THEATRE:
Stage to Screen to Television

by

WILLIAM TORBERT LEONARD

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CHESTER STRATTON

(1913-1970)
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LIST OF PULITZER PRIZE PLAYS

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PREFACE

The challenge to compile this volume was born from the frustration of researchers forced to consult innumerable sources chronicling productions presented in three media: stage, screen and television. Extensive documentation has been compiled on both continents for stage and screen, whereas television data are scarce and often non-existent, despite the fact that it is not a new industry.

Theatre program credits have been arranged differently from the standard theatrical practice of listing players "in order of appearance": stage production credits are given in order of stars, leading and featured players. Motion Picture credits have traditionally followed this procedure. The volume is arranged in alphabetical order by title of the original play. Musical, opera, ballet and screen versions of the original play as well as literary source titles are cross-referenced to and included with the initial play.

Although theatrical productions have been restricted to the American and English stages, an occasional foreign, regional or summer theatre production has been included for comparative purposes. No Greek classics, Gilbert and Sullivan, nor Shakespearean plays have been documented in this collection.

William Torbert Leonard
Radnor, Pa.
Synopsis

From studying grammar in the backwoods near New Salem, Illinois in 1830 to the Presidency of the United States in 1860, gangling Abraham Lincoln's life is traumatically shaken by the early death of his great love, Ann Rutledge, and emotionally plagued by his marriage to ambitious, jealously possessive, shrewish Mary Todd. His campaign as a candidate for the United States Senator from Illinois is highlighted by the famous, eloquent, political debate with pro-slavery Judge Stephen Douglas in 1858, an occasion memorable for his declaration, "This government cannot endure permanently, halfslave and half-free." Mary Todd Lincoln's hysteria, clouding eventual madness, increases Lincoln's trepidation in being elected President of the United States on November 6, 1860. Fearful of the future, agonizingly facing five years of civil war and beleaguered by the eccentricities of his wife, Lincoln bids farewell to his Springfield, Illinois friends on February 11, 1861, from the back platform of a train leaving for Washington, war and death.

Comment and Critique

Theatrical lawyer and writer John Franklin Wharton was the founder, with playwrights Maxwell Anderson, Elmer Rice, S. N. Behrman, Sidney Howard and Robert E. Sherwood, of The Playwrights Producing Company in July 1938. Among the backers of the theatrical venture, designed to maintain control over the playwrights' work, were Averell Harriman (Columbia Broadcasting System president), William S. Paley and actor Raymond Massey among others. The Playwrights Producing Company's initial production was Robert E. Sherwood's Abe Lincoln in Illinois. Four days after the Sherwood play opened, the Company launched Maxwell Anderson's musical Knickerbocker Holiday, and on December 3, 1938, Elmer Rice's play American Landscape opened under the firm's auspices.

Robert Emmet Sherwood, born on April 4, 1896, in New Rochelle, New York, won the Pulitzer Prize in 1936 for his anti-
war play Idiot's Delight and, in 1939, again received the award for Abe Lincoln in Illinois, which he had first titled The Rugged Path, then The First American. The play was, according to Sherwood, "What I most wanted to do with my work--express America." For the role of Abraham Lincoln, the playwright insisted that Canadian-born actor Raymond Massey should play the lead. Sherwood had been fascinated with Massey's performance in Ethan Frome and the production of Abe was held up until Massey completed his London run in Sherwood's Idiot's Delight. Although the majority of the New York critics lavished praise on Sherwood's work, their published hozannas, that had ranged from labeling Abe Lincoln in Illinois Sherwood's finest play to a major achievement in American drama, did not endure in their annual award to the Best American Play. No award was made for the year.

Producer Max Gordon and RKO Radio Pictures paid $225,000 for the film rights to Abe Lincoln in Illinois and signed Raymond Massey to recreate his brilliant portrayal of Abe Lincoln on film. It opened at Radio City Music Hall on February 22, 1940, to mixed reviews. Time magazine liked neither the play, the movie, Sherwood, nor Lincoln. Raymond Massey lost the Academy Award as Best Actor of 1940 when the "Oscar" went to James Stewart for his performance in The Philadelphia Story. Abe Lincoln in Illinois was not among the ten nominations for an Academy Awards Best Picture of the Year.

Raymond Massey recreated his excellent portrait of Lincoln on ABC's Pulitzer Prize Playhouse telecast of the play on October 20, 1950. Massey's outstanding performing was praised whereas Betty Field's portrayal of Mary Todd Lincoln was unconvincing. Massey repeated his Lincoln characterization on Video Theatre's February 12, 1951, telecast of the Sherwood play with Muriel Kirkland (who had originated the role on the Broadway stage) as Mary Todd Lincoln. Fourteen years later, Hallmark Hall of Fame produced Robert Hartung's adaptation of Abe Lincoln in Illinois. The Hallmark presentation was heightened by an exceptionally fine performance by Jason Robards, Jr. as Abe Lincoln.

STAGE

Plymouth Theatre, New York, opened October 15, 1938. 472 performances. Produced by The Playwright's Company; Director, Elmer Rice; Scenery, Jo Mielziner; Costumes, Rose Bogdanoff
Raymond Massey (Abe Lincoln); Muriel Kirkland (Mary Todd); Adele Longmire (Ann Rutledge); Kevin McCarthy (Jasp); Howard da Silva (Jack Armstrong); Herbert Rudley (Seth Gale); Albert Phillips (Stephen A. Douglas); John Payne (Robert Lincoln); Lloyd Barry (Tad Lincoln); Lex Parrish (Willie Lincoln); Iris Whitney (Judith); George Christie (Ben Mattling); Frank Andrews (Mentor Graham); Arthur Griffin (Judge Bowling Green); Lewis Martin (Ninian Edwards); Calvin Thomas (Joshua Speed); Harry Levian (Trum Cogdal); Everett Charlton (Bab); David Clarke
Abe Lincoln in Illinois / 3

(Feargus); Lillian Foster (Nancy Green); Wendell K. Phillips (William Herndon); May Collins (Elizabeth Edwards); Dorothy Allan (The Edwards' Maid); Howard Sherman (Jimmy Gale); Marion Rooney (Aggie Gale); Hubert Brown (Gobey); Iris Whitney (The Lincolns' Maid); Frank Tweddel (Crimmin); John Gerard (Barrick); Thomas F. Tracey (Sturveson); Harry Levian (Jed); Kevin McCarthy (Phil); Glenn Coulter (Kavanaugh); John Triggs (Ogleby); David Clarke (Donner); Everett Charlton (Cavalry Captain); Stuart McClure, Allen Shaw, Phillip Caplan, David Hewes, Dearon Darnay, Harrison Woodhull, Robert Fitzsimmons, Joseph Wiseman, Walter Kapp, George Malcolm, Bert Schorr, Augusta Dabney, Bette Benfield, Ann Stevenson

Phyllis Anderson Theatre, New York, opened January 21, 1963. 40 performances. Produced by The Phoenix Theatre; Theatre, Inc. project (T. Edward Hambleton, Norris Houghton); Director, Stuart Vaughan; Settings and lighting, Peter Wexler; Costumes, Alvin Colt; Production manager, Frank Gero

Hal Holbrook (Abe Lincoln); Bette Henritze (Mary Todd); Eileen Fulton (Ann Rutledge); David Ford (Jack Armstrong); James Tolkan (Seth Gale); Jack Bittner (Stephen A. Douglas); Ted Graeber (Robert Lincoln); David Holbrook (Tad Lincoln); Mark Gero (Willie Lincoln); Jack Bittner (Mentor Graham); James Kennedy (Judge Bowling Green); John Hetherington (Ninian Edwards); Herbert Nelson (Joshua Speed); Niels Miller (Trum Cogdal); Eb Thomas (Bab); Ralph Drischell (Ben Mattling); D. F. Gilliam (Feargus); Dulcie C. Brown (Nancy Green); Jake Dengel (William Herndon); Ruby Holbrook (Elizabeth Edwards); Helen Quarriner (The Edward's Maid); Christopher Gero (Jimmy Gale); Marjorie Nelson (Aggie Gale); Robert Kya-Hill (Gobey); James Tolkan (Crimmin); David Ford (Sturveson); D. F. Gilliam (Jed); Eb Thomas (Kavanaugh); Niels Miller (Cavalry Captain); Ralph Drischell (Barrick); Raleigh Bond, Lisa Cosman, Daniel Durning, Bill Meikle, Raf Michaels, Vincent Milana, Vernon Weddle (Townspeople, soldiers, railroadmen)

SCREEN

RKO Radio Picture, released April 19, 1940. Produced by Max Gordon; Director, John Cromwell; Screenplay, Robert E. Sherwood, Grover Jones; Music, Roy Webb; Camera, James Wong Howe; Dance Director, David Robel; Special effects, Vernon Walker; Montage, Douglas Travers; Art director, Van Nest Polglase; Costumes, Walter Plunkett; Assistant director, Dewey Starkey

Raymond Massey (Abraham Lincoln); Ruth Gordon (Mary Todd Lincoln); Gene Lockhart (Stephen Douglas); Mary Howard (Ann Rutledge); Dorothy Tree (Elizabeth Edwards); Harvey Stephens (Ninian Edwards); Minor Watson (Joshua Speed); Alan Baxter (Billy Herndon); Howard da Silva (Jack Armstrong); Aldrich Bowker (Judge Bowling Green); Maurice Murphy (John McNeil); Louis Jean Heydt (Mentor Graham); Clem Bevans (Ben Mattling); Barlan Briggs (Denton Offut); Herbert Rudley (Seth Gale); Andy
Clyde (Stage Driver); Roger Imhof (Mr. Crimmin); Leona Roberts (Mrs. Rutledge); Edmund Elton (Mr. Rutledge); Florence Roberts (Mrs. Bowling Green); George Rosener (Dr. Chandler); Fay Helm (Mrs. Seth Gale); Trevor Bardette (John Hanks); Syd Saylor (John Johnston); Elizabeth Risdon (Sarah Lincoln); Edwin Mills (Robert Lincoln); Sonny Bupp (Willie Lincoln); Henry Blair (Tad Lincoln); Charles Middleton (Tom Lincoln)

TELEVISION

WNBT Sustaining Program, televised April 15, 1945 (Act I); May 20, 1945 (Act II). NBC. 2 hours. Produced and directed by Edward Sobol; Sets, Robert Wade; Technical director, Albert Protzman

Pulitzer Prize Playhouse, televised October 20, 1950. ABC. 1 hour. Produced by Edgar Peterson; Sets, James McNaughton; Director, Frank Telfrod; Narrator, Elmer Davis
Raymond Massey (Abraham Lincoln); Betty Field (Mary Todd Lincoln)

Video Theatre, televised February 12, 1951. CBS. 1 hour.
Raymond Massey (Abraham Lincoln); Muriel Kirkland (Mary Todd Lincoln); Frank Tweddell (Stephen A. Douglas)

Hallmark Hall of Fame, televised February 5, 1964. NBC. 90 minutes. Produced and directed by George Schaefer; Television adaptation, Robert Hartung
Jason Robards, Jr. (Abe Lincoln); Kate Reid (Mary Todd Lincoln); Jack Bittner (Stephen Douglas); Hiram Sherman (Judge Bowling Green); James Broderick (Joshua Speed); Burt Brinckerhoff (William Herndon); Mildred Taress (Ann Rutledge); Douglas Watson (Ninian Edwards); Roy Poole (Seth Gale); Staats Cotsworth (Mr. Crimmin); William Hansen (Mentor Graham); Nan McFarland (Nancy Green); Tom Slater (Robert Lincoln); Harry Ellerbe, Toni Dornay, Anita Bayless, Mark Kearney, Frederic Tozere, Martin Newman, Joan Hotchkiss, James Congdon, Don Gantry, Casey Peters

ACCENT ON YOUTH
A comedy in three acts by Samson Raphaelson (1934)

Synopsis

Linda Brown, secretary to middle-aged playwright Stephen
Gaye, defends his play *Old Love* to the disbelieving and rebellious cast assembled to portray Gaye's drama of an older man deserting his wife for the love of a young girl. Stephen realizes his love for Linda is reciprocated but, believing youth should seek youth, encourages her to marry young, wealthy, actor Dickie Reynolds. Five months later, Linda asks Dickie for a divorce and returns to Stephen.

**Comment and Critique**

Samson Raphaelson's success in adapting his short story "The Day of Atonement" into a play called *The Jazz Singer* in 1925 (which remained on Broadway for 303 performances) was not reflected in his later excursions into theatrical comedy. Raphaelson's comedy *Young Love* in 1928 survived 87 performances, but his play *The Wooden Slipper* in 1934 collapsed after five performances. Christmas night, 1934, his comedy *Accent on Youth* opened at the Plymouth Theatre in New York, featuring Nicholas Hannen and Constance Cummings. The lightweight comedy delighted playgoers for 229 performances. *Accent on Youth* opened in London on September 3, 1935, at the Globe Theatre with Nicholas Hannen repeating his lauded Broadway performance as the playwright and Greer Garson as the lovelorn secretary. Although the play was not considered a masterpiece, the May-December theme was found refreshing and Nicholas Hannen, reprising his Braodway role, was extolled by the London scribes.

Paramount Pictures filmed *Accent on Youth* in 1935. Sylvia Sidney and Herbert Marshall both gave likeable, professional performances. But *Accent on Youth* on film was more accent on dialogue, albeit a witty, conversation piece. It was reworked by Paramount in 1950 as a musical comedy starring Bing Crosby and retitled, *Mr. Music*. Arthur Sheekman revamped the play by Samson Raphaelson while retaining much of the wit of the original and extending the theme to accommodate the singing and acting talents of Bing Crosby. *Mr. Music*, while not one of Crosby's more noted screen excursions, was a pleasant, romantic, enjoyable screen musical. Matinee Theatre produced *Accent on Youth* on television. The one-hour, color telecast was made on February 1, 1957.

**STAGE**

Plymouth Theatre, New York, opened December 25, 1934. 204 performances. Produced by Crosby Gaige, Inc.; Director, Benn W. Levy; Setting, Jo Mielziner

Constance Cummings (Linda Brown); Nicholas Hannen [succeeded by Kenneth McKenna] (Steven Gaye); Ernest Lawford [succeeded by Wilfrid Seagram] (Frank Galloway); Theodore Newton (Dickie Reynolds); Ernest Cossart (Flogdell); Irene Purcell (Genevieve Lang); Eleanor Hicks (Miss Darling); William Carpenter (Chuck); Al Moore (Butch)

Geary Theatre, San Francisco, Ca. (June 3, 1935). West Coast pro-
duction. Produced by Henry Duffy; Director, Russell Fillmore
Martha Sleeper (Linda Brown); Otto Kruger (Steven Gaye); Boyd
Irwin (Frank Galloway); William Carey (Dickie Reynolds); William
Abram (Flogdell); Lillian Bond (Genevieve Lang); Mary Forbes
(Miss Darling); Paul Barrett (Chuck); Charles Martin (Butch)

duced by Hale & Gosling; Director Samson Raphaelson
Greer Garson (Linda Brown); Nicholas Hannen (Steven Gaye);
Ernest Lawford (Frank Galloway); Robert Flemyng (Dickie Reyn-
olds); Archibald Batty (Flogdell); Mary Glynne (Genevieve Lang);
Mary Grey (Miss Darling); James Hoyle (Chuck); Kenneth Buck-
ley (Butch)

Bucks County Playhouse, New Hope, Pa., opened August 18, 1952.
Produced by Theron Bamberger; Director, Robert Caldwell; Setting
Jean Laurain
Grace Kelly (Linda Brown); Jerome Cowan (Steven Gaye); Harry
Mehaffey (Frank Galloway); Lonny Chapman (Dickie Reynolds);
Ronald Telfer (Flogdell); Natalie Core (Genevieve Lang); Viola
Roache (Miss Darling); David Picken (Chuck); Jack Otter (Butch)

SCREEN

Paramount Pictures, released August 23, 1935. Produced by Douglas
MacLean; Director, Wesley Ruggles; Screenplay, Herbert Fields,
Claude Binyon; Camera, Leon Shamroy; Editor, Otho Lovering
Sylvia Sidney (Linda Brown); Herbert Marshall (Steven Gaye);
Phillip Reed (Dickie Reynolds); Astrid Allwyn (Genevieve Lang);
Holmes Herbert (Frank Galloway); Catherine Doucet (Eleanor
Darling); Ernest Cossart (Flogdell); Donald Meek (Orville); Flor-
ence Roberts (Mrs. Benham); Laura Treadwell (Mrs. Galloway);
Janet Elsie Clark (Fiancée); Albert Taylor (Cashier); Lon
Chaney, Jr. (Chuck); Dick Foran (Butch)

MR. MUSIC, Paramount Pictures, released December, 1950. Pro-
duced by Robert L. Welch; Director, Richard Haydn; Screenplay,
(based on Samson Raphaelson's play Accent on Youth), Arthur Sheek-
man; Camera, George Barnes; Art directors, Hans Dreier, Earl
Hendrick; Dances, Gower Champion; Editor, Doane Harrison; Music
and lyrics, Johnny Burke, James Van Heusen; Costumes, Edith Head;
Music director, Joseph J. Lilley
Bing Crosby (Paul Merrick); Nancy Olson (Katherine Holbrook);
Charles Coburn (Alex Conway); Ruth Hussey (Lorna Marvis);
Robert Stack (Jefferson Blake); Tom Ewell (Haggerty); Ida Moore
(Aunt Amy); Charles Kemper (Mr. Danforth); Donald Woods
(Tippy Carpenter); Claude Curdle (Jerome Thisby); Groucho
Marx, Dorothy Kirsten, Peggy Lee, Marge Champion, Gower
Champion, The Merry Macs (Themselves)
SONGS: Mr. Music; Accidents Will Happen; And You'll Be Home;
Life Is So Peculiar; High on the List; Milady; Wouldn't It Be Funny?;
Wasn't I There?
TELEVISION

Matinee Theatre, televised February 1, 1957. Produced by Albert McCleary

THE ACQUITTAL
A play in three acts by Rita Weiman (1920)

Synopsis

Kenneth Winthrop has been acquitted of murder but newspaper reporter Joe Conway is convinced he is guilty. Conway learns Winthrop's wife, Madeleine, is aware of her husband's guilt but not until Kenneth bluntly brings his mistress into their home does Madeleine reveal her knowledge. Conway blackmails Winthrop into signing all of his property and money over to his long-suffering wife. Winthrop admits his guilt and takes a lethal dose of poison, giving Conway a front-page story and Madeleine freedom and wealth.

