110 or (703) 777-2800

Manassas, Virginia
TOM MCCOY INC./MANASSAS DATSUN
9100 Centreville Road
Phone: (D.C.) 273-6045 or (703) 361-5161

GERALD R. FORD LIBRARY



stagebill

Vol. III, No. 1 September 1974

CONTENTS

- 7 THE HUNDRED-YEAR-OLD MEN
by David Hamilton
- 13 A MUSICAL MUSICAL?
by Martin Gottfried
- 17 THE PROGRAM
- 32 FOREIGN GIFTS
- 35 KENNEDY CENTER NOTES
by Leo Sullivan
- 40 SEPTEMBER PERFORMANCE
SCHEDULE
- 46 FACILITIES & SERVICES

*Cover photograph by Yoichi R. Okamoto;
Martha Swope, page 14; Carl Samrock, page
36 top; Fletcher Drake, 36 bottom.*

Joseph P. Barbieri, *president & publisher*
Theodore P. Langdon, *senior vice president*
William J. Kofl, Jr., *general manager*
Karl B. Leabo, *senior editor & art director*
Judith Ravel Leabo, *managing editor*
Rima Calderon, *program editor*
Jamie McGlone, *assistant program editor*
Wendy Walden, *art associate*
Judith M. Pletcher, *advertising manager*
John R. Goodwin, *regional representative*

STAGEBILL is published monthly in Washington and Chicago. The Kennedy Center *Stagebill* is published in Washington by B&B Enterprises, Inc., Program Office, Kennedy Center, Washington, D.C. 20566. Copyright © B&B Enterprises, Incorporated 1974. All rights reserved. Printed in U.S.A.

Advertising Offices—Washington: Program Office, the Kennedy Center for the Performing Arts, Washington D.C. 20566, (202) 833-2897. *New York:* 275 Madison Avenue, New York, N.Y. 10016, (212) 686-7740. *Chicago:* 200 E. Randolph Drive, Suite 5123, Chicago, Illinois 60601, (312) 565-0890.



now at Raleighs

THE EXCITEMENT OF YVES ST. LAURENT

About to enter your life: Yves Saint Laurent's new Collection from France. Giving American men the finesse, the flair, the freshness, the fun American women have been experiencing for years. Deluxe dressing that's easy and elegant. Fine French tailoring. European shaping.

Sport Coats, \$100 to \$130

Suits, \$125 to \$165

Raleighs

foxhall

is now ready to be seen
... and to be seen in.

One and two bedroom condominiums including some two-story Maisonettes.
From sixty-one thousand dollars

Sales by: **MAGAZINE REALTY COMPANY**
4200 Massachusetts Avenue, N.W.
Washington, D.C. 20016
Telephone: 686-1900

A project of Magazine Brothers Enterprises



MACK & MABEL

The musical romance
of Mack Sennett's
funny and fabulous Hollywood





DAVID MERRICK

presents

ROBERT BERNADETTE
PRESTON PETERS

in



MACK & MABEL

Book by

MICHAEL STEWART

Music and Lyrics by

JERRY HERMAN

Also Starring

**LISA
KIRK**

with

JERRY DODGE CHRISTOPHER MURNEY TOM BATTEN
BERT MICHAELS NANCY EVERS ROBERT FITCH STANLEY SIMMONDS

and

JAMES MITCHELL

In Association with **EDWIN H. MORRIS**

Musical Director and
Vocal Arrangements

DONALD PIPPIN

Scenic Design by

ROBIN WAGNER

Orchestrations by

PHILIP J. LANG

Costume Designs by

PATRICIA ZIPPRODT

Dance Music by

JOHN MORRIS

Lighting Designed by

THARON MUSSER

Associate Choreographer

BUDDY SCHWAB

Associate Producer

JACK SCHLISSEL

Production Supervisor

LUCIA VICTOR

Based on an idea by

LEONARD SPIGELGASS

Original Cast Album by ABC Records

Directed and Choreographed by

GOWER CHAMPION





ROBERT PRESTON

One of the few actors who can call his own tune in Hollywood and on Broadway, Robert Preston has become a legend in his lifetime. For many years now he has accepted the roles he wanted, disdained those that didn't appeal and maintained his own high standards of excellence through all the vicissitudes of his craft. The part of Mack in "Mack & Mabel" was one that Mr. Preston truly wanted from the moment he first read the script and heard the score. The night of December 19, 1957, was a highlight in his career—the night that he first played the role of Professor Harold Hill in New York in "The Music Man" and proclaimed the glory of an imaginary Fourth of July parade featuring a total of 76 trombones. "The Music Man" provided Robert Preston with a two-year Broadway run and one of his greatest screen successes, and transformed him from one of Broadway's favorite character actors into a highly acclaimed major star. He triumphed again as Mary Martin's loving husband in David Merrick's production of "I Do! I Do!" and starred on the screen as Beauregard Jackson Pickett Burnside opposite Lucille Ball in "Mame." Mr. Preston was born in Newton Highlands, Mass., and grew up in Los Angeles. After a short stint with a repertory company run by Tyrone Power's mother, he joined the celebrated Pasadena Playhouse Company, where he obtained his real theatrical training, playing every conceivable type of role. At the age of 19 he signed his first film contract with Paramount Pictures, which soon thereafter cast him as Barbara Stanwyck's husband in "Union Pacific," the first of three consecutive DeMille epics—the others being "Northwest Mounted Police" and "Reap the Wild Wind." Among Mr. Preston's numerous motion pictures his favorites were "The Macomber Affair," "How the West Was Won," "The Dark at the Top of the Stairs," "All the Way Home," "The Music Man" and "Mame." Outstanding among his other Broadway performances were those in "Twentieth Century," "The Male Animal," "Janus," "Nobody Loves an Albatross" and "The Lion in Winter."