Comment and Critique

Several of magazine writer Rita Weiman's short stories were transferred to the screen. Her Saturday Evening Post story "Footlights" was filmed by Paramount in 1921 and remade in 1927 as The Spotlight; two Cosmopolitan magazine stories became the screen's 1922 The Social Code and 1923 Rouged Lips. Miss Weiman's only Broadway success was her play The Acquittal, which was produced by George M. Cohan and Sam Harris at their own theatre on Broadway on January 5, 1920. Critics compared The Acquittal to a far more successful play, Three Faces East, mainly because of Sam Forrest's tense, if slow-paced, direction. However, The Acquittal was not equal to theme, scope nor interest of Three Faces East. Arthur Hornblow in Theatre magazine noted, "The Acquittal, however, played with measured pauses after each speech and gesture, for the most part merely drags."

Universal pictures assigned six screenwriters to make the adaptation of Rita Weiman's play and they succeeded in reworking the story into a tense murder mystery that had little of the play's content left. The scenarists' reworking of the play, claimed Photoplay, resulted in "One of the best mystery photoplays of the year." Broadway Television Theatre's production of the play, thirty years after the film was released, was considered "by no means earth-shaking."

STAGE

Cohan and Harris Theatre, New York, opened January 5, 1920.
The Acquittal

138 performances. Produced by Cohan and Harris; Director, Sam Forrest
Chrystal Herne (Madeleine Winthrop); William Harrigan (Joe Conway); Morgan Wallace (Robert Armstrong); Edward H. Robins (Kenneth Winthrop); Ann Mason (Edith Craig); Arthur V. Gibson (Claflin); Franklin Hall (Barton); Barbara Milton (Nellie); William Walcott (Dr. Hammond); Edward Geer (Ainsley); John Rowan (Wilson); Harold Gwynn (Hedges); Norman Lane (Burke); Willard F. Barger (McCarthy)

Mary Malone (Madeleine Winthrop); Godfrey Tearle (Philip Conway); J. Lister-Williams (Sir Robert Armstrong, K.C.); Hesketh Pearson (Kenneth Winthrop); Eleanor Street (Edith Craig); Edgar B. Payne (Barton); Vera Bogetti (Nellie); Ronald Bayne (Stephen Hammond, M.D.); Leonard Trollope (George Ainsley); Cecily Derrick (Jane Wilson); Maurice Grew (Michael McCarthy)

SCREEN
Universal Pictures, released November 19, 1923. Produced by Carl Laemmle; Director, Clarence Brown; Adaptation, Raymond L. Schrock; Continuity, Dale Van Every, John Huston, Tom Reed, Tom KilPatrick, Anthony Veiller, Jules Furthman; Camera, Silvano Balboni
Claire Windsor (Madeleine Ames); Norman Kerry (Robert Armstrong); Richard Travers (Kenneth Winthrop); Barbara Bedford (Edith Craig); Frederick Vroom (Carter Ames); Charles Wellesley (Andrew Prentice); Harry Mestayer (The District Attorney); Emmett King (The Minister); Dot Farley (The Maid); Hayden Stevenson (The Taxi Driver)

TELEVISION
Broadway TV Theatre, televised January 26, 1953. WOR. 90 minutes. Produced by Warren Wade; Director, Martin Jones; Camera, Robert Blum; Television adaption, Warren Wade
Judith Evelyn (Madeleine Winthrop); John Baragrey (Joe Conway); Peter Cookson (Kenneth Winthrop); Joan Wetmore (Edith Craig); Geoffrey Lumb (Robert Armstrong)

THE ACTRESS see TRELAWNY OF THE WELLS and YEARS AGO

ADAM AND EVA
A play in three acts by Guy Bolton and George Middleton (1919)
Synopsis

Disgusted by his extravagant, self-indulging family, wealthy James King defects to South America, turning his King Rubber Company business and his family over to his efficient General Manager, Adam Smith. Adam abolishes King's spoiled daughter Eva's parasitic suitors and friends by announcing the financial collapse of the King Rubber Company. With Eva's help, Adam relocates the disenchanted family to a New Jersey chicken farm where they all labor mightily for their keep. When James King returns, his displeasure at Adam's drastic management is quickly dispelled by the pleasure of finding his once overbearing family co-operative and productive human beings and learning that Eva plans to marry Adam.

Comment and Critique

Guy Bolton was born on November 23, 1884, in Broxbourne, Hertfordshire, England and became American musical comedy's most prolific and popular librettist until the mid-1930's. (Guy Bolton's librettos delighted generations of musical comedy devotees: Very Good. Eddie (1915); Leave It to Jane (1917); Sally (1920); Lady Be Good (1924); Tip-Toes (1925); Oh, Kay! (1926); Rio Rita (1927); Girl Crazy (1930); Anything Goes (1934); Follow the Girls (1944). Many of the musicals were written in collaboration with P. G. Wodehouse.)

With playwright George Middleton, Guy Bolton wrote a highly successful comedy in 1919 called Adam and Eva, which opened September 13, 1919, at the Longacre Theatre on Broadway to run 312 performances: an extensive engagement for the time. Arthur Hornblow (Theatre magazine) compared Adam and Eva to Clare Kummer's A Suggestful Calamity and Sir James M. Barrie's The Admirable Crichton adding that it was an "extravagant American farce." Critic Alexander Woollcott considered the comedy superficial and, basically, a surface comedy but still an amusing evening in the theatre. Six years later, London only accepted Adam and Eva for a mere sixteen performances.

William Randolph Hearst purchased the play as a screen vehicle for his Cosmopolitan Productions' star, Marion Davies. Having established Miss Davies in motion pictures and invested a fortune in an effort to have an unwilling public accept her in a series of over-blown, romantic roles [Cecilia of the Pink Roses (1918); The Dark Star (1919); The Restless Sex (1920); Enchantment (1921); Beauty's Worth; When Knighthood Was in Flower; The Bride's Play and The Young Diana (1922)], Hearst's unrealized ambition that Miss Davies would equate the world popularity of "America's Sweetheart," Mary Pickford, remained unfulfilled but Adam and Eva verified that Marion Davies could become an expert light comedienne. Toward the waning years of her screen career, Miss Davies gave several highly amusing, comic performances in lighter comedies such as The Patsy, Show People (1928), Not So Dumb (1930), and Peg O' My Heart (1933). Photoplay's comment on Adam and Eva was "Her
work here makes us think her forte is light comedy. Marion Davies gives a graceful performance as the daughter of the house, as graceful as her gowns. "Adam and Eva, although amusing, was strictly a "program" picture.

Warren Wade produced Adam and Eva for his Broadway Television Theatre on January 12, 1953, with Hugh Reilly and Katharine Bard in the title roles.

STAGE

Longacre Theatre, New York, opened September 13, 1919. 312 performances. Produced by F. Ray Comstock and Morris Gest; Director, Robert Milton; Gowns, Henri Bendel
Otto Kruger (Adam Smith); Ruth Shepley (Eva King); Berton Churchill (James King); Ferdinand Gottschalk (Uncle Horace Pilgrim); Jean Shelby (Corinthia); Reginald Mason (Clinton DeWitt); Roberta Arnold (Julie DeWitt); Richard Sterling (Dr. Jack Delamater); Courtenay Foote (Lord Andrew Gordon); Adelaide Prince (Aunt Abby Rocker)

Road Company (1920-1921). Produced by F. Ray Comstock and Morris Gest; Director, Robert Milton
William Boyd (Adam Smith); Molly McIntyre (Eva King); Berton Churchill (James King); Arnold Lucy (Uncle Horace Pilgrim); Philip Tonge (Clinton DeWitt); Diantha Pattison (Julie DeWitt); Marie Namara (Corinthia); John Thorn (Dr. Jack Delamater); Percy Waram (Lord Andrew Gordon); May McCabe (Aunt Abby Rocker)

"Q" Theatre, London, England, opened March 30, 1925. 16 performances. Director, Milton Rosmer
Alick Chumley (Adam Smith); Nadine March (Eva King); H. Saint-Barbe West (James King); Sebastian Smith (Uncle Horace Pilgrim); Herbert Woodward (Clinton DeWitt); Nancy Pawley (Julie DeWitt); Douglas Jeffries (Dr. Lattimer); Elliot Markham (Hon. Andrew Gordon); Martita Hunt (Aunt Sophie); Aida Jenoure (Mrs. Bertram)

SCREEN

Paramount Pictures, released February 11, 1923. Produced by Cosmopolitan Productions, William Randolph Hearst; Director, Robert Vignola; Screenplay, Luther Reed; Camera, Harold Wenstrom; Additional photography, Tony Gaudio; Settings, Joseph Urban
Marion Davies (Eva King); T. Roy Barnes (Adam Smith); Tom Lewis (James King); William Norris (Uncle Horace Pilgrim); Leon Gordon (Clinton DeWitt); Luella Gear (Julie DeWitt); William Davidson (Dr. Delamater); Percy Ames (Lord Andrew Gordon); Edward Douglas (Lord Gordon's Secretary); Horace James (Gardener); Bradley Barker, John Powers (Eva's admirers)
**TELEVISION**

Broadway Television Theatre, televised January 12, 1953. N/N. 90 minutes. Produced by Warren Wade
Hugh Reilly (Adam); Katharine Bard (Eva)

THE ADMIRABLE CRICHTON
A fantasy in four acts by Sir James M. Barrie (1902)

**Synopsis**

The Earl of Loam's butler Crichton's displeasure with his employer's liberal philosophy of man's equality is further increased with Lord Henry Loam's insistence that the servants join his three daughters for monthly, democratic teas in the drawing room of the Earl's Belgrave Square London home. Crichton and Tweeny, Loam's cockney maid who adores the butler, join Lord Loam and his daughters on a world cruise but the yacht is wrecked on an uninhabited, desert, South Sea island. Efficient and competent Crichton is quickly established as their natural leader. Loam's daughter, Lady Mary, is fascinated with Crichton's commanding leadership and plans to marry him. A rescue ship is signaled by Crichton who reverts to his accustomed, and proper, butler-position confirming his credo, "social inequalities are right because they are natural." Returning to London, everyone resumes their former social status. Lady Mary marries Lord Brocklehurst and Crichton marries Tweeny.

**Comment and Critique**

James M. Barrie followed his sentimental play *Quality Street* with a satire on Edwardian aristocracy he called a "fantasy," *The Admirable Crichton*. The London Times found Charles Frohman's elaborate production of the play in London in 1902, "a bewildering and amusing piece of topsy-turvydom." Charles Frohman opened *The Admirable Crichton* at the Lyceum Theatre in New York on November 17, 1903, starring William Gillette. The play was compared to Sydney Rosenfeld's American stage version of Ludwig Fulda's Robinson Eiland. Barrie's theme for Crichton had also been utilized by Gilbert and Sullivan in *The Gondoliers*.

Producer George C. Tyler mounted an all-star revival of *The Admirable Crichton* which opened in New York at the New Amsterdam Theatre on March 9, 1931. The stellar, all-star cast hammed the fantasy into a froth of complaints from the Broadway critics, most of whom found 1931's Crichton, dull. Brooks Atkinson (The New York Times) wrote, "If there is anything priceless in Barrie it is the dainty allusiveness of his writing." But Robert Garland (New York World-Telegram) called the occasion, gala but dull, "the whimsy scarcely worth retelling in these hard-boiled post-war days."
A musical version of the play, re-titled *Our Man Crichton*, appeared at the Shaftesbury Theatre in London on December 22, 1964. The book and lyrics by Herbert Kretzmer were considered well-integrated to Barrie's whimsical fable. Although the musical posed no threat to Lerner and Loewe's *My Fair Lady*, the Barrie musical was held to be more successful than the musical adaptation of Noel Coward's *Blithe Spirit*.

The *Admirable Crichton* was filmed in England in 1918 and the following year, Cecil B. DeMille used the play with imaginative flashbacks to Babylonian biblical days in his Paramount Pictures screen version called *Male and Female*. Jeanie Macpherson's scenario gave DeMille and his exceptional cast a wide range of comedy and drama, shuttling from Barrie to Babylonia. Sir James Barrie approved of DeMille's retitling of his fantasy and *Male and Female* became one of the giant box-office hits of the silent screen. Laurence Reid (*The Motion Picture News*) felt DeMille had excelled himself in the filming of the picture, adding, "There may be those who will find fault that the original title has been changed, but if they know the British playwright they will appreciate the fact that he cannot be done successfully on the screen. So *Male and Female* is Cecil B. DeMille's achievement any way you look at it."

The Barrie play was remade by Paramount in 1934 as *We're Not Dressing* starring Bing Crosby and Carole Lombard with music and lyrics by Harry Revel and Mack Gordon. *We're Not Dressing*, filmed on Catalina Island, was given greater comedy emphasis by George Burns and Gracie Allen, Leon Errol and Ethel Merman. Mordaunt Hall (*The New York Times*) claimed, "It has all the plausibility and romantic flavor of the average musical comedy. It is nicely photographed and cleverly directed, the sort of thing that, while it may have too many moaning melodies, is invariably diverting."

The *Admirable Crichton* was refilmed in England in 1957 and reviewed by a British critic who decreed it to be "more remote than Gammer Gurton." Richard Addinsell's waltzes for the picture received greater praise than the dated Barrie satire.

Hallmark Hall of Fame's television production of *The Admirable Crichton* was televised in color on May 2, 1968. Starring British actor Bill Travers and his actress-wife, Virginia McKenna, the play was deemed dated and unaided by a lackluster production. Additionally, the long running American TV-comedy series *Gilligan's Island* (September 26, 1964 to September 3, 1967) had saturated most of the possibilities for comedy from a group of disparate characters awash on an island.