BERNADETTE PETERS

Bernadette Peters has won the highest of praise from the New York critics for her performances as Ruby, the tap dancing, sweet singing heroine of "Dames at Sea," as the tragi-comic waif in "La Strada," and as Hildy, the sexy cab driver in the recent production of "On the Town," winning a Tony Award nomination for that portrayal. Bernadette made her debut on—and became a regular of—the Horn & Hardart Children's Hour at the age of five and has been performing professionally ever since. Her first stage appearance was in the New York City Center production of "The Most Happy Fella," followed by the role of Agnes in the National Company of "Gypsy." In 1966 Bernadette was nominated for the Vernon Rice Award for her New York performance in the musical, "The Penny Friend," and was voted one of the "most promising new actresses of the season" by the New York Drama Critics for her contribution to "Johnny No Trump." She created the Alice Faye role in the off-Broadway production of "Curly McDimple," then returned to Broadway as Josie Cohan in "George M!" Her first motion picture, "Ace Eli and Rodgers of the Skies," was released last Spring, and she recently completed "The Longest Yard" with Burt Reynolds. Bernadette has starred on many television shows, most recently with Carol Burnett in "One Upon a Mattress." She appeared last season as Doreen in "Tartuffe" at Philadelphia's Walnut Street Theatre. When in New York she studies acting with David Legrant.

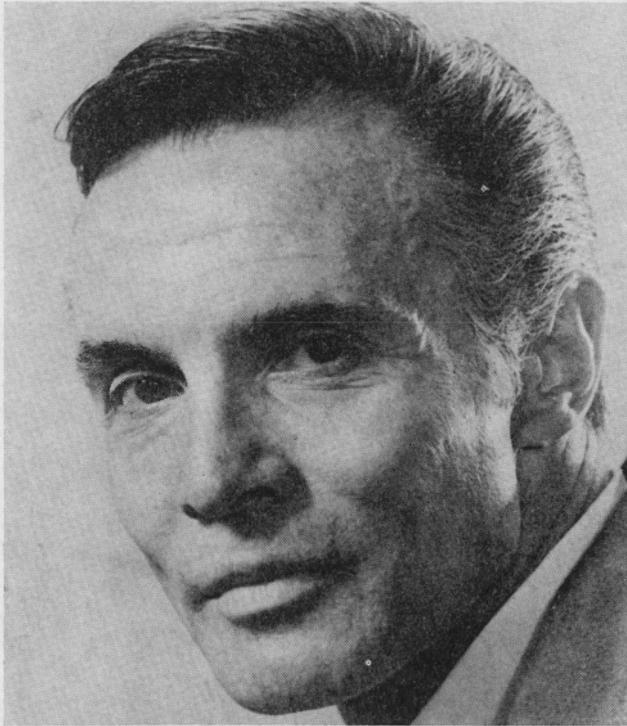


LISA KIRK

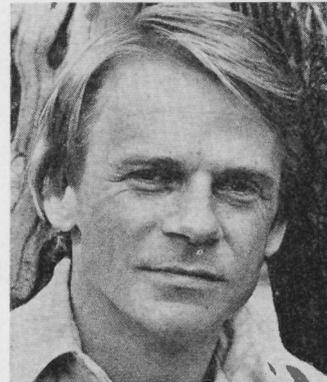
Lisa Kirk has been a Broadway star ever since the opening of Rodgers' and Hammerstein's "Allegro," when the critics and public applauded her unforgettable rendition of "The Gentleman Is a Dope." Richard Rodgers had seen her while she was vacationing in New York (from her home in Pittsburgh) and signed her forthwith for "Allegro." She topped that critical triumph in her very next show, Cole Porter's "Kiss Me Kate," wherein her treatments of "I'm Always True to You, Darling, in My Fashion" and "Why Can't You Behave" added another memorable page to the history of the Broadway theatre. Miss Kirk has also starred in New York and Los Angeles companies of Meredith Willson's "Here's Love" and in the touring companies of "Show Boat," "Panama Hattie," "Say Darling," "Riverwind" and "Applause." As a cabaret and concert attraction, Miss Kirk has few peers. When not appearing in the theatre she tours America and Europe with her highly acclaimed one-woman show. She can usually be seen in New York's Waldorf Astoria, Plaza or St. Regis hotels, Chicago's Palmer House, Miami's Eden Roc, the Sahara in Las Vegas, and in London at the famous Palladium and the Talk of The Town. Her lovely face and lissome figure graced the television screen on all the top variety shows from Dinah Shore to Dean Martin. She has appeared on many specials including "A Toast to Jerome Kern," "Shubert Alley," "The Tony Awards" and the modern dress version of "The Taming of the Shrew" opposite Charlton Heston. Miss Kirk divides her leisure time between her Malibu home on the Pacific Ocean and her apartments in London and New York.



JAMES MITCHELL



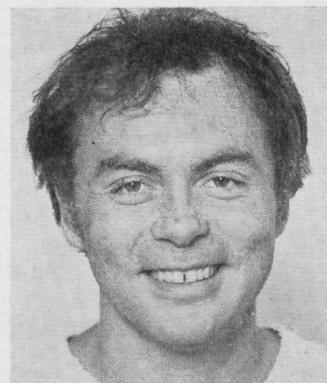
James Mitchell had already established himself as one of Broadway's great dancers before he proved himself equally gifted at singing and acting. He made his debut in "Bloomer Girl" and went on to create leading roles as the dour Scotsman attempting to escape his native heath in "Brigadoon," in "Paint Your Wagon," "First Impressions," and as Marco the Magician opposite Kaye Ballard in "Carnival." He created the role of the infamous concentration camp doctor in "The Deputy." His off-Broadway credits include the Phoenix Theatre production of "Living the Life," "The Threepenny Opera" and Ben Hecht's "Winkleberg." His numerous film credits include "Colorado Territory," "The Band Wagon," "Deep in My Heart," "The Prodigal" and "Oklahoma!" He has appeared on practically every major dramatic television series and was seen for several seasons on the CBS daytime dramas, "Edge of Night" and "Where the Heart Is." He recently appeared in the Roundabout Theatre's production of August Strindberg's "The Father."



JERRY DODGE

Jerry Dodge made his Broadway debut in the original cast of "Bye Bye Birdie" and has subsequently appeared in "110 in the Shade," "Hello, Dolly!," "Those That Play the Clowns," "George M!" and most recently in Lehman Engel's revival of "The Desert Song." He has acted with the American Shakespeare Festival as Puck in "A Midsummer Night's Dream," Launcelot Gobbo in "The Merchant of Venice" and the Porter in "Macbeth." On tour

with the National Repertory Theatre he won wide critical acclaim for his portrayal of Jack Ellyatt in "John Brown's Body." He has appeared in half a dozen plays off-Broadway, most recently in "One Flew Over the Cuckoo's Nest." He was graduated from the University of Notre Dame and hails from Washington, D. C.



CHRISTOPHER MURNEY

Christopher Murney has spent three seasons at the Actors Theatre of Louisville, playing over 30 roles in both classical and contemporary plays. He has also appeared at the Arena Stage in Washington, Trinity Square Repertory Theatre and last season was in the American premiere of D. H. Lawrence's "The Daughter in Law" at the McCarter Theatre, Princeton. In 1973 he won the Clarence Derwent Award and the Theatre World Award and was cited

by Walter Kerr as one of the ten best young actors of the year for his performance in the Broadway musical, "Tricks." Mr. Murney has just completed filming "The Taking of Pelham 1-2-3" and was featured on television in the highly acclaimed Hallmark Hall of Fame production of "The Country Girl."



TOM BATTEN

Tom Batten recently completed a highly successful tour with Bob Cummings. Prior to that he created the role of Bill Morgan in "Gantry" with Robert Shaw. Mr. Batten also played Mr. Upson in "Mame" on Broadway with Ann Miller, in Las Vegas with Susan Hayward and on the national tour with Celeste Holm. He also toured nationally with Tony Roberts in "Promises, Promises." He was featured on Broadway in "How to Succeed" and in

Las Vegas with Julie Prowse in "Sweet Charity." A native of Oklahoma City and a graduate of the University of Southern California, Tom started out as a ten year-old trouper with Rudy Vallee. He has appeared in films with Bing Crosby, Katharine Hepburn, Wallace Beery, Judy Garland and many other stars.



BERT MICHAELS

Bert Michaels has been featured in ten Broadway shows, including "Man of La Mancha," "Canterbury Tales," "Baker Street," "Cabaret," in which he understudied Joel Grey, and the recent production of "Ulysses in Nighttown" starring Zero Mostel as Leopold Bloom. On the screen he was seen in "West Side Story" and "Gypsy." He was a dance assistant for "Canterbury Tales" and was associate choreographer

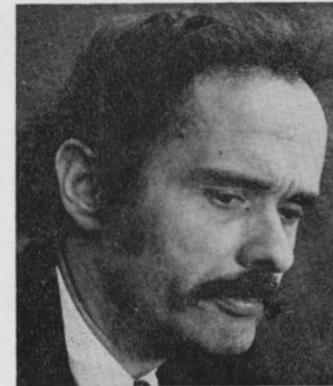
of David Merrick's production of "Sugar."



NANCY EVERS

Nancy Evers started out in show business as a pianist and branched out into singing when the director of the Country Dinner Playhouse suggested she try out for the role of Madame Dubonnet in "The Boy Friend." Miss Evers won the Concert Artists Guild competition in New York and gave her first solo recital at Carnegie Hall in December, 1973. Earlier this year she was a finalist in the Metropolitan Opera auditions. A native of

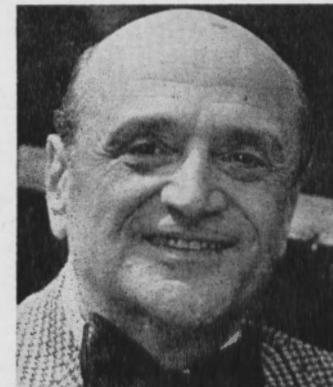
Boulder, Colorado, Miss Evers attended the University of Colorado, majoring in music.



ROBERT FITCH

Robert Fitch was last seen on Broadway as Robert Lemanteur, a Gallic admirer of Carol Channing in "Lorelei." He was Katharine Hepburn's dancing partner in "Coco" and Mr. Kirkeby in "Promises, Promises." He appeared with Liza Minnelli in the nation's leading supper clubs. This marks his 15th Broadway show. He divides his time between his six children, theatre and teaching master classes to dance teachers across the country.

A native Californian, Mr. Fitch attended the University of Santa Clara and Fordham University in New York. He studied acting with Sanford Meisner.