**STAGE**

Duke of York's Theatre, London, England, opened November 4, 1902. Produced by Charles Frohman; Director, Dion Boucicault; Costumes, Edward Partridge
Lyceum Theatre, New York, opened November 17, 1903. 144 performances. Produced by Charles Frohman; Director, William Post-ance; Scenery, Ernest Gros

William Gillette (Mr. Crichton); Sybil Carlisle (Lady Mary Lasenby); Pattie Browne (Tweeny); Henry Kemble (The Earl of Loam); Kate Meek (The Countess of Brocklehurst); Carter Pickford (Hon. Ernest Woolley); Harold Heaton (Rev. John Treherne); Soldene Powell (Lord Brocklehurst); Beatrice Irwin (Lady Catherine Lasenby); Frederick Morris (Tompsett); Sybil Campbell (Fisher); Harry A. Morey (Naval Officer); Rosalind Coghan (Lady Agatha Lasenby); Maud Giroux, Charles S. Marshall, Fred Courteney, Florence L. Busby, Evelyn Harris, Ernest Crawford, Archie Fahnstock, Frances Comstock, Florence Honey, Joseph F. Moreland, Ethel Bruce, Arthur Willmore (Servants at the Earl of Loam's)


Giles Playfair (Mr. Crichton); Gemma Fagan (Lady Mary Lasenby); Mary Casson (Tweeny); Gerald Douglas (The Earl of Loam); Joan Harben (The Countess of Brocklehurst); Lewis Shaw (Hon. Ernest Woolley); Christopher Casson (Rev. John Treherne); John Casson (Lord Brocklehurst); Jane Prinsep (Lady Catherine Lasenby); David Mawhood (Tompsett); Elizabeth Longstaffe (Fisher); Julian Cory-Wright (Naval Officer); Virginia Parsons (Lady Agatha Lasenby); Ann Casson (Mrs. Perkins); Anthony de Mancha (Rolleston); Esther Grant (Fleury); Sanchia Whitworth (Miss Simmonds); Rozanne Mawhood (Jane); Julian Cory-Wright (John); Guinivere Grant (Gladyds); Peter Grant (Stable Boy); Michael Cory-Wright (Page)

Road Company (1928). Produced by Macbane Players; Director, Ralph Macbane

Charles Trowbridge (Mr. Crichton); Hilda Plowright (Lady Mary Lasenby); Hubert Druce (The Earl of Loam); Charlotte Granville (The Countess of Brocklehurst); Leo G. Carroll (Hon. Ernest Woolley); John McGovern (Rev. John Treherne); Theodore St. John (Lord Brocklehurst); Charlotte Denniston (Lady Catherine Lasenby); Fothringham Lysons (Tompsett); Marjorie Scott (Fisher); Fothringham Lysons (Naval Officer); Charlotte Jane Altemus (Lady Agatha Lasenby); Patty Lee Clarke (Mrs. Perkins); Don Miller (Rolleston); Rose Gatchel (Fleury); Natalie Shipman (Miss Simmonds); Jack Millet (John); Constance Cortelyou (Jeanne); Beatrix Thomson (Eliza); Philip Jones (Stable Boy)
New Amsterdam Theatre, New York, opened March 9, 1931. 56 performances. Produced by George C. Tyler, in association with Erlanger Productions, by arrangement with Charles Frohman, Inc.; Director, William Postance; Settings, Gates and Morange
Walter Hampden (Mr. Crichton); Fay Bainter (Lady Mary Lasenby); Estelle Winwood (Tweeny); Sydney Greenstreet (The Earl of Loam); Effie Shannon (The Countess of Brocklehurst); Ernest Glendinning (Hon. Ernest Woolley); J. C. Dunn (Rev. John Treherne); Gerald Hamer (Lord Brocklehurst); Mary Hone (Lady Catherine Lasenby); William Dale (Tompsett); Oriel Ross (Fisher); Harry Joyner (Naval Officer); Phyllis Connard (Lady Agatha Lasenby); Guy Cunningham, Clay Cody, Sybil Campbell, Vivian MacGill, Madge North, Norma Lytell, Judith Elder, George Smithfield, Alice Earhardt, Maurice Lord, Charles Chase (Servants at the Earl of Loam's)

Barry K. Barnes (Mr. Crichton); Diana Churchill (Lady Mary Lasenby); Mollie Maureen (Tweeny); James Harcourt (The Earl of Loam); Michael Whittaker (Hon. Ernest Woolley); Peter Lord (Rev. John Treherne); Margaret Halstan (The Countess of Brocklehurst); Jean Compton Mackenzie (Lady Catherine Lasenby); Dermot Cathie (Lord Brocklehurst); Gilbert Robinson (Tompsett); Diana Wilding (Fisher); Peter March (Naval Officer); Joan Shannon (Lady Agatha Lasenby); Florence Hunt (Mrs. Perkins); Guy Kingston (Rolleston); Lothar Norn (Fleury); Anne Allan (Miss Simmonds); Yvonne de Leddra (Jeanne); Ivor Hughes (John); Pauline Loring (Jane); Carleen Lord (Gladys); Peggy Willoughby (Kitchen Wench); Anthony Bacon (Stable Boy); Colin Clarke (Page Boy); Douglas Phair (Thomas)

Kenneth More (Crichton); George Benson (Henry, The Earl of Loam); Patricia Lambert (Lady Mary); Millicent Martin (Tweeny); Eunice Black (The Countess of Brocklehurst); Dilys Watling (Lady Agatha); Anna Barry (Lady Catherine); David Kernan (The Hon. Ernest Woolley); Peter Honri (Reverend John Treherne); Glyn Worsnip (Lord Brocklehurst); Ken Lacey (Carruthers); Jeff Hall (Robbins); Trevor Willis (Kelly); Peggy Rowan (Housekeeper); Elinor Heslop, Mary Murphy, Jean Collins (Ladies Maids); Dennis Reynolds, David Wheldon-Williams, Hugh Elton (Dockers); Jeff Hall (Captain); Chris Robson (First Officer); Tessa Brenner, Margaret Frost, Judith Pares, Alexandria Jelec, Lesley Webb, Lesley Judd, Jill Rogers, Ruthann Webb, Peter Admon, Gordon Coster, John Frost, Keith Galloway; Roy Jones, Jerry Manley, Roy Pennell, Jean Collins, Adrienne Durand, Elinor Heslop, Prue Lyndal, Mary Murphy, Peggy Rowan, Hugh Elton, Jeff Hall, Len
Lacey, Dennis Reynolds, Chris Robson, David Weldon-Williams (Singers and Dancers); Elinor Heslop, Mary Murphy, Jean Collins (Ladies Maids)

SONGS: My Time Will Come; Our Kind of People; Doesn't Travel Broaden the Mind; Little Darlin'; Oh! For a Husband, Oh! For a Man; London-London, My Home Town; Yes, Mr. Crichton; Tweeny; Down with the Barriers; Were I as Good; Let's Find an Island; Yesterday's World; I Never Looked for You; Nobody Showed Me How; I Tries; The Hairpin

SCREEN

Jury Pictures, England, released February, 1918. Produced and directed by G. B. Samuelson; Screenplay, Kenelm Foss
Basil Gill (Crichton); Mary Dibley (Lady Mary); Lennox Pawle (Lord Loam); Lilian Hall-Davis (Lady Agatha); James Lindsay (Woolley)

MALE AND FEMALE, Paramount Pictures, released November 30, 1919. Produced by Jesse L. Lasky; Director, Cecil B. DeMille; Screenplay (based on James M. Barrie's play The Admirable Crichton), Jeanie Macpherson; Settings, Wilfred Buckland; Costumes, Mitchell Leisen; Camera, Alvin Wyckoff; Editor, Anne Bauchens
Thomas Meighan (Mr. Crichton); Gloria Swanson (Lady Mary Lasenby); Lila Lee ( Tweeny); Theodore Roberts (Earl of Loam); Raymond Hatton (Hon. Ernest Woolley); Mayme Kelso (Lady Brocklehurst); Robert Cain (Lord Brocklehurst); Bebe Daniels (The King's Favorite); Mildred Reardon (Agatha Lasenby); Julia Faye (Susan); Edna Mae Cooper (Fisher); Rhy Darby (Lady Eileen Dun-Craigie); Guy Oliver (Lord Loam's Yacht Pilot); Sidney Deane (Thomas); Henry Woodward (McGuire); Clarence Burton (Yacht Captain); Wesley Barry (Buttons); Lillian Leighton (Mrs. Perkins); Edward Burns (Rev. Treherne)

WE'RE NOT DRESSING, Paramount Pictures, released April 27, 1934. Associate producer, Benjamin Glazer; Director, Norman Taurog; Screenplay (based on James M. Barrie's play The Admirable Crichton), Benjamin Glazer, Horace Jackson, Francis Martin, George Marion, Jr.; Camera, Charles Lang; Art directors, Hans Dreier, Ernst Fegte; Editor, Stuart Heisler; Songs: Harry Revel and Mack Gordon
Bing Crosby (Stephen Jones); Carole Lombard (Doris Worthington); George Burns (George); Gracie Allen (Gracie); Ethel Merman (Edith); Leon Errol (Hubert); Jay Henry (Prince Alexander Stofani); Raymond Milland (Prince Michael Stofani); Charles Morris (Captain); John Irwin (Old Sailor); Ernie Adams (Sailor); Stanley Blystone (Doris' Officer); Ben F. Hendricks, Ted Oliver (Ship's Officers)

SONGS: Love They Neighbor; She Reminds Me of You; Riding Round in the Rain; May I?; Once in a Blue Moon; Good Night, Lovely Little Lady; It's a New Spanish Custom
OUR GIRL FRIDAY, Renown Pictures, released November, 1953. (Released in America, 1955, as THE ADVENTURES OF SADIE). Produced by George Minter and Noel Langley; Direction and script, Noel Langley; Camera, Wilkie Cooper; Art director, Fred Pusey; Costumes, Loudon Sainthill; Music, Russell Binge; Editor, John Seabourne

Joan Collins (Sadie Patch); George Cole (Jimmy Carrol); Kenneth More (Pat Plunkett); Robertson Hare (Professor Gibble); Hermione Gingold (Spinster); Walter Fitzgerald (Schooner Captain); Hattie Jacques (Mrs. Patch); Felix Felton (Mr. Patch); Lionel Murton (Barman)

THE ADMIRABLE CRICHTON, Columbia Pictures, British, released July, 1957. Produced by Ian Dalrymple; Director, Lewis Gilbert; Screenplay, Vernon Harris; Camera, Wilkie Cooper; Art director, William Kellner; Assistant director, Frederick Stark; Costumes, Bernard Nevill; Music, Douglas Gamify; Waltzes, Richard Addinsell; Associate producer, Dennis Van Thal; Editor, Peter Hunt

Kenneth More (Mr. Crichton); Cecil Parker (Lord Loam); Diane Cilento (Tweeney); Martita Hunt (Lady Brocklehurst); Sally Ann Howes (Lady Mary Lesenby); Jack Watling (Rev. Treherne); Gerald Harper (Ernest); Mercy Haystead (Catherine); Miranda Connell (Agatha); Peter Graves (Lord Brocklehurst); Miles Malleson (Vicar); Joan Young (Mrs. Perkins); Brenda Hogan (Fisher); Roland Curram (Thomas); Toke Townley (Lovegrove); Peter Welch (Rolleston); Eddie Byrne (Captain)

TELEVISION

Hallmark Hall of Fame, televised May 2, 1968. NBC. 90 minutes. Produced and directed by George Schaefer; Television adaptation, Robert Hartung

Bill Travers (Crichton); Virginia McKenna (Lady Mary Lasenby); Laurence Naismith (Lord Loam); Janet Munro (Tweeney); Pamela Brown (Lady Brocklehurst); Carrie Nye (Lady Catherine); Richard Easton (Ernest); Ralph Purdum (Lord Brocklehurst); Estelle Kohler (Lady Agatha)

AFFAIRS OF CELLINI see THE FIREBRAND

AII, WILDERNESS!
A comedy of recollection in three acts by Eugene O'Neill (1933)

Synopsis

Nat Miller, Centerville, Connecticut's newspaper editor, is beset with family problems on July 4, 1906. His adolescent, high-
school senior son, Richard, is wildly in love with the girl next door, Muriel McComber. His alcoholic brother-in-law, Sid Davis, continues to avoid marrying Nat's spinster sister, Lily, despite his wife Essie's persistent prodding. Muriel's father, alarmed at Richard's adventurous ardour, breaks off the engagement to his daughter. Richard finds solace in whiskey and the charms of a prostitute, Belle, arriving home drunk, nearly seduced, but wiser. The following day Richard is reconciled with Muriel and has a deeper understanding and appreciation of the love and patience his father has always provided.

Comment and Critique

Eugene O'Neill's first play since his stark drama Mourning Becomes Electra in 1931 surprised and delighted everyone. The master of drama had written a warm, tender, nostalgic comedy. Calling his "comedy of recollection," Ah, Wilderness! (originally titled Nostalgia), O'Neill had taken the title for his play from the Rubaiyat of Omar Khayyam: "Here with a little Bread beneath the Bough, A Flask of Wine, a Book of Verse--and Thou, Beside me singing in the Wilderness--Oh, Wilderness were Paradise enow!" He altered the "Oh" in preference of "Ah," feeling it better expressed the nostalgic mood of the play. O'Neill, forty-five years of age when he wrote Ah, Wilderness!, later admitted he had a deep personal affection for the play and his purpose in writing it was to convey the spirit of an American town at the turn of the century. Within the structure of the comedy, O'Neill managed to incorporate two of his favorite songs of the period, "Bedelia" and "Waiting at the Church."

Ah, Wilderness! opened at the Guild Theatre in New York on October 2, 1933, where it ran 289 performances. The Theatre Guild persuaded Broadway's "Yankee Doodle Dandy," George M. Cohan, to play the role of Nat Miller. Mr. Cohan had never appeared in a play other than his own and, although unanimously praised for his performance, the Cohan habit of ad-libbing soon had the comedy run twenty-five minutes beyond the original script to the general displeasure of the Guild and Eugene O'Neill. However, O'Neill, in appreciation of Cohan's brilliant performance, gave the actor a copy of the play, inscribed, "With deep gratitude and appreciation for all your grand portrayal of Nat Miller has meant to this play." Cohan magnanimously conceded O'Neill was a regular guy; that his father, James O'Neill and Cohan's sire, Jerry Cohan, practically started the Catholic Actors Guild and added, "Well, if this play doesn't make a hit, I'll take the kid into vaudeville with me. But I come first. It's got to be Cohan and O'Neill. That's my game."

Appraising Eugene O'Neill's first, and only, comedy, Brooks Atkinson (The New York Times) found Ah, Wilderness! "a true and congenial comedy" written by Eugene O'Neill with "a capacity for tenderness that most of us never suspected."

George Jean Nathan, writing in Judge magazine, commented,
"It is a folk comedy of such truth in humor, such gentle and sympathetic raillery and such imaginatively photographic character that it must be given sound rank in the list of O'Neill accomplishments."

Robert Garland (The New York World-Telegram) added, "It came with laughter, tears and old-fashioned sentiment. And with acting, settings and direction that must have been made in heaven." John Mason Brown (The New York Post) noted, "The Theatre Guild has given Ah, Wilderness! one of its topnotch productions. Mr. Moeller's casting and direction are admirable. Mr. Cohan surpasses himself as an actor. His playing is a grand and glorious piece of work."

Percy Hammond (The New York Herald Tribune) conceded, "The play is all right, but it doesn't rank with its acting." Will Rogers, in his last appearance on the stage, portrayed Nat Miller in the West Coast production of Ah, Wilderness!. Rogers' acting, and the play, drew raves from the press and public. Harry Carey played Nat Miller in the Theatre Guild's 1941 revival of the play. Wilella Waldorf (The New York Post) wrote, "Mr. Cohan's performance was a memorable one, but last night Harry Carey, back from Hollywood, walked into the role as if it had been made for him."

Directed by Eva Le Gallienne, the revival, whose staging, "brings out all of the tenderness and charm and comedy that O'Neill put into it," was limited to a four-week run. Milella Waldorf also noted, "Ah, Wilderness! was somewhat overlong when it was originally presented, and it still is, but O'Neill, like Shaw, is not only inclined to be a trifle wordy, but is apparently too important to be cut."

David Merrick's 1959 Broadway musical production of Ah, Wilderness!, rechristened, Take Me Along (originally called Connecticut Summer), was a satisfying union of music and play. Jackie Gleason, Robert Morse, Walter Pidgeon and Eileen Herlie topped the cast of the musical that remained on Broadway over a year. "The key incidents of Ah, Wilderness! are retained. Robert Merrill's score seems generally good, but not outstanding. Peter Glenville's direction is expert with scope and a feeling for varying mood and tempo," reported Variety. Other aisle-oracles were less enthused with the musicalized O'Neill nostalgia. Brooks Atkinson (The New York Times) found that "... the innocence and sweetness of Eugene O'Neill's Ah, Wilderness! triumphed over the razzle-dazzle of a Broadway musical show," but praised the performing of the principals, especially Robert Morse as the innocent Richard. Philadelphia critic, Ernie Schier, reviewing the premiere of the musical, wrote, "Although it is a rich production and peopled with talented performers, Take Me Along shows not the slightest tendency to trample O'Neill's tender comedy underfoot. The job of blending together the varied elements of Take Me Along is in the hands of an Englishman, Peter Glenville, who seems to understand us better than we understand ourselves. He keeps the show moving along as lightly as a summer breeze and provides those touches that create a spell of poignancy and good feeling. What he has drawn from Jackie Gleason is little short of inspired. In Take Me Along, the talented, portly comedian comes across as a genuine and mature performer."