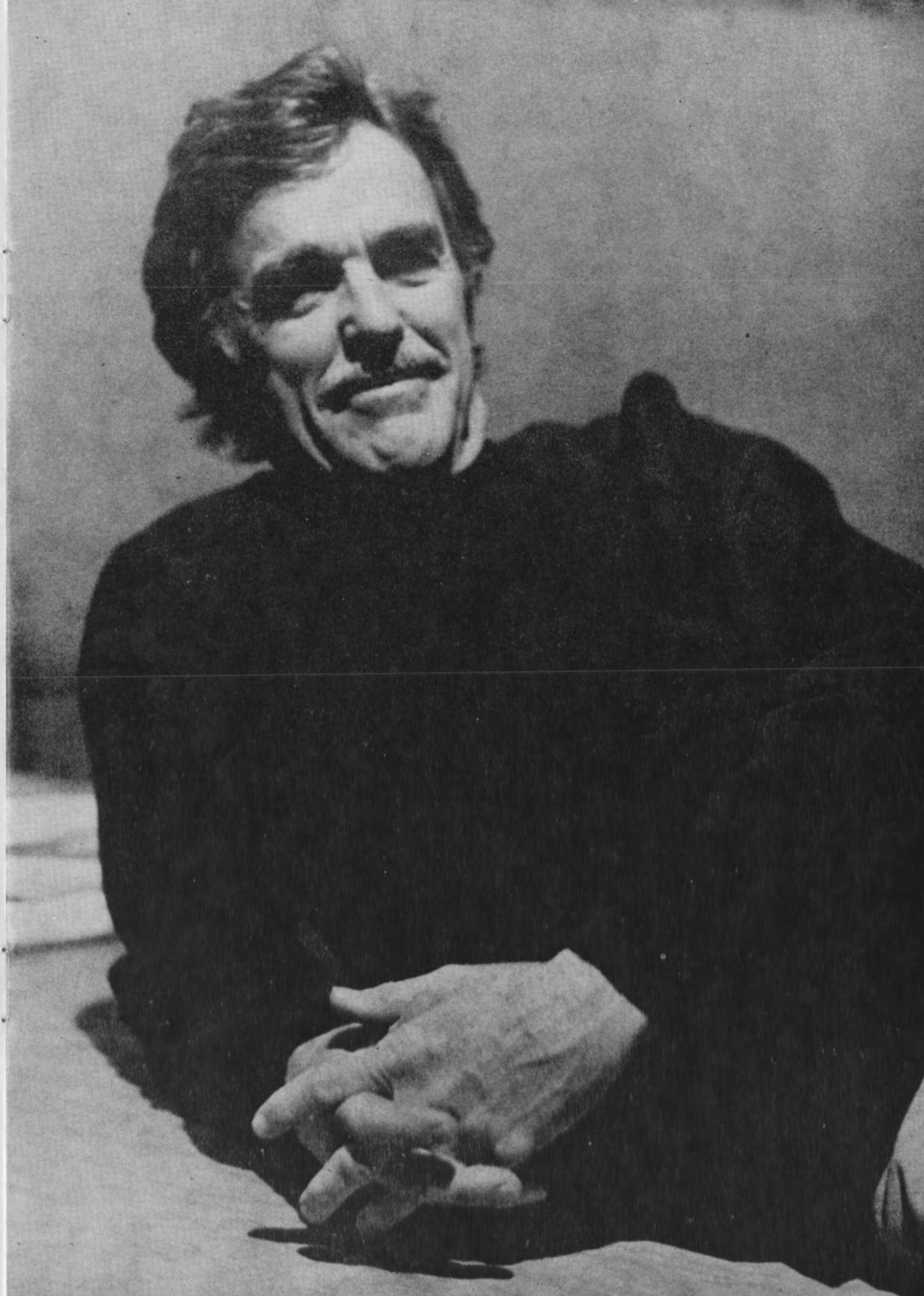
STANLEY SIMMONDS

Stanley Simmonds lists among his numerous Broadway shows "Silk Stockings," "Call Me Madam," "I Can Get It For You Wholesale," "Li'l Abner," "Fiorello," "How to Succeed," "Half a Sixpence," "How Now, Dow Jones," "Jimmy" and "1776." He made his screen debut as Dr. Finsdale in "Li'l Abner" and has appeared widely in vaudeville and stock.

He has been seen on television with Milton Berle, Red Buttons,

Phil Silvers and on the Ed Sullivan Show.

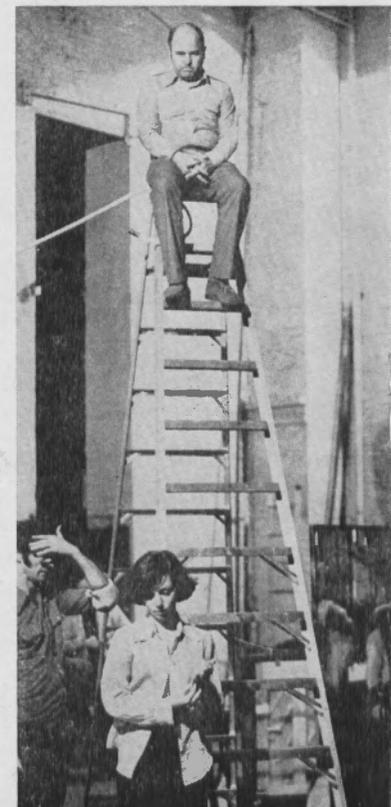




GOWER CHAMPION

In the Spring of 1972, following a particularly hazardous pre-Broadway tour of the musical, "Sugar," Gower Champion decided to hang up his shoes and retired to his beach home in California. His resolve lasted until Christmas of that year, when his old and dear friend Debbie Reynolds phoned him from Philadelphia with a call for help in the ailing Broadway-bound "Irene." The result was one of the more spectacular salvage jobs in theatre history, with "Irene" finally landing on Times Square to garner the largest weekly grosses in Broadway history. Following that, Mr. Champion directed Rock Hudson in his highly successful stage debut with Carol Burnett in the enchanting revival of the two-character musical, "I Do! I Do!" He then directed George C. Scott in a rare comedy role in a hilarious film, "The Bank Shot," due for release this summer. His work on "Mack & Mabel" marks a happy reunion with Michael Stewart ("Bye Bye Birdie," "Carnival" and "Hello, Dolly!") and Jerry Herman ("Dolly").