Albert Hackett and Frances Goodrich expertly adapted Ah,
Ah, Wilderness! to the screen in 1935. Although irascible Wallace Beery was given star billing in the Metro-Goldwyn-Mayer picture, in an expanded role of Uncle Sid Davis at the expense of Lionel Barrymore’s more important portrayal of Nat Miller, it was Eric Linden as Richard who was actually the star of the MGM film.

Summer Holiday was the title given to Metro-Goldwyn-Mayer’s remake of Ah, Wilderness! in 1946. Retakes, revisions and repeated editing shelved the picture until 1948 when it generated mild comment and milder public support in its release. Twenty-seven-year-old Mickey Rooney, although professionally as brilliant as ever, was getting old for the juvenile role and, as Time magazine perceptively observed, ",... he is no longer Andy Hardy."

The premiere of television’s Celanese Theatre on October 3, 1951, was a telecast of Ah, Wilderness!, featuring Thomas Mitchell and Roddy McDowell, produced and directed by Alex Segal. Variety reported, "Few dramatic shows on TV this year, or in previous years for that matter, have been treated to a more fluent, full-bodied production. In Mitchell, McDowell, in particular, and in Dorothy Peterson and most of the others, the performance benefited immeasurably." Fletcher Markle’s 1955 Front Row Center telecast of the play was found to be exceptionally well done but Hallmark Hall of Fame’s April 28, 1959, telecast, despite a sterling cast that included Lloyd Nolan, Helen Hayes and Burgess Meredith, became entangled in the wildwood. Variety noted, "In terms of video, Hallmark’s presentation of Ah, Wilderness! is an American tragedy." Theatre in America’s television outing with Ah, Wilderness! in 1976 was a reprise of the superb ensemble playing of the performers from the Connecticut Long Wharf Theatre stage production of the O’Neill comedy.

STAGE

Guild Theatre, New York, opened October 2, 1933. 289 performances. Produced by The Theatre Guild; Director, Philip Moeller; Settings, Robert Edmond Jones

George M. Cohan (Nat Miller); Gene Lockhart (Sid Davis); Eda Heinemann (Lily Miller); Elisha Cook, Jr. (Richard Miller); Marjorie Marquis (Essie Miller); Ruth Gilbert (Muriel McComber); William Post, Jr. (Arthur Miller); Ruth Holden (Belle); Ruth Chorpenning (Nora); Walter Vonnegut, Jr. (Tommy Miller); Donald McClelland (Bartender); John Butler (Salesman); Richard Sterling (David McComber); John Wynne (Wint Selby); Adelaide Bean (Mildred Miller)

Curran Theatre, San Francisco, Ca., opened April 30, 1934. Produced by Henry Duffy (by arrangement with The Theatre Guild); Director, Russell Fillmore

Will Rogers (Nat Miller); Ralph M. Remley (Sid Davis); Martha Mayo (Lily Miller); William Janney (Richard Miller); Anne Shoemaker (Essie Miller); Mary Blackford (Muriel McComber); James
Macklin (Arthur Miller); Helen Flint (Belle); Anne O'Neill (Nora); Jay Ward (Tommy Miller); Hal Price (Bartender); Clyde Dilson (Salesman); Lex Lindsay (Wint Selby); Charlotte Henry (Mildred Miller)

Road Company (1935). Produced by The Theatre Guild, Director, Philip Moeller; Settings, Robert Edmond Jones
Seth Arnold (Nat Miller); Joseph Allenton (Sid Davis); Laurie McVicker (Lily Miller); Robert Regent (Richard Miller); Helen Carew (Essie Miller); Ruth Gilbert (Muriel McComber); Don Shelton (Arthur Miller); Nancy Haskin (Belle); Sylvia Simms (Nora); Irving Steifel (Bartender); William Grier (Salesman); Edith Emerson (Mildred Miller); Ezra Stone (Tommy Miller); Edward Power (David McComber); John Dawson (Wint Selby)

Fred Johnson (Nat Miller); Edward Lexy (Sid Davis); Eileen Ashe (Lily Miller); Cyril Cusack (Richard Miller); Ann Penhallow (Essie Miller); Shelah Richards (Muriel McComber); Roy Irving (Arthur Miller); Betty Chancellor (Belle); Cathleen Delany (Nora); Liam Gaffney (Wint Selby); Arthur West-Payne (Tommy Miller); James Page (Bartender); Harry Fine (Salesman); Shelia May (Mildred Miller); Harry Hutchinson (David McComber)

Guild Theatre, New York, opened October 2, 1941. Produced by The Theatre Guild, Inc.; Director, Eva Le Gallienne; Settings, Watson Barratt; Production supervisors, Theresa Helburn, Lawrence Langner; Eva Le Gallienne
Harry Carey (Nat Miller); Tom Tully (Sid Davis); Enid Markey (Lily Miller); William Prince (Richard Miller); Ann Shoemaker (Essie Miller); Shelah Richards (Muriel McComber); Victor Chapin (Arthur Miller); Dennis Moore (Belle); Phillipa Bevan (Nora); Walter Craig (Wint Selby); Tommy Lewis (Tommy Miller); Zachary Scott (Bartender); Virginia Kaye (Mildred Miller); Hale Norcross (David McComber); Edmund Dorsay (Salesman)

Circle in the Square Theatre, New York, opened March 23, 1953. Produced by Circle-in-the-Square Company, in association with S. Beryl Lush; Director, Neil McKenzie; Settings and costumes, Keith Cuerden; Costumes executed by Eleanor Macy
Frederic Downs (Nat Miller); Sydney G. Stevens (Sid Davis); Carolyn Brenner (Lily Miller); Wallace Eley (Richard Miller); Charity Grace (Essie Miller); Jackie Killen (Muriel McComber); Tom Selden (Arthur Miller); Gloria Scott Backe (Belle); Joseph Weaver (David McComber); Robert Elsten (Wint Selby); Jason Wingreen (Bartender); Joseph Beruh (Salesman)

Circle in the Square Theatre, New York, opened September 18, 1975. 85 performances. Produced by Circle in the Square, in association with the Long Wharf Theatre; Director, Arvin Brown; Settings, Steven Rubin; Costumes, Bill Walker; Lighting, Ronald Wallace; Production associate, Johnny Clontz
William Swetland (Nat Miller); John Braden (Sid Davis); Richard
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Backus (Richard Miller); Geraldine Fitzgerald (Essie Miller); Teresa Wright (Lily); Ralph Driscell (David McComber); Swoosie Kurtz (Muriel); Linda Hunt (Nora); Paul Rudd (Arthur Miller); Christina Whitmore (Mildred Miller); Suzanne Lederer (Belle); Stephen Mendillo (Bartender); Don Gantry (Salesman); Sean G. Griffin (Wint Selby); Glenn Zachar (Tommy Miller)

TAKE ME ALONG, Shubert Theatre, New York, opened October 22, 1959. 448 performances. Produced by David Merrick; Director, Peter Glenville; Settings, Oliver Smith; Lighting, Jean Rosenthal; Costumes, Miles White; Choreography, Oona White; Musical director, vocal arrangements, Lehman Engel; Orchestinations, Philip J. Lang; Music and lyrics, Bob Merrill; Book, (based on Eugene O'Neill's play Ah, Wilderness!), Joseph Stein, Robert Russell; Ballet, Incidental music, Laurence Rosenthal

Walter Pidgeon (Nat Miller); Jackie Gleason [replaced Oct. 24, 1960, by William Bendix] (Sid); Eileen Herlie (Lily); Robert Morse (Richard Miller); Una Merkel (Essie Miller); Susan Luckey (Muriel Macomber); James Cresson (Art Miller); Arlene Golonka (Belle); Peter Conlow (Wint); Fred Miller (Dave Macomber); Bill McDonald (Fire Captain); Luke Halpin (Tommy Miller); Zeme North (Mildred Miller) Jack Collins (Bartender); Rae McLean (Salome); Valerie Harper, Diana Hunter, Rae McLean (Dice Girls); Gene Varrone (The Drunk); Elna Laun, Paula Lloyd, Janice Painchaud, Jack Konzal, Pat Tolson, Lee Howard (Patrons of the Bar); Bill McDonald (Salesman); Charles Bolender (The Beardsley Dwarf); Nicole Barth, Renee Byrns, Lyn Connolly, Barbara Doherty, Katia Geleznova, Valerie Harper, Diana Hunter, Elna Laun, Paula Lloyd, Nancy Lynch, Rae McLean, Janice Painchaud (Townswomen); Alvin Beam, Frank Borgman, John Carter, Lee Howard, Jack Konzal, Bill McDonald, Henry Michel, Jack Murray, John Nola, Bill Richards, Harry Lee Rogers, Walter Strauss, Jimmy Tarbutton, Gene Varrone, Marc West, Pat Tolson, Rusty Parker, Chad Block, Bill Starr (Townsmen)

SONGS: Oh, Please; I Would Die; Sid, Ol' Kid; The Patience of a Saint (dropped from New York production); Staying Young; I Get Embarrassed; We're Home; Take Me Along; For Sweet Charity; Pleasant Beach House; That's How it Starts; Promise Me a Rose; Little Green Snake; Nine O'Clock; But Yours

RECORDINGS: Original Cast Album. RCA Victor, Produced by Fred Reynolds

SCREEN

Metro-Goldwyn-Mayer, released November 11, 1935. Director, Clarence Brown; Screenplay, Albert Hackett, Frances Goodrich; Camera, Clyde de Vinna; Musical score, Herbert Stothart; Editor, Frank Hull; A Hunt Stromberg Production Art directors, Cedric Gibbons, William A. Horning; Costumes, Dolly Tree; Music, Herbert Stothart

Lionel Barrymore (Nat Miller); Wallace Beery (Sid); Eric Linden (Richard Miller); Aline MacMahon (Lily); Spring Byington (Essie
Miller); Mickey Rooney (Tommy); Cecilia Parker (Muriel McComber); Charles Grapewin (Mr. McComber); Bonita Granville (Mildred); Frank Albertson (Arthur); Edward Nugent (Wint Selby); Helen Flint (Belle); Helen Freeman (Miss Hawley); Tommy Dugan (Bartender); Leigh De Lacy (Mrs. McComber); Mary Russell (Elsie Rand); Buddy Messinger (George Danforth); James Donlan (Salesman); Arthur S. Byron (Nicholas); Otto Fries (Truck Driver); Eily Malyon (Maid); Jed Prouty (Reporter); John Millern (Type Setter); George Offerman, Jr. (Poet); Edward Le Saint (Minister); Margaret Marquis, Norman Phillips, Jr., Betty Jane Graham, Harry C. Bradley (Townspeople)

SUMMER HOLIDAY, Metro-Goldwyn-Mayer, released May 1948. Produced by Arthur Freed; Director, Rouben Mamoulian; Screenplay (based on Eugene O'Neill's play Ah, Wilderness!), Albert Hackett, Frances Goodrich; Camera, Charles Schoenbaum; Art directors, Cedric Gibbons, Jack Martin Smith; Musical director, Lennie Hayton; Music and lyrics, Ralph Blane, Harry Warren; Editor, Albert Akst

Walter Huston (Nat Miller); Selena Royle (Essie Miller); Mickey Rooney (Richard Miller); Frank Morgan (Uncle Sid); Agnes Moorehead (Lily); Butch Jenkins (Tommy); Glorja DeHaven (Muriel McComber); John Alexander (Mr. McComber); Alice MacKenzie (Mrs. McComber); Shirley Johns (Mildred); Hal Hackett (Wint Selby); Marilyn Maxwell (Belle); Anne Francis (Elsie Rand); Virginia Brissac (Miss Hawley); Howard Freeman (Mr. Peabody); Ruth Brady (Crystal); Michael Kirby (Arthur Miller)

SONGS: Our Home Town, Afraid to Fall in Love; All Hail Danville High; Stanley Steamer; It's Independence Day; I Think You're the Sweetest Kid I've Ever Known

TELEVISION

Celanese Theatre, televised October 3, 1951, (television premiere of Celanese Theatre). ABC. 1 hour. Executive Producer, Burke Crotty; Produced and directed by Alex Segal; Television adaptation, Joe Schrank; Sets, James McNaughton, Albert E. Heshong

Thomas Mitchell (Nat Miller); Roddy McDowell (Richard Miller); Dorothy Peterson (Essie Miller); Howard St. John (Sid Davis); Sandy Horn (Muriel McComber); Philip Coolidge (Mr. McComber)

Front Row Center, televised June 15, 1955. CBS. 1 hour. Produced and directed by Fletcher Markle

Leon Ames (Nat Miller); Bobby Driscoll (Richard Miller); Lillian Bronson (Essie Miller); Lyle Talbot (Sid Davis); Olive Sturgess (Muriel McComber); Anne Whitfield (Mildred Miller)

Hallmark Hall of Fame, televised April 28, 1959. NBC. 90 minutes. Director, Robert Mulligan; Television adaptation, Robert Hartung

Lloyd Nolan (Nat Miller); Helen Hayes (Essie Miller); Burgess Meredith (Sid Davis); Betty Field (Lily); Lee Kinsolving (Richard Miller); Abigail Kellogg (Muriel McComber); Truman Smith
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Theatre in America, televised October 13, 1976. PBS. 2 hours. Produced by the Connecticut Long Wharf Theatre; Producer, Lindsay Law; Director, Arvin Brown; Settings, David Jenkins; Costumes, Bill Walker; Host, Hal Holbrook; Executive producer, Edgar Rosenblum; Song, Wait 'Till the Sun Shines, Nellie, sung by Joan Morris

ALL ABOUT EVE
A screenplay by Joseph L. Mankiewicz, based on a story by Mary Orr, "The Wisdom of Eve" (1950)

Synopsis

Battling age and temperament, Broadway stage star Margo Channing hires aspiring actress Eve Harrington as her secretary-companion. Clever, devious, insidiously ambitious Eve pursues Margo's younger fiance, stage director Bill Samson. She undermines the marriage of Margo's best friends, playwright Lloyd Richards and his wife Karen, who have befriended her; inveigles the starring role in Lloyd's new play, written for Margo; and reaches her goal when she becomes the recipient of an award as Broadway's best actress of the year. At the time of Eve's triumph, everyone she has unmercifully used in clawing for success is acutely aware of her sordid methods, especially acerbic drama critic Addison DeWitt, who destroys Eve's plan to acquire Lloyd Richards. But waiting for Eve is a young girl professing great devotion and admiration and who is very ambitious for a career in the theatre.

Comment and Critique

Joseph L. Mankiewicz' sparkling adaptation of Mary Orr's story "The Wisdom of Eve" became one of the outstanding screen entertainments of 1950. The role of Margo Channing was originally offered to Gertrude Lawrence who rejected Hollywood to return to Broadway in her last stage appearance in The King and I. When Claudette Colbert's back injury forced her to relinquish the part of Margo, Darryl F. Zanuck happily signed the inestimable Bette Davis to play the fiery, bitchy, talented Broadway stage star in Mankiewicz' All About Eve. The film received a record fourteen nomina-
tions for Academy Awards but only George Sanders received an award (as Best Supporting Actor) in the nominated acting categories. Bette Davis and Anne Baxter lost the Best Actress Award to Judy Holliday for her performance as Billie Dawn in Born Yesterday and Celeste Holm's nomination as Best Supporting Actress for her work in All About Eve was defeated by Josephine Hull's hilarious translation of her Broadway stage role of Veta Louise Dowd in the screen version of Harvey. Joseph L. Mankiewicz won the "Oscars" for Best Director of the Year and the writing of All About Eve. Edith Head and Charles Le Maire won "Oscars" for their costume design and The New York Film Critics Circle Awards went to the film as 1950's best motion picture; to Bette Davis as 1950's Best Actress and to Joseph L. Mankiewicz as the year's top director. Although listed in the screen credits, Eddie Fisher's part as the Stage Manager was cut from the final released film.

All About Eve opened in New York at the Roxy Theatre on October 13, 1950, to unanimous glowing reviews, and remains today as Leo Mishkin in The New York Morning Telegraph noted in October 1950, "... probably the wittiest, the most devastating, the most adult and literate motion picture ever made that had anything to do with the New York stage...." Bosley Crowther (The New York Times) called the picture "... a withering satire--witty, mature and worldly-wise...." All About Eve was successful in England although critics carped about the film's inordinate length and felt some of the characters were not fully realized.