MACK & MABEL AND ME

by Jerry Herman

I liked "Dolly," I love "Mame," but I unashamedly adore "Mack & Mabel." What is there about my fifth musical that produces an even stronger emotion than I feel for the others? Well, for one thing, it is an extraordinary pleasure working with a team you've worked with before—the "Hello, Dolly!" team—and feeling as comfortable with as I do with Gower Champion, Mike Stewart, and David Merrick. Because we know each other's temperament and creativity so well, we are able to say anything to each other, and we do. Gower knows I won't be offended by his request for a lyric change, and that he will get it within a few hours. Mike will put a blue pencil through an entire page without resentment to accommodate a new verse of a song. This creative give and take makes this the most satisfying working arrangement I've ever had.

I think the thing that pleases me most about "Mack & Mabel" is that it is an original musical—a very rare thing nowadays—not derived from a play, or novel, or anything. Michael Stewart based the book on the story of Mack Sennett and Mabel Normand and not on any previous play, novel

or film. My last three musicals have been adaptations, as are most shows, and it's exciting to feel you are standing on fresh ground.

Also, M & M has been a field day for me because of the fact that I have had to musicalize a poignant love story set against that wacky world of Keystone Kops, custard pies and bathing beauties, and so I've had the range to be able to write everything from crazy comedy to touching ballads. Seldom has a book for a musical demanded such a varied score.

And the setting of the musical in the early years of the Twentieth Century has allowed me to indulge myself in melody, as those years are notable as one of America's most melodic periods.

In the past decade I have watched musical theatre become less and less melodic, more and more unemotional, and for me, less and less entertaining. I hope "Mack & Mabel" will make the playgoer laugh a little, cry a little, hum on the way home, and give back a fraction of the pleasure it has been to create.

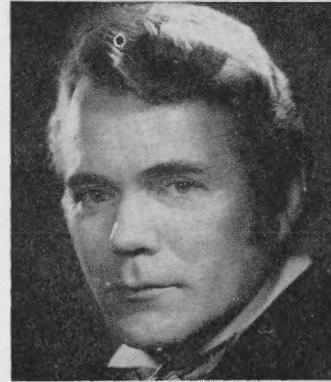


JERRY HERMAN



Jerry Herman shares only with Rodgers and Hammerstein the distinction of having two musicals in the Top Ten long-run list. He became the only composer-lyricist to have three musicals simultaneously on Broadway with "Hello, Dolly!," "Mame" and "Dear World." "Milk and Honey," his first Broadway venture, resulted in many honors for Mr. Herman, including nominations for both the Tony and Grammy Awards. In 1964 he won a Tony Award and Variety's Best Composer and Best Lyricist Awards for his work on "Hello, Dolly!" Louis Armstrong's recording of the title song of that record-breaking musical is the most popular song ever to come out of a show, and the original cast album won him a Gold Record. For the score of "Mame" he was awarded the Variety Critics' Poll Award for the best lyricist, a second Grammy Award for best score and a second Gold Record.

DONALD PIPPIN



"Mack & Mabel" marks Donald Pippin's tenth Broadway show as musical director and vocal arranger. His distinguished career includes such shows as "Seesaw," "Applause," "Mame," "Ben Franklin in Paris," "Irma La Douce," "110 in the Shade," "Dear World," "Foxy" and "Oliver!," which won him a Tony Award. His composing talent has been represented this year by the critically acclaimed musical, "Fashion," and last year in the production, "Contrast." He is married to actress-singer Marie Santell and they spend their spare time in a country home in Brewster with their two poodles and four cats.

PHILIP J. LANG



Philip J. Lang has been responsible for the orchestrations of more than 50 Broadway shows, including such hits as "Annie Get Your Gun," "Plain and Fancy," "High Button Shoes," "Where's Charley?" "Li'l Abner," "Fanny," "Take Me Along," "New Girl in Town," "Jamaica," "Destry Rides Again," "Carnival," "My Fair Lady," "George M!," "Hello, Dolly!," "Mame," "Applause" and "Lorelei."

MICHAEL STEWART



Michael Stewart, shown here with his collaborator Jerry Herman, scored with his first Broadway offering, the highly successful "Bye Bye Birdie." This was followed by "Carnival," which won the Drama Critics Award, and "Hello, Dolly!" His most recent Broadway musical was "George M!" Mr. Stewart graduated from the Yale School of Drama in 1953 and began his career by contributing material to both "Shoestring Revues." "Mack & Mabel" marks his fourth Broadway assignment with director Gower Champion and his third for producer David Merrick.



JOHN MORRIS

John Morris has done the dance arrangements for such Broadway shows as "Bells Are Ringing," "Bye Bye Birdie" and "Dear World," and has doubled in that category and as musical director of "Kwamina," "Much Ado About Nothing" and "Hair." He composed the scores for many of Joseph Papp's productions, including "Hamlet," "Romeo and Juliet," "As You Like It" and "King Lear," and for American Shakespeare Festival productions of "Measure for Measure," "Antony and Cleopatra" and "Julius Caesar." He composed, conducted and arranged the music for such films as "The Producers," "The Twelve Chairs," "Blazing Saddles" and the soon-to-be-released "The Bank Shot." His TV specials include the Anne Bancroft Special, the Music of Harold Arlen, the Music of Cole Porter and The Littlest Angel.



BUDDY SCHWAB

Buddy Schwab has choreographed shows on Broadway, in London, Paris and Rome; major films; television specials and series, and night club acts. He choreographed the recent Broadway production of "The Boy Friend." He has done TV specials for Johnny Carson, Burt Bacharach and Diahann Carroll, Sandy Duncan and Robert Young, Andy Williams and Barbra Streisand. During a two-year stint with "Hollywood Palace" he choreographed for such top entertainers as Bing Crosby, Jimmy Durante, Martha Raye, Sammy Davis, Jr., Cyd Charisse and Joey Heatherton. His films are "The Cardinal" and "Camelot." He has done night club acts for Tammy Grimes, Edie Adams and Chita Rivera.

MACK SENNETT

With his bevy of Bathing Beauties and Tin Lizzies full of slapstick Keystone Kops, Mack Sennett helped write the first comic chapter of movie making in America.

Born Michael Sinnott in Richmond, Canada, he steered a hazardous course through circuses, vaudeville, opera, and legitimate theatre before joining the Biograph Film Company. Although he was first employed as an actor—and a “heavy” at that—he augmented his income by selling scenarios at \$25 apiece. At Biograph, Sennett also made the most of studying the techniques of D. W. Griffith, perhaps the greatest innovator in modern cinema.

Between 1910-12, Sennett directed an average of two pictures a week. He then formed his own company; its name supposedly inspired by the insigne of the Pennsylvania Railroad: The Keystone.

The Keystone Company was a comic strip come to life. Sennett now had free reign to try out his dizzying camera tricks, to improvise on the spot, and to develop his own corps of characters and clowns, including Ford Sterling, “Fatty” Arbuckle, Chester Conklin, Ben Turpin, Slim Summerville, Mabel Normand, and Charlie Chaplin.

Sennett’s comedic view of reality resulted in important developments in film techniques. But the “talkies” of the '30s wrote the final chapter of his story. Despite efforts to return to directing or producing after 1935, he was inactive for the remaining 25 years of his life. He died in 1960 at the age of 80.



MABEL NORMAND

Mabel Normand was the personification of the liberated, devil-may-care woman of the 1920's, a quality which brought her rapid fame as one of America's first silent screen luminaries. For many, she was the female equivalent of Charlie Chaplin.

The dual tragedy of her life is that she was loved at sight by millions, but chose to live openly and without apology for her impulses.

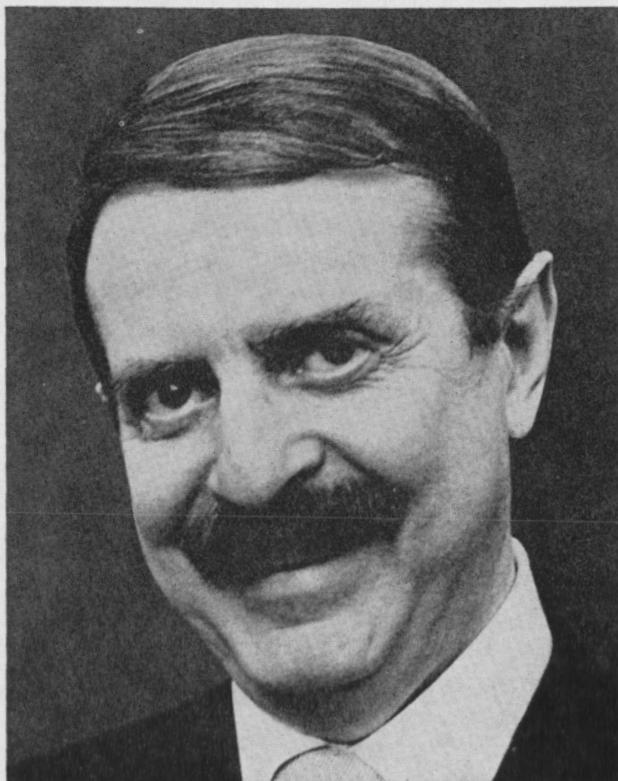
Born in Boston, Mabel became a Gibson Girl and model for James Montgomery Flagg. She turned to acting in films and was one of Mack Sennett's early Keystone players. With Sennett, a long-time admirer, she discovered Charlie Chaplin, and was The Little Tramp's comic foil in a number of early Keystone pictures. Her main films include “Fatty and Mabel Adrift” with Fatty Arbuckle, “Mickey,” “Sis Hopkins,” “Molly-O,” and “Suzanna.”

Few critics have disputed Mabel Normand's right to a special niche in the motion picture hall of fame. Yet her many faceted life and personality have been obscured by legend. Born poor and denied an education, Mabel's talents were based on emotional reactions and the ability to represent pathos beneath a comic veneer.

At what should have been the height of her career, Mabel Normand died of tuberculosis in 1930 at the age of 36.



DAVID MERRICK



Comparisons may be odious, but in the case of David Merrick they are also inevitable. As Broadway's most active and successful theatrical producer, he has been compared frequently and favorably with the most towering theatrical titans of the past.

Equating Mr. Merrick with David Belasco and Florenz Ziegfeld and Beerbohm Tree is accurate to a degree. He is certainly fully endowed with the classic attributes of showmanship, taste, daring and theatrical acumen that are essential in the makeup of the Compleat Impresario. But above and beyond these points of basic resemblance,

David Merrick is his own man, unique among all the legendary guiding geniuses of show business, past and present.

A sweeping statement, admittedly, but one that can easily be proved. It is eloquently documented by Mr. Merrick's record in the theatre. He is both the busiest and most successful theatrical producer of our time. It is not at all unusual for him to have six hit shows running simultaneously on Broadway, and his percentage of hits has completely upset the doleful Broadway cliché that a producer may consider himself lucky if he brings in one hit out of three.

The Merrick odds are something closer to three out of three.

Actually, luck has had very little to do with David Merrick's glorious record of success. Credit, instead, the man's genius for conception and execution of every theatrical aspect. Plus his promotional knowhow, his ability to choose exactly the right man for each exacting creative job in each expertly produced enterprise, and his courage.

Mr. Merrick's daring, his willingness to gamble on his own judgment, have frequently shaken The Establishment to the depths of its Colonel Blimp-ish being. Mr. Merrick began his career as a lawyer, with a lawyer's ability to survey a situation coolly and intelligently, come to a decision, and act upon it without delay. He has carried this remarkable blend of orderliness and daring with him into the frenzied world of the theatre—to the theatre's immeasurable gain.