Betty Comden and Adolph Green's adaptation of Mankiewicz' screenplay became a Broadway musical, Applause. The musical translation of All About Eve, with music by Charles Strouse and Lee Adams, opened on Broadway at the Palace Theatre on March 30, 1970, for a record 896 performances, starring screen actress Lauren Bacall in her first musical comedy. Lauren Bacall's staggering success in Applause, despite singing a second-rate score in what has been best described as "foghorn" voice, continued for three years. The Antoinette Perry "Tony" Awards for Theatre in 1970 went to Lauren Bacall (Best Actress in a Musical) and Ron Field (Best Director and Choreography). In one of the many stranger-than-fiction happenings in show business, on July 26, 1971, Anne Baxter, who had played the blossoming bitch Eve in the film, All About Eve, succeeded Lauren Bacall as Margo Channing in the Broadway version, Applause. Mel Gussow (The New York Times) called it "a canny stroke of casting--the most inspired Broadway replacement since Pearl Bailey played Hello, Dolly."

Applause opened in London at Her Majesty's Theatre on November 16, 1972, and, starring Lauren Bacall, stayed in the West End for a year. Miss Bacall was hailed by press and public over and above the musical adaptation by Betty Comden and Adolph Green that was considered too "trendy" in frantically trying to make it a "now" musical with little, if no improvement along the story line.

Lauren Bacall reprised her brilliant performance as Margo
Channing in CBS' Special two-hour color telecast of Applause on March 15, 1973. The taped-in-London show was, again, a personal triumph for Miss Bacall and the telecast, emphasizing more of the story and less of the trendy stage business, was a huge success.

STAGE

APPLAUSE, Palace Theatre, New York, opened March 30, 1970. 896 performances. Produced by Joseph Kipness, Lawrence Kasha (in association with Nederlander Productions and George M. Steinbrenner III); Director, and choreographer, Ron Field; Settings, Robert Randolph; Costumes, Ray Aghayan; Lighting, Tharon Musser; Book (based on the film All About Eve and the story "The Wisdom of Eve" by Mary Orr), Betty Comden, Adolph Green; Music, Charles Strouse; Lyrics, Lee Adams; Musical direction and Vocal arrangements, Donald Pippin; Orchestations, Philip J. Lang; Dance and incidental music arranged, Mel Marvin; Production associate, Phyllis Dukore; Directorial assistant, Otto Pirchner; Choreographic assistant, Tom Rolla

Lauren Bacall (Margo Channing); Penny Fuller (Eve Harrington); Len Cariou (Bill Sampson); Robert Mandan (Howard Benedict); Tom Urich (Bert); Brandon Maggart (Buzz Richards); Ann Williams (Karen Richards); Lee Roy Reams (Duane Fox); Alan King (Tony Host); John Anania (Tony Announcer); Jerry Wyatt (Bartender); John Anania (Peter); Howard Kahl (Bob); Orrin Reiley (Piano Player); Ray Beckler (Stan Harding); Bill Allsbrook (Danny); Bonnie Franklin (Bonnie); Carol Petri (Carol); Mike Misita (Joey); Orrin Reiley (TV Director); Carol Petri (Autograph Seeker); Gene Kelton, Nat Horne, David Anderson (Musicians); Patti Davis, Peggy Hagan, Gail Nelson, Jeannette Seibert, John Herbert, Merrill Leighton, Orrin Reiley, Jerry Wyatt (Singers); Renee Baughman, Joan Bell, Deb Carpenter, Patti D'Beck, Bonnie Walker, Marybeth Kurdock, Carol Petri, Bill Allsbrook, David Anderson, Wayne Boyd, John Cashman, Nikolas Dante, Gene Foote, Gene Kelton, Nat Horne, Christopher Chadman, Ed Nolfi, Sammy Williams (Dancers)

National Touring Company (1972-1973). Produced by William Court Cohen, Edward H. Davis and Columbia Artists Theatrical Corporation (in association with Robert C. Schuler); Director and choreographer, Ron Field (Choreography restaged by Ed Nolfi); Settings, Robert Randolph; Costumes, Ray Aghayan; Lighting, Tharon Musser; Book (based on the film All About Eve and the story "The Wisdom of Eve" by Mary Orr), Betty Comden, Adolph Green; Music, Charles Strouse; Lyrics, Lee Adams; Musical direction, Michael Rose; Vocal arrangements, Donald Pippin; Music arranged by Mel Marvin; Orchestrations, Philip J. Lang; Production associate, Charlotte Wilcox; Costume coordinator, Orrin Reiley; Production assistant, Robb Lady

Patrice Munsel (Margo Channing); Diane McAfee (Eve Harrington); Virgil Curry (Bill Sampson); Ed Fuller (Howard Benedict); Alan Jordan (Bert); Stephen Everett (Buzz Richards); Lisa Carroll (Karen Richards); Bryan Spencer (Duane Fox); Brandt Ed-
wards (Bartender); Scott David (Dancer in Bar); Jay Bonnell (Peter); David Kresser (Danny); Brandt Edwards (Stan Harding); Pia Zadora (Pia); Zuzane Knych (Carol); Scott David (Joey); J. Curtis Crimp (TV Director); B. J. Hanford (Autograph Seeker); Jay Grimes, Alan Jordan, David Westphal (Musicians); Cynthia Cobey, Bobbie Franklin, Jay Bonnell, Alan Jordan, Stephen Wright (Singers); Carole Banninger, B. J. Hanford, Jane Karel, Zuzane Knych, Jodie McDowell, Heidi Schuler, J. Curtis Crimp, Scott David, Jay Grimes, Louis Guzman, Marius Hanford, David Kresser, Dennis Stewart, David Westphal (Dancers)

Her Majesty's Theatre, London, England, opened November 16, 1972. 382 performances. Produced by Bernard Delfont, Alexander H. Cohen; Director, Choreographer, Ron Field; Settings, Robert Randolph; Costumes, Ray Aghayan; Lighting, Tharon Musser; Musical director, Robert Lowe; Orchestration, Philip J. Lang; Book (based on the film All About Eve and the story "The Wisdom of Eve" by Mary Orr), Betty Comden, Adolph Green; Music, Charles Strouse; Lyrics, Lee Adams; Dance and incidental music arranged, Mel Marvin

Lauren Bacall (Margo Channing); Angela Richards (Eve Harrington); Eric Flynn (Bill Sampson); Basil Hoskins (Howard Benedict); Sarah Marshall (Karen Richards); Rod McLellan (Buzz Richards); Ken Walsh (Duane Fox); Sheila O'Neill (Sheila); Stanley McGeagh (Bert); Ian Burford (Peter); Ed Nolfi (Ed); Geoffrey Saunders (Piano Player); Frank Coda (Stan Harding); Peppi Borza (Danny); Liz Charles (Carol); Peter Walker (Joey); Joanna Palmer (Autograph Seeker); John Raymon (Bartender); Gerrard Hunt (Disco Dancer); Peter Johnston, Ian Bundley, Alan Angel (Musicians); Geoffrey Saunders (TV Director); John Griffin, Joanna Palmer, John Raymon, Georgina Rourke, Gaynor Williams (Singers); Alan Angel, Val Arness, Russ Arness, Peppi Borza, Ian Bundey, Liz Charles, Sheila Coxhill, Maralyn Hopkins, Gerrard Hunt, Peter Johnston, David Machin, Thorey Mountain, Christopher Robinson, Peter Walker, Lyndsey Williams, Gordon Yeats (Dancers)

Curran Theatre, San Francisco, Cal., opened March 7, 1972. West Coast Production. Produced by Joseph Kipness, Lawrence Kasha (in association with Nederlander Productions and George M. Steinbrenner III); Director and choreographer, Ron Field; Settings, Robert Randolph; Costumes, Ray Aghayan; Lighting, Tharon Musser; Book (based on the film All About Eve and the story "The Wisdom of Eve" by Mary Orr), Betty Comden, Adolph Green; Music, Charles Strouse; Lyrics, Lee Adams; Musical direction and Vocal arrangements, Donald Pippin; Orchestrations, Phillip J. Lang; Dance and incidental music arranged, Mel Marvin; Musical conductor, Jack Lee; Directorial assistant, Otto Pirchner; Choreography restaged, Ed Nolfi; Production associate, Charlotte Dicker

Lauren Bacall (Margo Channing); Penny Fuller (Eve Harrington); Don Chastain (Bill Sampson); Norwood Smith (Howard Benedict); George McDaniel (Bert); Ted Pritchard (Buzz Richards); Beverly Dixon (Karen Richards); Lee Roy Reams (Duane Fox); Ray Thorne (Tony Announcer); David Steele (Bartender); Sammy Williams (Dancer in Bar); Burt Bier (Peter); Steve Bauman (Danny); Ray
Thorne (Stan Harding); Lesley Rogers (Carol); Christopher Chadman (Joey); David Steele (TV Director); Peggy Haug (Autograph Seeker); Stan Page, Ed Pfeiffer, Jerry Yoder (Musicians); Stan Page (Piano Player); Ellie Bowman, Jeanne Lehman, Meg Scanlan, Bonnie Snyder, David Steele (Singers); Jill Cook, Melanie Denis, Dorothy Wyn Geighan, Peggy Haug, Lesley Rogers, Jeannette Williamson, Steve Bauman, Christopher Chadman, Bryan Nicholas, Ed Nolfi, Ed Pfeiffer, Brennan Roberts, Albert Stephenson, Gary Wales, Thomas J. Walsh, Sammy Williams, Jerry Yoder (Dancers)

Road Company (1971-1972) with above case and: Eleanor Parker (Margo Channing); Virginia Sandifur (Eve Harrington)

SONGS: Backstage Babble; Think How It's Gonna Be; But Alive; The Best Night of My Life; Who's That Girl?; Applause; Hurry Back; Fasten Your Seat Belts; Welcome to the Theatre; Inner Thoughts; Good Friends; She's No Longer a Gypsy; One of A Kind; One Halloween; Something Greater

RECORDINGS: Original Cast Album. ABC Records, produced by Robert Arnold.

Road Company (1973). Produced by Lee Guber and Shelly Gross; Director, Lawrence Kash; Choreography, Ed Nolfi; Costumes, Sara Brook; Sets and lighting, Larry Reehling; Musical director, Herbert Hecht; Assistant choreographer, Brennan Roberts; Book, Betty Comden and Adolph Green; Music, Charles Strouse; Lyrics, Lee Adams Eva Gabor (Margo Channing); Patti Davis (Eve Harrington); Don Chastain (Bill Sampson); Ray Thorne (Buzz Richards); Phebe Hagen (Karen Richards); Richard Quarry (Duane Fox); Norwood Smith (Howard Benedict); Lance Hewett (Bert); Fred Slyter (Peter); Carlton Davis (Stan Harding); Ellie Smith (Ellie); Gwen Arment (Carol); John Medeiros (Joey); Richard Cousins (Tony Announcer); Jerry Grant (TV Director); Sharon Richardson (Autograph seeker); Robert Anderson (Danny); Gail Hecht, Sharon Richardson, Cheryne McBride, Lance Hewett, Carleton Davis, Jerry Grant (Singers); Gwen Arment, Ruth Ann Ashmore, Denise Mauthe, Randalynn Schultz, Brennan Roberts, Gene Aguirre, John Medeiros, Richard Cousins, Jamie Haskins, Alan Gilbert, Richard Anderson (Dancers)

APLAUSOS, Teatro Barcelo, Madrid, Spain, opened January 5, 1975. Produced and adapted by Julie Kaufmann; Director and choreographer, Otto Pirchner; Additional dances, J. Curtis Crimp; Musical director, G. Garcia Segura; Settings, Mario Vanarelli; Costumes, Julio Torres; Music, Charles Strouse; Lyrics, Lee Adams, adapted by Julie Kaufmann

Conchita Montes (Margo Channing); Alfredo Mayo (Howard Benedict); Conchita Marquez (Eve Harrington); Vincente Perra (Bill Sampson); Emiliano Redondo (Duane Fox); Margot Cottens (Karen Richards); Ramon Reparez (Buzz Richards)
SCREEN

ALL ABOUT EVE, 20th Century-Fox, released November 1950. Produced by Darryl F. Zanuck; Director, Joseph L. Mankiewicz; Screenplay (based on the story "The Wisdom of Eve" by Mary Orr), Joseph L. Mankiewicz; Camera, Milton Krasner; Art directors, Lyle Wheeler, George W. Davis; Costumes, Edith Head, Charles Le Maire; Music director, Alfred Newman; Editor, Barbara McLean

Bette Davis (Margo Channing); Anne Baxter (Eve Harrington); Gary Merrill (Bill Sampson); George Sanders (Addison DeWitt); Thelma Ritter (Birdie); Celeste Holm (Karen Richards); Hugh Marlowe (Lloyd Richards); Gregory Ratoff (Max Fabian); Marilyn Monroe (Miss Caswell); Barbara Bates (Phoebe); Walter Hampden (Dinner Speaker); Craig Hill (Leading Man); Leland Harris (Doorman); Eddie Fisher (Stage Manager); Claude Stroud (Pianist); Steven Geray (Maitre d'); Randy Stuart (Girl); Helen Mowery (Reporter); Barbara White (Autograph Seeker); William Pullen (Clerk); Eugene Borden (Frenchman); Bess Flowers (Well-Wisher)

TELEVISION

CBS Special, televised March 15, 1973. CBS. 2 hours. Produced by Richard Rosenbloom, Lawrence Kasha, Joseph Kipness; Directed and choreographed by Ron Field and Bill Foster; Written by Betty Comden and Adolph Green

Lauren Bacall (Margo Channing); Penny Fuller (Eve Harrington); Larry Hagman (Bill Sampson); Robert Mandan (Howard Benedict); Rod McLean (Buzz Richards); Sarah Marshall (Karen Richards); Harvey Evans (Duane Fox); Debbie Bowen (Bonnie)

ALL THAT MONEY CAN BUY see THE DEVIL AND DANIEL WEBSTER

ALL THE WAY HOME*
A play in three acts by Tad Mosel, based on James Agee’s Pulitzer Prize novel, A Death in the Family (1960)

Synopsis

Religious, conventional, urban-born, prim Mary Lynch has married exuberant, earthy, rural-bred Jay Follet. Despite tensions created by their disparate temperaments and backgrounds, they have established a deeply happy marriage, reflected in the mutual love of their large families, each other, and their small son, Rufus. Irri-

tated by Mary's pristine reluctance to tell Rufus about her present pregnancy, Jay leaves to visit his dying father. On the way back to his Knoxville, Tennessee home, Jay is killed when his car crashes. Mary, to whom "God has always come easily," finds no comfort in her Catholicism and withdraws into her sorrow. Soon the awareness and understanding of Jay's zest of living and the stirring of the child within her give her courage to face the future and she tells Rufus about the expected baby.

Comment and Critique

James Agee's elegiac and touching novel A Death in the Family was published posthumously by McDowell, Obolensky two years after his death from a heart attack in New York City on May 16, 1955, at the age of forty-five. The novel, awarded the Pulitzer Prize in 1958, was adapted as a play in 1960 by Tad Mosel (George Ault Mosel, Jr.). Mosel won the Pulitzer Prize for his play in 1961, marking the first time in the forty-five-year-old history of the awards that a play adapted from a Pulitzer Prize novel was also the recipient of the award. The play opened to general critical acclaim but was ignored by the public. Three days after the opening, the closing notice went up. The author, producers, director and other personnel waived their royalties and salaries; the Shuberts reduced the theatre rental and the published announcement of the play's closing added public support. Again the closing notice went up for Saturday April 22, 1961, but on Tuesday, April 18 the play was given the New York Drama Critics Circle Award as the Best Play of the Year and, again, survived. The flux of audience absenteeism and hopeful honorariums won the beleaguered play the synonym of "The Miracle on 44th Street." In the superlative cast assembled for the play, Colleen Dewhurst (who won the "Tony" Award as Best Supporting Actress in a Drama), Arthur Hill, Lillian Gish, Aline MacMahon, Art Smith and others, was an 81-year-old woman who played the role of Great-Great-Granmaw, Lylah Tiffany, who for eleven years supported herself by playing the accordion on the sidewalk outside of Carnegie Hall. Miss Tiffany repeated her role of the 102-year-old Great-Great-Granmaw in the film version of the play.

The 1963 screen version of the Agee-Mosel play lost much of its magic despite excellent performances from Robert Preston and Jean Simmons as the Follets.

Hallmark Hall of Fame's December 1, 1971, telecast of All The Way Home, featuring Joanne Woodward and Richard Kiley as Mary and Jay Follet in a well-mounted, beautifully-acted production, captured much of Agee's feeling and mood and memory of his own childhood in Knoxville of 1915.

STAGE

Belasco Theatre, New York, opened November 30, 1960. 334 per-
formances. Produced by Fred Coe (in association with Arthur Can-
tor); Director, Arthur Penn; Settings and lighting, David Hays; Cos-
tumes, Raymond Sovey; Assistant director, Gene Lasko

Arthur Hill (Jay Follet); Colleen Dewhurst (Mary Follet); Lillian
Gish (Catherine Lynch); Aline MacMahon (Aunt Hannah Lynch);
Art Smith (Father Jackson); Lenka Peterson (Sally Follet); Clif-
ton James (Ralph Follet); Edwin Wolfe (John Henry Follet); Thomas
Chalmers (Joel Lynch); Tom Wheatley (Andrew Lynch); Georgia
Simmons (Jessie Follet); Dorrit Kelton (Aunt Sadie Follet); Lylah
Tiffany (Great-Great-Granmaw); John Megna (Rufus); Christopher
Month (Jim-Wilson); Larry Provost, Jeff Conaway, Gary Morgan,
Robert Ader (Boys)

SCREEN

 Paramount Pictures, released October, 1963. Produced by David
Susskind; Associate producer, Jack Grossberg; Director, Alex Segal;
Assistant directors, Larry Sturhahn, Michael Hertzberg; Screenplay,
Phillip Reisman, Jr.; Camera, Boris Kaufman; Music, Bernard
Green; Art director, Richard Sylbert; Editor, Carl Lerner

Robert Preston (Jay Follet); Jean Simmons (Mary Follet); Aline
MacMahon (Aunt Hannah Lynch); Pat Hingle (Ralph Follet); Thomas
Chalmers (Joel Lynch); John Cullum (Andrew Lynch); Ronnie
Claire Edwards (Sally Follet) Michael Kearney (Rufus); John
Henry Faulk (Walter Starr); Lylah Tiffany (Great-Great-Granmaw);
Mary Perry (Grand-Aunt Sadie Follet); Georgia Simmons (Jessie
Follet); Edwin Wolfe (John Henry Follet); Ferdie Hoffman (Father
Jackson)

TELEVISION

 Hallmark Hall of Fame, televised December 1, 1971. NBC. 90
minutes. Produced by David Susskind; Director, Fred Coe; Tele-
vision adaptation, Tad Mosel

Joanne Woodward (Mary); Richard Kiley (Jay); Eileen Heckart
(Aunt Hannah); Pat Hingle (Ralph); Barnard Hughes (Joel); James
Woods (Andrew); Shane Nickerson (Rufus); Jane Mallett (Catherine);
Betty Garde (Aunt Sadie); Kay Hawtrey (Sally); James O'Neill
(John Henry); Nan Stewart (Jessie); Allen Clowes (Father Jac-
son)

OTHER PRODUCTIONS. During the summer of 1961, Marsha Hunt,
Frank Overton, Anne Revere, Eugenia Rawls, William Hansen, Gene
Wilder and others made a brief tour in the play.

AN AMERICAN TRAGEDY

A play in prologue and four acts by Patrick Kearney from the
novel by Theodore Dreiser (1926)
Synopsis

Leaving the moralistic restrictions of his evangelistic parents' small town home, Clyde Griffiths finds a job as a factory worker in Lycurgus, New York where he meets an attractive fellow worker, Roberta Allen. Professing love, Clyde seduces Roberta but impressionable, socially ambitious Clyde becomes fascinated with society beauty, Sondra Finchley and disenchanted with the now pregnant Roberta. Clyde takes Roberta out on the lake and when the boat tilts, he permits her to drown. Although he hysterically denies the murder of Roberta, the jury finds him guilty and sentences him to death in the electric chair.

Comment and Critique

Born in Terre Haute, Indiana in 1871, American author Theodore Dreiser's first novel in 1900, Sister Carrie, was critically acclaimed, suppressed and banned in many areas of the land. Dreiser's 1925 novel, An American Tragedy, became his most famous work though it also was controversial. Playwright Patrick Kearney, whose play A Man's Man had delighted Broadway in 1925 for 120 performances, adapted Dreiser's An American Tragedy into a play that was produced by the book's publisher, Horace Liveright, at the Longacre Theatre, New York on October 11, 1926, for a run of 216 performances. Two years later Patrick Kearney would adapt Sinclair Lewis' novel Elmer Gantry to the stage but the theatrical adaptation folded after forty-eight performances. Most critics found the proscenium version of An American Tragedy an impressive play if the "Faintly sketched version of Dreiser's justly famous book" lost much of its magic and "provided little to lift it out of the sordidism of common intrigue between a moral weakling and a poor little girl who loved wisely but not well."

Morgan Farley, Katherine Wilson and Miriam Hopkins, however, were considered perfectly cast in their respective roles of Clyde, Roberta and Sondra. Screen actor Leslie Fenton was heralded for his performance in the West Coast production of An American Tragedy. Erwin Piscator's leftist translation of the novel was highly acclaimed in Berlin, Germany and on March 13, 1936, the adventurous and left-leaning Group Theatre produced the Piscator version called The Case of Clyde Griffiths on Broadway to general critical approval. Richard Lockridge of The New York Sun called the Piscator experiment, "deeply moving, brilliantly staged" but the Group Theatre production survived only nineteen performances. Kearney's dramatization of An American Tragedy in London lasted one performance.

Jesse L. Lasky signed renowned Russian film director, Sergei M. Eisenstein, to a Paramount Studio contract in 1930 and assigned Dreiser's two-volume novel (for which Lasky had paid $90,000 for the screen rights) to him for adaptation and direction. Eisenstein,
one of the world's greatest cinematic innovators, scenarists and di-
rectors*, presented Paramount with an unwieldy, inflammatory script
with a note, "Here it is, the miracle completed--An American Trag-
edy in fourteen reels." Paramount's management, distrustful of mir-
acles and Eisenstein, dismissed the Russian cinema-genius and as-
signed director Josef von Sternberg to re-adapt the tragedy (with
Samuel Hoffenstein). Von Sternberg's production of An American
Tragedy suffered in both adaptation and direction. Author Theodore
Dreiser tried to legally halt the release of von Sternberg's film claim-
ing Paramount distorted his story into a justification of society in an
indictment of Clyde Griffiths where his intent was an indictment of
society and the American system of justice and that the film turned
Clyde Griffiths into "a designing, lecherous, mean and contemptuous
individual." Supreme Court Justice Graham Witschief ruled the film
was a faithful transcription of the book and Dreiser lost the case.
The film, which had started production on March 3, 1931, and would
cost over $500,000 to complete, opened at the Criterion Theatre in
New York City on August 5, 1931, at $11. Although critically ac-
claimed, with analytical reservations, the film was a box-office fail-
ure and never recovered its excessive cost. Variety appraised the
film "as an ordinary program effort, with an unhappy ending. The
other side is that its relations to the book upon which it is based
are decidedly strained ... as von Sternberg has seen fit to present
it, this celluloid structure is slow, heavy, and not always interest-
ing drama." Harry Evans, reviewing the film for Life magazine
sympathized with Dreiser in the distortion of his novel and the char-
acter of Clyde Griffiths, adding, "As a general rule the cinema heads
go completely moron in an effort to make the dialog and action as
elemental as possible so the point at issue will not be over the dear
public's head--then they turn right around and take it for granted
that the average movie fan has read An American Tragedy" Mordaunt
Hall (The New York Times); "In his haste to get to the heart of the
murder story, Mr. von Sternberg has lost the real pith of the nar-
rative."

*Sergei M. Eisenstein (1898-1948) is one of motion pictures foremost
innovators, virtually inventing the montage, who elevated the film into
an art form along with such motion picture pioneers as David Wark
Griffith, Georges Méliès, and Vsevolod I. Pudovkin. His films have
become cinematic classics: Stachka (Strike, shown only in Russia;
1924); the masterpiece, Broneosets Potyomkin (Potemkin; 1925);
Generalnaya Linnia (The General Line) and Oktyabre (October, or
Ten Days That Shook the World; 1928); Staroie i novoie (Old and New;
1929) and his sound films, Aleksandr Nevskii (Alexander Nevsky) and
Bezhin Meadow (1938) and Ivan Groznyi (Ivan, the Terrible; 1944-
1958). Upton Sinclair, his sponsor and producer in the United States
in 1931, confiscated a Mexico-made film, Que Viva Mexico, which
eventually became part of the films Thunder over Mexico, Time in
the Sun, Death Day and sequences in Viva Villa. The Eisenstein
scenario for the aborted Paramount production of An American Trag-
edy is in the Eisenstein Collection at the Museum of Modern Art in
New York City.
An American Tragedy / 33

George Stevens' remake in 1951 was titled A Place in the Sun. His perceptive direction brought illuminating performances from Montgomery Clift, Elizabeth Taylor and Shelley Winters. A Place in the Sun, although nominated as Best Picture of 1951, received no Academy Award (An American in Paris was 1951's Academy Award Best Picture of the Year). Montgomery Clift's nomination as Best Actor of the Year for his superb work in A Place in the Sun was overcome by Humphrey Bogart's performance as Charlie Allnutt, the drunken skipper of The African Queen. Shelley Winters' nomination as Best Actress for her sensitive performance in A Place in the Sun was lost to Vivien Leigh's portrayal of Blanche Du Bois in A Streetcar Named Desire. A Place in the Sun was, however, considered one of the year's ten best pictures and today remains an absorbing motion picture.

Lux Video Theatre's telecast of Sandy Barnett's television adaptation of the George Stevens' film, A Place in the Sun, required 67 players and 17 sets and received mainly favorable comment from the press while Variety considered that "a good part of the dramatic wallop was retained in the tv version."

STAGE

Longacre Theatre, New York, opened October 11, 1926. 216 performances. Produced by Horace Liveright; Director, Edward Goodman; Settings, Carolyn Hancock

Prologue: Morgan Farley (Clyde Griffiths); Caroline Newcombe (Elvira Griffiths); Frank Moran (Asa Griffiths); Olive Mercer (Hester Griffiths); Marian Florance (A Girl); Sydney Coburn (A Young Man); Joan Brown (Another Girl); Harry Arnold (Another Young Man). Play: Morgan Farley (Clyde Griffiths); Miriam Hopkins (Sondra Finchley); Grace Griswold (Mrs. Samuel Griffiths); Janey McLeay (Bella Griffiths); House Baker Jameson (Gilbert Griffiths); Sally Bates (Jill Trumbull); Bert Wilcox (Whigam); Katherine Wilson (Robertta Allen); Phillip Jones (Stuart Finchley); Martha Lee Manners (Bertine Cranston); Jack Quigley (Harley Baggott); Arthur Hughes (Dr. Glenn); Violet Andrews (Mrs. Peyton); Sydney Coburn (A Deputy Sheriff); Albert Phillips (Orville Mason); Willard Dashiell (Alvin Belknap); Anthony Brown (Ruben Jephson); Bert Wilcox (Burton Burleigh); Harold McCrerry (Bailiff); Walter Walker (Samuel Griffiths)

Road Company (1927). West Coast Production. Produced by Alfred G. Wilkes, Charles O. Baumann, by arrangement with Horace Liveright; Director, Harry Mestayer; Settings, Dickson Morgan

Prologue: Leslie Fenton (Clyde Griffiths); Virginia Boardman (Elvira Griffiths); George Brown (Asa Griffiths); Kathryn Trett (Hester Griffiths); Peter Kirk (A Young Bum); Roger Le Fant (A Young Man); Marcela Zabala (A Young Woman); Frank Perry (Another Young Man); Ragor Rowden (Another Young Woman). Play: Leslie Fenton (Clyde Griffiths); Helene Millard (Sondra Finchley); Ann Warrington (Mrs. Samuel Griffiths); Marion Earle (Bella Griffiths); William Tooker (Samuel Griffiths); Ragor Rowden
(Jill Trumbull); George Lamont (Whiggam); Ruby Rush (Roberta Alden); Roger Le Fant (Stuart Finchley); Marcela Zabala (Bertine Cranston); Frank Perry (Harley Baggott); Victor Rodman (Dr. Glenn); Grace MacGregor (Mrs. Peyton); Peter Kirk (Deputy Sheriff); Harry Mestayer (Orville Mason); Victor Rodman (Innkeeper); Emmett King (Alvin Belknap); Victor E. Lambert (Ruben Jephson); Harry L. Van Meter (Burton Burleigh); Peter Kirk (Clerk of the Court); George Lamont (Judge Oberwaltzer); Virginia Boardman (Elvira Griffiths); Victor Rodman (Reverend MacMillan); Frank Perry (Guard)

Apollo Theatre, London, England, opened June 26, 1927. Produced by The Venturers Society; Director, Raymond Massey
Tom Douglas (Clyde Griffiths); Adrianne Allen (Sondra Finchley); Gillian Lind (Roberta Alden); Beatrix Lehmann (Bella Griffiths); Isabel Wilford (Hester Griffiths); Allen Wade (Asa Griffiths); Marion Fawcett (Elvira Griffiths); Annie Esmond (Mrs. Samuel Griffiths); James Dyrenforth (Gilbert Griffiths); Brian Powley (Samuel Griffiths); Peggy Fremantle (Jill Trumbull); Ben Welden (Whiggam); Charles Campbell (Stuart Finchley); Marion Fawcett (Mrs. Peyton); Ben Welden (Landlord); Isabel Wilford (Lucienne); Frank Harvey (Mason); Philip Lord (Belknap); Alec Harford (Judge Oberwaltzer); Cecil Landeau (Clerk of the Court); Raymond Massey (Rev. MacMillan); Mary Alden (A Young Girl); George Morris (A Young Man); Ben Welden (Burton); Jean Shepeard (Bertine Cranston); Cecil Landeau (Another Young Man); Jean Shepeard (Girl)

Alexander Kirkland (Clyde Griffiths); Margaret Barker (Sondra Finchley); Phoebe Brand (Roberta Alden); Morris Carnovsky (Speaker); Walter Coy (Gilbert Griffiths); Kay Laughlin (Bella Griffiths); Virginia Stevens (Mrs. Samuel Griffiths); Roman Bohnen (Samuel Griffiths); Art Smith (Titus Alden); Ruth Nelson (Mrs. Alden); Sanford Meisner (Whiggam); Luther Adler (Doctor); Gerrit Kraber (Josiah Babs); Paula Miller (Emily Alden); Lewis Leverett (District Attorney); Dorothy Patten (Mrs. Asa Griffiths); Eliz Kazan, Grover Burgess, William Challee, Jules Garfield (John Garfield), Anthony Ross (Working Men); Eunice Stoddard, Ruth Nelson, Dorothy Patten, Paula Miller, Virginia Stevens, Helen Walpole, Catherine Laughlin, Ilalah Lange (Working Girls); Whitney Bourne, Beatrice Cole, Paul Morrison, Herbert Ratner, Wendell Phillips, Jerome Thor (Party Guests); Bob Lewis (Orrin Short)

SCREEN
Paramount Pictures, released August 22, 1931. Director, Josef von
Sternberg; adaptation and screenplay, Samuel Hoffenstein, Josef von Sternberg; Camera, Lee Garmes; Art director, Hans Dreier; Editor, Josef von Sternberg
Phillips Holmes (Clyde Griffiths); Sylvia Sidney (Roberta Alden); Frances Dee (Sondra Finchley); Irving Pichel (Orville Mason); Claire McDowell (Mrs. Samuel Griffiths); Wallace Middleton (Gilbert Griffiths); Frederick Burton (Samuel Griffiths); Vivian Winsten (Myra Griffiths); Emmett Corrigan (Belknap); Bodil Rising (Mrs. Asa Griffiths); Charles B. Middleton (Jephson); Albert Hart (Titus Alden); Fanny Midgley (Mrs. Alden); Arline Judge (Bella Griffiths); Arnold Korff (Judge Oberwaltzer); Russell Powell (Coroner Fred Heit); Richard Cramer (Deputy Sheriff Kraus); Evelyn Pierce (Bertine Cranston); Elizabeth Forrester (Jill Trumbull); Imboden Parrish (Earl Newcombe); George Irving (Finchley); Claire Dodd (Grace Warren)

A PLACE IN THE SUN, Paramount Pictures, released July 18, 1951. Produced and directed by George Stevens; Screenplay (based on Theodore Dreiser's novel An American Tragedy), Michael Wilson, Harry Brown; Camera, William C. Mellor; Art directors, Hans Dreier, Walter Tyler; Music, Franz Waxman; Editor, William Hornbeck; Set decorator, Emile Kuri; Costumes, Edith Head; Associate director, Fred Guiol; Special effects, Farcoit Edouart, Loyal Griggs, Gordon Jennings
Montgomery Clift (George Eastman); Elizabeth Taylor (Angela Vickers); Shelley Winters (Alice Tripp); Anne Revere (Hannah Eastman); Raymond Burr (Marlowe); Herbert Heyes (Charles Eastman); Keefe Brasselle (Earl Eastman); Lois Chartrand (Marcia Eastman); Sheppard Strudwick (Anthony Vickers); Frieda Inescort (Mrs. Vickers); Kathryn Givney (Mrs. Louise Eastman); Walter Sande (Jansen); Ted de Corsia (Judge); John Ridgely (Coroner); Lois Chartrand (Marsha); William R. Murphy (Mr. Whiting); Douglas Spencer (Boat Keeper); Charles Dayton (Kelly); Paul Frees (Rev. Morrison); Ian Wolfe (Dr. Wyeland); Fred Clark (Defense Attorney Bellows)