David Merrick's impact upon the Broadway scene has been so great and lasting that it is difficult to realize that it is only nineteen years since the opening of his first production, "Fanny."

It should be noted, however, he did not rocket into the theatrical heavens as a full-fledged producer right away. First there was plenty of gruelling ground-training. He served a thorough theatrical apprenticeship, learning all the exacting minutiae of show business the hard way; by work, observation, and more work.

He has given Broadway every kind of play: drama, comedy, social satire, musical, opera—even works so original and creative they cannot be confined in any ordinary theatrical classification. (Calling "Stop the World—I Want to Get Off"

a musical would be about as accurate as describing the late Winston Churchill as a politician. That, certainly—but much, much more!)

In selecting works to be presented, Mr. Merrick is totally without prejudice. He selects the best for Broadway, whether the best be American or foreign, modern or classic, serious or comic, the work of established playwrights or of budding young Shaws, Sheridans and Sophocleses. The only bases of choice are his own impeccable dramatic taste, and his almost uncanny intuition for picking the right play for the right time.

The same standards apply to the technical production. Mr. Merrick will not settle for anything less than perfection, and his productions show it. He signs, always, the very finest artists available for both the onstage and the backstage duties in his plays and musicals.

A sampling of some of the Merrick productions and players during his dazzling decade and a half, shows the wide-as-the-world and broad-as-time scope of his offerings. In the non-musical category, he has presented such memorable dramas as John Osborne's "Look Back in Anger," "The Entertainer," starring the brilliant Sir Laurence Olivier; the moving "Becket," again with Sir Laurence—plus Anthony Quinn; another Osborne triumph, "Luther," with a fiery young Albert Finney.

His musicals have run a glorious gamut, from the bouncing and brassy show biz saga, "Gypsy," starring that epitome of show biz Herself: Ethel Merman; to the saucy Gallic import, "Irma La Douce" to the tender "Carnival"; to "Oliver!" with its zestful flavor of Dickens and Hogarth; to Anthony Newley and Leslie Bricusse's triumph of originality and virtuosity, "Stop the World—I Want to Get Off" and "The Roar of The Greasepaint—The Smell of The Crowd"; to the all-time champ of successful musical comedies; "Hello, Dolly!" directed by Gower Champion. And the David Merrick Art Foundation brought true distinction to Broadway with its presentation of the Critics and Tony Awards play "Marat-Sade," "Inadmissible Evidence" and the widely-acclaimed "Philadelphia, Here I Come!" by Brian Friel.

Mr. Merrick has also brought forth the internationally-acclaimed Tony and Drama Critics Award winner "Rosencrantz and Guildenstern Are Dead," "Cactus Flower" and "Forty Carats" (both directed by Abe Burrows), Woody Allen's comedies "Don't Drink the Water" and "Play It Again Sam" as well as "How Now, Dow Jones," "The Happy Time," "I Do! I Do!" and "Child's Play," playwright Robert Marasco's first effort and winner of five Tony Awards.

With an eye to the future, Mr. Merrick is forever reaching to his ever-present passport and taking off for far parts to look over new theatrical properties. If he likes what he sees in Paris, London, Rome, or wherever—he buys. And what he buys, experience has shown, the theatre-going public will almost invariably "buy," with joy and enthusiasm and wild applause.

Recently seen by New York audiences were "Four On A Garden," "The Philanthropist," the Royal Shakespeare Company's acclaimed production of "Midsummer Night's Dream," "There's One In Every Marriage," "Moonchildren," "Vivat, Vivat Regina" and "Sugar." He recently produced the motion picture, "The Great Gatsby," and is planning a film version of his Broadway musical hit, "Promises, Promises."

Over and over again, Mr. Merrick has received evidence of the esteem of his fellow-workers in the theatre. Through the years, his list of honors and awards has proliferated, to the point when he may quite likely be Broadway's most honored producer. Many of his productions have been awarded the New York Drama Critics Award in their respective years. He, himself, has additionally received two special Antoinette Perry ("Tony") Awards from the American Theatre Wing. They were given him in recognition of his fabulous production record, which has revitalized and rejuvenated that aging invalid, the Broadway theatre.

David Merrick's is a fantastic attainment, both professionally and personally. In one short decade, he accomplished more in behalf of the "live" theatre than any other individual in our time. Audiences know this now, and they will know it forever. David Merrick has already won himself a permanent position of honor in the arts.

ROBIN WAGNER

Robin Wagner has designed many Broadway shows, including "Jesus Christ Superstar," "Lenny," "Hair," "Promises, Promises," "The Great White Hope," "Sugar" and "Seesaw." He was responsible for "In White America," "A View From the Bridge," "Cages," "Mahagonny" and some twenty other off-Broadway shows as well as working in many regional theatres, including Washington's Arena Stage and New York's Vivian Beaumont. Mr. Wagner has designed for films and television. He received a Drama Desk Award for "Lenny," a Tony Award nomination for "Jesus Christ Superstar" and the Joseph Maharam Award for "Seesaw."



PATRICIA ZIPPRODT

Patricia Zipprodt has designed for all the major performing media—theatre, film, television, opera and ballet. On Broadway she received Tony Awards for her costuming of "Fiddler on the Roof" and "Cabaret," Drama Desk and Joseph Maharam Awards for "1776" and "Zorba" and the Drama Desk Award for "Pippin." She also did the costumes for "Plaza Suite" and "The Little Foxes," and off-Broadway for "The Balcony," "The

Blacks" and "Oh Dad, Poor Dad." Her film credits range from "The Graduate" to "1776" to the Katharine Hepburn "Glass Menagerie." Miss Zipprodt has also designed for the New York City Opera, the American Ballet Theatre and the New York City Ballet, for whom she recently did "Watermill" and "Dybbuk Variations" for Jerome Robbins.