TELEVISION

A PLACE IN THE SUN, Lux Video Theatre, televised March 28, 1954. CBS. 1 hour. Producer, Cal Kuhl; Director, Buzz Kulik; Television adaptation, Sandy Barnett
John Derek (George Eastman); Ann Blyth (Angela Vickers); Marilyn Erskine (Alice Tripp); Regis Toomey (Anthony Vickers); Herbert Heyes (Charles Eastman); Raymond Burr (Marlowe); Theresa Harris (Hannah Eastman); Paul Frees (Earl Eastman); Louis Jean Heydt (D.A.); Paul Maxey; Ian Wolfe (Dr. Wyeland); Fred Clark (Defense Attorney Bellows)

AMONG THE GIRLS see IT PAYS TO ADVERTISE
ANASTASIA
A play in three acts by Marcelle Maurette, English adaptation by Guy Bolton (1953)

Synopsis

Former Don Cossack General and Aide-de-Camp to Tsar Nicholas II, Prince Arcade Arcadievitch Bounine, becomes intrigued in 1926 with a hospital patient's story. Claiming she is the youngest daughter, the Royal Princess Anastasia Nicolaevna, and lone survivor of the massacred Russian royal family in an Ekaterinburg cellar on July 16, 1918, Bounine takes the ill woman to his Berlin home after preventing her contemplated suicide in the Landwehr Canal. Bounine conspires with his White Russian friends, Chernov and Petrovin, to prove to residing exiled Russian royalty, including the late Tsar's mother, the Dowager Empress Maria Feodorovna and her grand nephew, Prince Paul, that the woman Anna Bronin is in reality the Princess Anastasia. Intent on sharing the late Tsar's millions, deposited in foreign banks, the plotters are astounded to discover Anna's improving health brings recall of little known facts about the Romanov family. Prince Paul accepts her as Anastasia, his childhood sweetheart, while the Dowager Empress maintains rigid cynicism about the presumed imposter. After relating a childhood episode known only to the regal old lady and her granddaughter, the Dowager Empress accepts Anna. Bounine and his accomplices become believers. A massive reception is arranged to present Anna to the public as the Royal Princess Anastasia Nicolaevna Romanov and announce her forthcoming marriage to Prince Paul. As the Dowager Empress, Prince Paul and Bounine prepare to enter the ballroom, the maid Varya enters carrying Anna's royal gown. Anastasia/Anna Bronin, Princess/imposter, has gone, possibly to meet Dr. Michael Serensky, her former lover who had visited her earlier pleading for her to return to him in Budapest.

Comment and Critique

Parisian playwright Marcelle Marie Josephine Maurette's exciting play Anastasia was first produced at the Theatre Antoine in Paris in 1951. Presented on television in England in 1953, the English translation of the play by Guy Bolton was optioned by Sir Laurence Olivier, who produced it at St. James's Theatre in London on August 5, 1953. The play was received with acclaim for 117 performances. Seventy-nine-year-old actress Helen Hayes, who had spent fifty-five of those years on the English stage, was praised for her striking performance as the Dowager Empress, a role that became her greatest triumph in the English theatre.

The riddle, or mystery, of Anna Chaikovski, later known as Anna Anderson, has long fascinated writers and the world. After her release from Dalldorf Mental Hospital, her friend, Mrs. van...
Rathlef-Keilman, published a biography, *Anastasia*, in 1929. Glen Botkin, son of the Romanov family physician, wrote *The Real Romanovs* in 1931, followed by other documentations of Anna's life. No recounting of her story, nor her claim to being the surviving youngest daughter of the late Russian Tsar, supported her unsuccessful years of fighting for recognition (and the Romanov fortune) in the German courts. During the years of her struggle for recognition, Anna lived in a shack of a home in Stuttgart, Germany, given to her by her cousin Prince Frederick of Saxe-Altenburg. Today, the woman known as Anna Chaikovski Anderson, or Anastasia, lives in comparative seclusion as the wife of a wealthy Virginian in Charlottesville, Virginia. Anna Anderson's personal account of her life, *I, Anastasia*, was published in January 1957 by Harcourt, Brace & Company.

Anastasia was written by Marcelle Maurette, whose play *Madame Capet* was translated into English by George Middleton and produced at the Cort Theatre in New York on October 25, 1938. Marcelle Maurette was born November 14, 1903, in Toulouse, France and in 1937 became the Comtesse de Decdelievre. Mme. Maurette received the Prix du Cercle de Paris in 1934 for *La Bague au Doigt*; the Cours de la Pièce en un acte de Société des Auteurs et Compositeurs for her play *Printemps* in 1937; France's 1939 Prix National de Littérature and, in 1964 was made an Officier de la Legion d'Honneur Titre Exceptionnel for playwrighting. Guy Bolton's absorbing English translation of Mme. Maurette's play *Anastasia* opened at the Lyceum Theatre in New York on December 29, 1954, to play 272 performances.

Brooks Atkinson (The New York Times) wrote, "Whatever the truth may be of the Anastasia mystery, the drama about it is superb."

A decade later, Anastasia was adapted and set to music of Rachmaninoff by Robert Wright and George Forrest, who had performed the same service in 1953 by converting Alexander Borodin's music into the colorful musical *Kismet*. Unfortunately, despite an excellent cast, production and the Rachmaninoff themes, the musical translation of Anastasia, called *Anya*, expired after two weeks at Manhattan's Ziegfeld Theatre.

Twentieth Century-Fox's British-made screen version of Anastasia returned the supremely talented Swedish actress Ingrid Bergman to cinema acclaim after virtual isolation following the overblown and over-publicized scandal of her affair, and later marriage, with Italian film director, Roberto Rossellini. Miss Bergman's superb performance as Anastasia was properly rewarded by the Academy of Motion Picture Arts and Sciences as 1956's Best Actress of the Year. Films and Filming admired the "wonderfully controlled" performance of Helen Hayes as the Dowager Empress and Anatole Litvak's smooth direction. (The Deutschen-London film *Anastasia--Die Letzte Zaren—

Eugenie Leontovich and Viveca Lindfors appeared on Ed Sul-
livan's television program, *The Toast of the Town*, in the recognition scene from the play on January 23, 1955. Hallmark Hall of Fame's March 17, 1967, telecast of the play starred Julie Harris and Lynn Fontanne and drew critical raves. Variety opined that the two actresses gave the play "the stature of a classic" and that the Hallmark production was "on the magnificent side."

**STAGE**

*St. James's Theatre*, London, England, opened August 5, 1953. 117 performances. Produced by Laurence Olivier; Director, John Counsell; Settings, Hal Henshaw; Costumes, Michael Ellis

Mary Kerridge (Anna Broun); Helen Hayes (Dowager Empress of Russia); Ralph Michael (Prince Paul); Laurence Payne (Piotr Petrovsky); Peter Illing (Boris Chernov); Anthony Ireland (Prince Bounine); Ruth Goddard (Lady-in-Waiting); Michael Godfrey (Felix Oblensky); Verena Kimmins (Antonia); Michael Malnick (Sergei); Geoffrey Tyrrell (Sleigh Driver); Susan Richards (Charwoman)

*Lyceum Theatre*, New York, opened December 29, 1954. 272 performances. Produced by Elaine Perry; Director, Alan Schneider; Settings, Ben Edwards

Viveca Lindfors (Anna); Eugenie Leontovich (Dowager Empress of Russia); Hurd Hatfield (Prince Paul); David J. Stewart (Petrovsky); Boris Tumarin (Boris Chernov); Joseph Anthony (Prince Bounine); Dorothy Patten (Baroness Livenbaum); Sefton Darr (Varya); William Callan (Sergei); Carl Low (Counsellor Drivinitz); Stuart Germain (Sleigh Driver); Michael Strong (Dr. Serensky); Vivian Nathan (Charwoman)

Road Company (1955). Produced by Elaine Perry; Director, Alan Schneider; Settings, Ben Edwards

Dolly Haas (Anna); Eugenie Leontovich (Dowager Empress); John Emery (Prince Bounine); Robert Duke (Prince Paul); Carl Don (Chernov); Kurt Richards (Petrovsky); Stanley Pitts (Sergei); Sefton Darr (Varya); George Cotton (Counsellor Drivinitz); John Hallow (Dr. Serensky); Lili Valenty (Baroness Livenbaum); Frances Ingalls (Charwoman); Allen Joseph (Sleigh Driver)

*Kleines Theatre im Zoo*, Frankfurt, Germany, opened April 30, 1955. Produced and directed by Fritz Remond; Translation by Ernestine Costa; Settings, Lothar Baumgartan; Costumes, Johann Jansen

Inge Langen (Anastasia); Else Heims (Dowager Empress); Herbert W. Boehme (Prince Bounine); Thomas Vallon (Prince Paul); Christian Schneider (Petrovsky); Viktor Stephan Goertz (Chernoff); Reinhold Kaldehoff (Obelenski); Wilhelm Schmidt (Sleigh Driver)

Road Company (1956). Produced by S. M. Handelsman; Director, Albert Lipton; Settings and costumes, Charles Evans

Signe Hasso (Anya); Gale Sondergaard (Dowager Empress); Stiano Braggiotti (Prince Bounine); John Hallow (Prince Paul); Boris Marshalov (Chernov); Jan Kalionzes (Varya); Charles Randall
Anastasia / 39

Westport Country Playhouse, Westport, Conn., opened August 13, 1956. Produced by Lawrence Langner, Armina Marshall and John C. Wilson; Director, Boris Tumarin; Sets and lighting, Marvin Reiss; Dolores Del Rio (Anastasia); Lili Darvas (Dowager Empress); Stephen Elliott (Bounine); Alan Shayne (Prince Paul); Boris Tumarin (Chernov); Ellen Cohn (Vanya); Paul Stevens (Petrovin); Clark Warren (Sergei); Hal Gerson (Counsellor Drivinitz); Frank Marth (Dr. Serensky); Sylvia Davis (Baroness Livenbaum); George Ebeling (Sleigh Driver); Clarice Blackburn (Charwoman)

Cambridge Theatre, London, England, opened September 22, 1976. Produced by Robert Sidaway and Mark Furness; Director, Tony Craven; Settings, Pamela Ingram; Costumes, Hugh Durrant; Lighting, Howard Eaton; Nyree Dawn Porter (Anya); Elspeth March (Dowager Empress); Peter Wyngarde (Prince Bounine); Brian Poyser (Plouvitche); Ray Gatenby (Drivinitz); Ron Alexander (Sergei); David Nettheim (Boris); Brian Poyser (Dr. Michael Serensky); John Locke (Prince Paul); Jo Anderson (Baroness Livenbaum); Jeanette Lewis (Peasant Woman); David Griffin (Piotr Petrovin)

ANYA, Ziegfeld Theatre, New York, opened November 29, 1965. 16 performances. Produced by Fred R. Fehlhaber; Director, George Abbott; Scenery, Robert Randolph; Costumes, Patricia Zipprodt; Lighting, Richard Casler; Dances and musical numbers, Hanya Holm; Book, (based on the play Anastasia), by George Abbott, Guy Bolton; Musical director, Harold Hastings; Orchestrations, Don Walker; Music (based on themes by Rachmaninoff), and lyrics, Robert Wright, George Forrest; Constance Towers (Anya); Lillian Gish (Dowager Empress); John Michael King (Prince Paul); Ed Steffe (Petrovin); George S. Irving (Chernov); Michael Kermoyan (Bounine); Margaret Mullen (Baroness Livenbaum); Ira Petina (Katrina); Boris Aplon (Josef); Lawrence Brooks (Count Drivinitz); Adair McGowan (Count Dorn); Jack Dabdoub (Sergei); Walter Hook (Yegor); Karen Shepard (Genia, the Countess Hohenstadt); Laurie Franks (Olga); Rita Metzger (Masha); Lawrence Boyll (Sleigh Driver); Elizabeth Howell (Anouchka); Barbara Alexander (Tinka); Maggie Task (Mother); Michael Quinn (Father); Elizabeth Howell (Countess Drivinitz); Bernard Frank, Lawrence Boyll (Policemen); Howard Kahl (Police Sergeant); Patricia Hoffman (Nurse); Konstantin Pio-Ulisky (Balalaika player); Barbara Alexander, Ciya Challis, Patricia Drylie, Juliette Durand, Kip Andrews, Steven Boockvor, Randy Doney, Joseph Nelson (Dancers); Laurie Franks, Patricia Hoffman, Rita Metzger, Mia Powers, Lourette Raymon, Diane Tarleton, Maggie Task, Darrel Askey, Lawrence Boyll, Les Freed, Horace Guitard, Walter Hook, Howard Kahl, Adair McGowan, Richard Nieves, J. Vernon Oaks, Robert Sharp, John
Taliaferro, Bernard Frank (Singers)
SONGS: Anya; A Song from Somewhere; Vodka, Vodka!; So Proud; Homeward; Snowflakes and Sweethearts; On That Day; Six Palaces; Hand in Hand; This Is My Kind of Love; That Prelude!; A Quiet Land; Here Tonight, Tomorrow Where?; Leben Sie Wohl; If This Is Goodbye; Little Hands; All Hail the Empress

SCREEN
20th Century-Fox, released December 14, 1956. Produced by Buddy Adler; Director, Anatole Litvak; Screenplay, Arthur Laurents; Camera, Jack Hildyard; Art directors, Andrei Andreiev, Bill Andrews; Music, Alfred Newman; Russian music arranged by Michel Michelet; Assistant director, Gerry O'Hara; Costumes, Rene Hubert; Dialogue assistant, Paul Dickson; Editor, Bert Bates; Set decorator, Andrew Low

Ingrid Bergman (Anastasia); Helen Hayes (Dowager Empress); Yul Brynner (Prince Bounine); Akim Tamiroff (Chervnov); Martita Hunt (Baroness von Livenbaum); Felix Aylmer (Russian Chamberlain); Sascha Pitoeff (Petrovin); Ivan Desny (Prince Paul); Natalie Schafer (Lissenskaia); Gregoire Gromoff (Stepan); Karel Stepanek (Vlados); Ina de la Haye (Marusia); Tamara Shayne (Zenia); Peter Salles (Grischa); Olga Valery (Countess Baranova); Polycarpe Paulofo (Schiscken); Katherine Kath (Maxime); Hy Hazell (Blonde Lady)
SONG: Anastasia by Alfred Newman; Lyrics, Paul Francis Webster

ANASTASIA, DIE LETZE ZARENTOCHTER, Deutschen-London Film, released 1956. Produced by Max Koslowski; Co-producer, ALFU-Corona-Hansa; Director, Falk Harnack; Screenplay, based on historical data, by Herbert Reinecker; Camera, Friedel Behn-Grund; Settings, Fritz Naursichat, Ernest Schone, Arno Richter; Camera and lighting, Georg Mahr, Felix Lehmann; Assistant director, Fritz Martin Lang; Choreography, Tatjana Gsovsky; Music, Herbert Trantow; Editor, Kurt Zeunert

Lilli Palmer (Anastasia); Ivan Desny (Gleb Botkin); Susanne von Almassy (Mrs. Stevens); Dorothea Wieck (Grand Princess Olga); Tilla Durieux (Mother of Czar Nicholas II); Margot Hielscher (Crown Princess Cecile); Ellen Schwiers (Princess Katharina); Adelheid Seeck (Princess Irene); Franziska Kinz (Duchess of Leuchtenberg); Otto Graf (Duke of Leuchtenberg); Hans Krull (Prince of Sachsen-Altenburg); Kathe Braun (Frau von Rathleff-Keitmann); Eva Bubat (Gertrud Schanzkosky); Emmy Burg (Plegerin Schwarzkopf); Erika Danniloff (Frau von Pleskau)

TELEVISION
Hallmark Hall of Fame, televised March 17, 1967. NBC. 90 minutes. Produced and directed by George Schaefer; Television adaptation, John Edward Friend

Julie Harris (Anastasia); Lynn Fontanne (Dowager Empress);
Charles D. Gray (Prince Bounine); Brenda Forbes (Baroness von Livenbaum); George S. Irving (Chernov); David Hurst (Petrovin); Paul Robeling (Prince Paul); Robinson Stone (Drivinitz); Robert Burr (Dr. Serensky).