THARON MUSSER

Tharon Musser has created the lighting for more than 50 Broadway productions, including Neil Simon's "The Good Doctor," "The Sunshine Boys" and "Prisoner of Second Avenue," "Follies," (for which she won a Tony Award), "A Little Night Music," "Applause," "The Lion in Winter," "J.B.," "Long Day's Journey Into Night" and "Mame." Her repertory designing credits include the Phoenix Theatre, American Theatre Festival, National Repertory Theatre Company, American Shakespeare Festival and the Dallas Civic Opera. Miss Musser was the Lighting Designer and Consultant for Ford's Theatre in Washington and the American Academy of Dramatic Arts, and is Staff Designer for the Mark Taper Forum in Los Angeles.



LUCIA VICTOR

Lucia Victor has been for some time one of the singularly major talents on David Merrick's staff. She was Production Stage Manager for Mr. Merrick for "Take Me Along" and since served in this capacity such distinguished productions as "Becket," "Carnival," "Tchin-Tchin" and "The Rehearsal." Just as she has done for "Mack & Mabel," she served as director Gower Champion's assistant on "Hello, Dolly!" and "I Do! I Do!" She went to England and Australia to reproduce the Champion staging of the Critics Prize-winning "Carnival." As a writer, Miss Victor's play, "Detour After Dark," was produced in London. She directed "Billy No Name" off-Broadway and the musical "Ari" on Broadway.

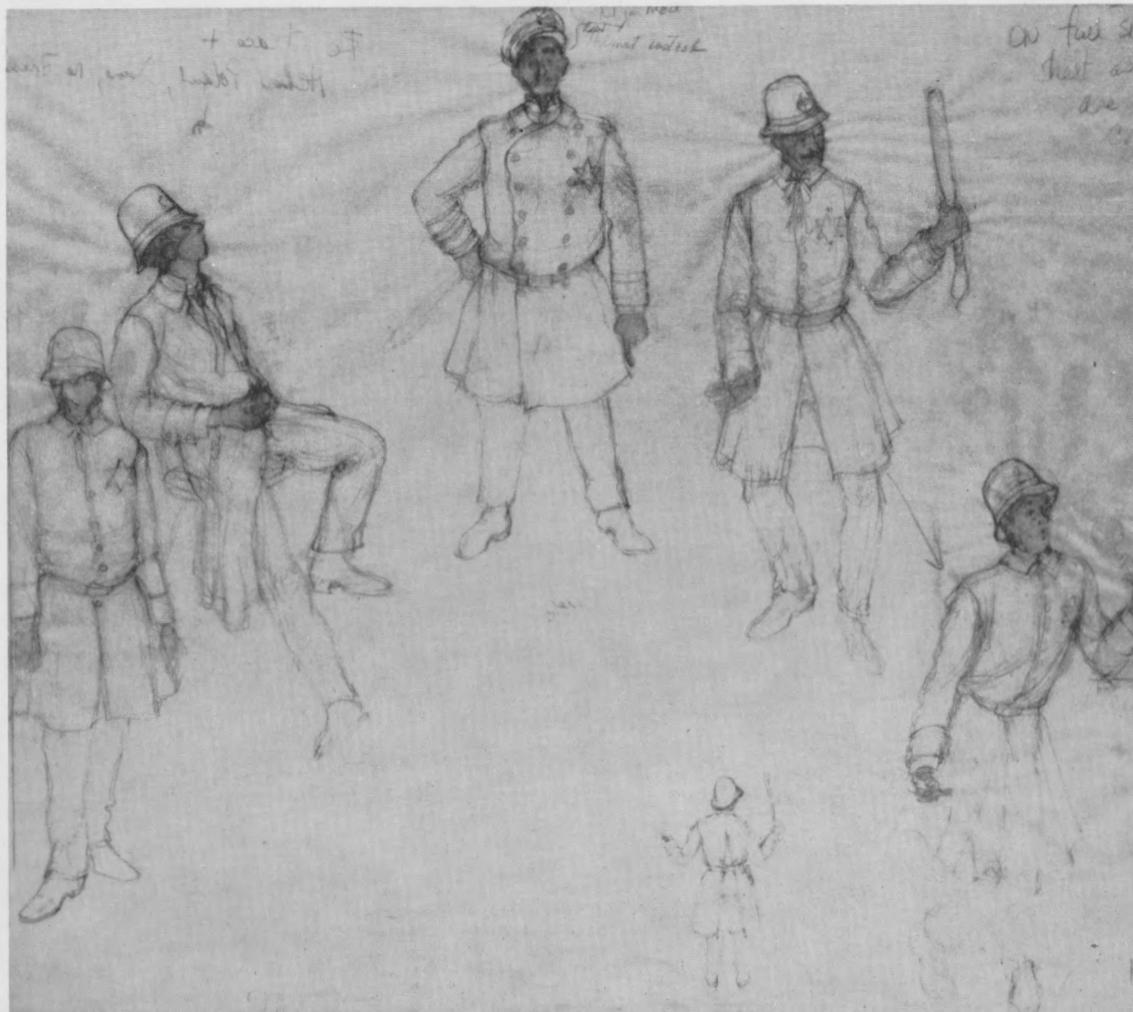


#32 MICK
1-1 19

#32.



7 BOUTES 7



+ set of
part of my
Lobby outfit

part of my
outfit

on full size
shirt as
are



GERALD R. FORD LIBRARY

Paul
Glen
Vick

Paul
Glen



MACK & MABEL

The musical romance
of Mack Sennett's
funny and fabulous Hollywood