ANDROCLES AND THE LION
A fable play in prologue and two acts by George Bernard Shaw (1912)

Synopsis

Meek Christian tailor, Androcles, is nagged by his shrewish, overbearing wife, Magaera, for his fondness of animals and, worse, his addiction to Christianity. They are stopped in the jungle by a lion. Androcles sees that the lion is in pain with a thorn in its paw, removes it and waltzes down the path with the grateful beast while Magaera screams at him, "Coward!" Routed into the Colosseum by the Romans, a crowd of Christians wait to be fed to the lions. Included in the group are Lavinia, a lovely young patrician; handsome and powerful Ferrovius; cowardly Spintho; and the timid tailor Androcles. Impressed with Ferrovius' massive physique, the Emperor offers him a post in the Praetorian Guards and Ferrovius' refusal is underscored by his killing of six gladiators in the arena after the lions have eaten Spintho. Caesar offers Ferrovius' a laurel wreath of victory and amnesty for the Christians but, to appease his outraged Colosseum congregation, offers Androcles to the lion. The lion recognizes Androcles as his jungle savior and again they waltz off together. Ferrovius accepts Caesar's post in the Guard, Lavinia accepts the attentions of a handsome Roman Captain and Androcles declines the Emperor's offer as manager of the royal menagerie, walking out of the Colosseum with his true friend, the lion.

Comment and Critique

Translated by Viennese Siegfried Trebitsch (who had also translated into German Shaw's play Mrs. Warren's Profession after it had been banned in England), Androcles and the Lion was first produced on November 25, 1912, at Kleines Theatre in Berlin, Germany. (Max Reinhardt produced Androklus und der Löwe in 1928 with Felix Bressart, Otto Wallburg and José Almas.) The iconoclastic Irish playwright claimed he wrote Androcles to dispel the Sunday School biblical fantasies and the whimsies of playwrights writing plays for children, expressing delight in Max Beerbohm's published sketch of Sir James Barrie reading Peter Pan to a group of wildly excited adults and sleeping children. Androcles is the most costly short play to produce, virtually demanding a revolving stage, a cast of some fifty performers, including seventeen speaking parts, and a large contingent of supernumerary actors as Roman soldiers, servants, gladiators, Caesar's entourage, and slaves. The published play in-
cluded more than a hundred-page preface by Shaw plus a five-page closing "note." For the London opening of the play on September 1, 1913, Shaw wrote a verbose preface as a program note beginning with "The version of the old story of Androcles and the Lion to be played to-night at the St. James's Theatre is not hampered by a pedantic retention of the details as given by Aulus Gellius. His Androcles was called Androclus, and Androclus was neither a Greek nor a tailor nor a Christian, but a Roman slave who ran away from the cruelties of his master and was later on captured and condemned to be devoured by wild beasts in the arena." After explaining his theories on early Christianity combined with artistic liberties taken with Roman history, he concluded, "In the same spirit I point out that the authorities on the story of Androcles and on the history of the early Christian martyrs are the people who have written about them; and now that I, too, have written about them, I take my place as the latest authority on the subject, and ask you to respect me accordingly."

The first production of Androcles and the Lion in the United States was at Wallack's Theatre, New York City, on January 27, 1915, preceded by Anatole France's one-act play The Man Who Married a Dumb Wife. The Theatre Guild revived the Shavian fable in 1925 preceded by Shaw's one-act play The Man of Destiny. Time magazine called the revival a "great triumph," lauded the performers and, especially, an actor named Edward G. Robinson as Caesar. Reviewing a twenties-London revival of the play, Sphere magazine wrote, "It is now as dreadful socially not to see all possible of Shaw's plays as it once was to have seen them. Androcles and the Lion is one of the least read and least acted of Shaw plays. It is a kind of early Christian Harlequinade, full of the circus tricks which are illuminated every now and again by salutary words of wisdom."

Androcles and the Lion was the first Shaw play filmed in Hollywood (the fable had originally been filmed by Gaumont in 1912 in a tinted, one-reel screen version called Hudroclus and the Lion) and the sixth film translation of one of his plays. Gabriel Pascal originally planned to film Androcles and the Lion in Mexico City with Mario Moreno (Cantinflas) as Androcles and Diego Rivera as production designer. G. B. Shaw advised, "Spanish or Hungarian accents do not matter. English accents are a drawback to Androcles. Cantinflas was born to the part if he could only have talked English--with or without a Spanish accent." Photoplay felt, "This film version of the famous play too often bogs down in talk--though the sparkle and deep meaning of Bernard Shaw's lines are worth listening to ... with his witty portrayal of Caesar, Maurice Evans comes closest to the intended spirit of the picture." Additional criticisms cited the uncertain performance of the play, which wavered between Shavian satire, Sennett slapstick and marked-down DeMille spectacle.

Omnibus' television production of the play on October 14, 1956, was judged by Variety as too broadly satirical with more of a fairy tale aspect and "the effect was more dull than droll." New York Times' Jack Gould wrote, "Despite the presence in the cast of Bert
Lahr as Androcles, the production was mostly hollow horseplay distinguished neither by style nor restraint." Richard Rodgers set the fable to music for NBC's Special color telecast on November 15, 1957. Critic Rex Polier found the formula of basic Shaw mixed with music plus a fine cast bound to please. Jack Gould (The New York Times) added, "It took an unhappy toll of varied talents—a labored musical consisting of diluted Shaw and diluted Rodgers."

**STAGE**

*St. James's Theatre, London, England, opened September 1, 1913. 52 performances.* Produced by McCarthy and Barker; Director, Granville Barker; Settings and costumes, Albert Rothenstein

- O. P. Heggie (Androcles);
- Edward Stillward (The Lion);
- Lillah McCarthy (Lavinia);
- Ben Webster (The Captain);
- Alfred Brydone (Ferrovius);
- Leon Quartermaine (The Emperor);
- Clare Greet (Magaera);
- Donald Calthrop (Lentulus);
- Hesketh Pearson (Metellus);
- J. F. Outram (Spintho);
- H. D. Nicholson (Centurion);
- Herbert Hewetson (The Editor);
- Neville Gartside (The Call Boy);
- Allan Jeayes (Secutor);
- J. P. Turnbull (Retiarius);
- Ralph Hutton (The Slave Driver);
- Baliol Holloway (The Menagerie Keeper);
- Rosemary Craig, Gladys Alwyn, Pamela Derwick, Angela Colenso, Vera Tschaikowsky, Mary Ross Shore, Tucker Warburton, Jerome Madgewick, Campbell Brown, Val Gurney, W. Moore, F. Brunton, F. Courtley, S. Bush (Christians, courtiers, pages, gladiators)

*Wallack's Theatre, New York, opened January 27, 1915.* Produced and directed by Granville Barker; Settings and costumes, Albert Rothenstein

- O. P. Heggie (Androcles);
- Phil Dwyer (The Lion);
- Lilah McCarthy (Lavinia);
- Ian MacLaren (The Captain);
- Lionel Braham (Ferrovius);
- Walter Creighton (The Emperor);
- Kate Carlyon (Magaera);
- Horace Braham (Lentulus);
- Wright Kramer (Metellus);
- Arnold Lucy (Spintho);
- Ernest Cossart (Centurion);
- Eric Blind (The Editor);
- Cecil Cameron (The Call Boy);
- J. H. Green (Secutor);
- Gerald Hamer (Retiarius);
- Hugh McRae (The Slave Driver);
- Edgar Kent (The Menagerie Keeper)

*Road Company (1915-1916).* Produced by Lillah McCarthy, Granville Barker, Percy Burton; Director, Granville Barker; Settings and costumes, Albert Rothenstein

- O. P. Heggie (Androcles);
- Edward Stillward (The Lion);
- Mary Forbes (Lavinia);
- Reginald Carrington (The Captain);
- Lionel Braham (Ferrovius);
- Fred Eric (The Emperor);
- Evelyn Carter Carrington (Magaera);
- Gerald Hamer (Lentulus);
- Walter Geer (Metellus);
- Claude Rains (Spintho);
- Charles Dodsworth (The Centurion);
- Asheton Tonge (The Editor); William Podmore (The Call Boy);
- Daniel Ross (Secutor);
- Gerald Hamer (Retiarius);
- Henry Herbert (The Menagerie Keeper)

*Klaw Theatre, New York, opened November 23, 1925. 68 perform-
ances. Produced by The Theatre Guild; Director, Philip Moeller; Henry Travers (Androcles); Romney Brent (The Lion); Clare Eames (Lavinia); Tom Powers (The Captain); Orville Caldwell (Ferrovius); Edward G. Robinson (The Emperor); Alice Belmore Cliffe (Magaera); Romney Brent (Lentulus); Allan Ward (Metellus); Philip Leigh (Spintho); Galwey Herbert (The Centurion); Edward Reese (The Editor); Alfred Little (The Call Boy); Frederick Chilton (Secutor); William M. Griffith (Retiarius); Richard Nye (Beggar); William M. Griffith (Ox Driver); Galwey Herbert (The Menagerie Keeper)


Brember Wills (Androcles); Richard Riddle (The Lion); Martita Hunt (Lavinia); John Wyse (The Captain); Donald Wolfit (Ferrovius); John Gielgud (The Emperor); Margaret Webster (Magaera); Francis James (Lentulus); Eric Phillips (Metellus); John Killner (Spintho); Henry Wolston (The Centurion); Eric Adeney (The Editor); Leslie Young (The Call Boy); Edward Craven (Secutor); Owen P. Smith (Retiarius); Peter Taylor-Smith (The Menagerie Keeper) unnamed (The Slave Driver)


Andrew Leigh (Androcles); George Carr (The Lion); Margarette Scott (Lavinia); Leslie French (The Captain); Robert Atkins (Ferrovius); Nigel Playfair (The Emperor); Clare Harris (Magaera); Peter Dearing (Lentulus); Robert Eddison (Metellus); Valentine Rooke (Spintho); Arthur Hambling (The Centurion); Frank Tickle (The Editor); Lyon Playfair (The Call Boy); Eric Dance (Secutor); John Thompson (Retiarius); Clement Hamelin (Ox Driver); A. B. Imeson (The Menagerie Keeper)


Andrew Leigh (Androcles); Michael Martin-Harvey (The Lion); Margaretta Scott (Lavinia); Leslie French (The Captain); Robert Atkins (Ferrovius); Oscar Asche (The Emperor); Eileen Beldon (Magaera); Peter Dearing (Lentulus); Ian Atkins (Metellus); Valentine Rooke (Spintho); Arthur Hambling (The Centurion); Frank Tickle (The Editor); Lyon Playfair (The Call Boy); Jack Carlton (Secutor); A. B. Imeson (The Menagerie Keeper); Clement Hamelin (Ox Driver); John Thompson (Retiarius)

Federal Theatre Company Lafayette Theatre, New York, opened December 16, 1938. Produced by the USA Federal Theatre Program, Hallie Flanagan, National Director; Director, Samuel Rosen; Settings, Manuel Essman; Lighting, Feder; Costumes, Perry Watkins; Music,
George Couvreur; Producer, Philip Barber; George Kondolf, New York City Director.

Arthur Wilson (Androcles); Add Bates (The Lion); Edna Thomas (Lavinia); P. Jay Sidney (The Captain); Daniel Leo Haynes (Ferrovius); Maurice Ellis (The Emperor); Hilda Offley (Magaera); Percy Verwayne (Lentulus); Al Moore (Metellus); Wardell Saunders (Spintho); Thomas Mosely (The Centurion); J. Louis Johnson (The Editor); John Milton Lacey (The Call Boy); Paul Johnson (Secutor); Julian Costello (Ox Driver); Alonzo Bosan (The Menagerie Keeper); Joseph Pope Jones (Retiarius)

Arts Theatre, London, England, opened February 2, 1943. Director, Alec Clunes; Settings, Rolf Gerard; Costumes, Maise Meiklejohn, Rolf Gerard

Denys Blakelock (Androcles); Lyn Evans (The Lion); Patricia Laffan (Lavinia); Derek Birch (The Captain); Alec Clunes (Ferrovius); Geoffrey Dunn (The Emperor); Josephine Middleton (Magaera); Frank Partington (Lentulus); Gordon Davies (Metellus); Wilfred Fletcher (Spintho); Lyn Evans (The Centurion); Michael Ragan (The Editor); Peter Lindsay (The Call Boy); Frank Partington (Secutor); Morris Sweden (Ox Driver); John Jowett (Retiarius); Morris Sweden (The Menagerie Keeper)

International Theatre, New York, opened December 19, 1946. 40 performances. Produced by The American Repertory Theatre, Cheryl Crawford, Managing Director; Director, Margaret Webster; Settings and costumes, Wolfgang Roth; Heads and masks, Remo Bufano; Music, Marc Blitzstein

Ernest Truex (Androcles); John Becher (The Lion); June Duprez (Lavinia); Richard Waring (The Captain); Victor Jory (Ferrovius); Philip Bourneuf (The Emperor); Marion Evensen (Magaera); Eugene Stuckmann (Lentulus); Angus Cairns (Metellus); Eli Wallach (Spintho); John Straub (The Centurion); Raymond Greenleaf (The Editor); Arthur Keegan (The Call Boy); Efrem Zimbalist, Jr. (Secutor); Ed Woodhead (The Menagerie Keeper); William Windom (Retiarius); Arthur Keegan (Beggar); Robert Rawlings (Ox Driver); Emery Battis, Cavada Humphrey, Anne Jackson, Donald Keyes, Mary Alice Moore, Theodore Tenley, Gloria Valborg (Christians); Don Allen, John Behney, Michel Corhan, Thomas Grace, Bart Henderson, Frederic Hunter, Robert Leser, Gerald McCormack (Soldiers, Slaves, Gladiators, Servants)

Toynbee Hall, London, England, opened October 18, 1948. Director, John Allen; Settings and costumes, Joseph Carl

Charles Hubbard (Androcles); Joseph Wise (The Lion); Vivienne Bennett (Lavinia); Bernard Archard (The Captain); Antonius Arpino (Ferrovius); Peter Stephens (The Emperor); Lilian Hinton (Magaera); Herbert Roland (Lentulus); Joseph Wise (Metellus); Eugene Saunders (Spintho); Cameron Miller (The Centurion); James Belchamber (The Call Boy); John Cronin (Secutor); Cameron Miller (The Editor); Victor Baring (The Slave Driver); Stanley Platts (Retiarius); Victor Baring (The Menagerie Keeper)
Mermaid Theatre, London, England, opened October 9, 1961. 54 performances. Produced by the Mermaid Theatre Trust; Director, Frank Dunlop; Decor, Roy Noakes. Performed with The Sewing-Up of Blanco Posnet by George Bernard Shaw

Davy Kaye (Androcles); Josephine Tewson (Magaera); Daniel Thorndike (Centurion); Jill Bennett (Lavinia); Edward de Souza (The Captain); Cal McCord (The Lion); Jeremey Spenser (Lentulus); Richard Hampton (Metellus); Alan MacNaughton (Spintho); Peter Prowse (Ferrovius); Ronald Fraser (Caesar); Clive Elliott (Retiarius); Jonathan Burn (Secutor); Roger Kemp (Menagerie Keeper); Frank Windsor (The Editor); Robin Ferriday (The Call-Boy); Ronald Robinson (Ox-Driver)

Phoenix Theatre, New York, opened November 21, 1961. 48 performances. Produced by T. Edward Hambleton and Norris Houghton; Director, Tom Gruenewald; Scenery and costumes, Peter Wingate; Lighting, Joan Larkey; Music, Lee Hoiby; Production manager John Robertson. Combined with Slawomir Mrozek's one-act play The Policemen

John Heffernan (Androcles); Ted Graeber (The Lion); Patricia Falkenheim (Magaera); Alison Howard (Lavinia); Ken Ruta (The Captain); Dana Elcar (Ferrovius); Nicholas Kepros (Spintho); Frederick Warriner (Caesar); Tom Sawyer (Lentullis); Richard Kuss (Centurion); Frederick Young (Metellus); Daniel Durning (Menagerie Keeper); Edward Zang (Call Boy); William Callan (The Editor); William Hindman (Secutor); Robert Blackburn (Retiarius); Mary Weed, Sloane Shelton, David Zirlin, Andred Mihok, Edward Zang (Christians); Fred Ainsworth, Clyde Carter, John Cazale, Garth Pillsbury, Nick Smith, Don Wesley (Soldiers and Gladiators)

American Shakespeare Festival Theatre, Stratford, Conn., opened June 25, 1968. Produced by the American Shakespeare Festival; Director, Nikos Psacharopoulos; Scenery, Will Steven Armstrong; Lighting, Tharon Musser; Costumes, Jane Greenwood; Music, Arthur Rubinstein; Music director and conductor, John Duffy

Gene Troobnick (Androcles); Ted Graeber (The Lion); Jan Miner (Magaera); Kathleen Dabney (Lavinia); Josef Sommer (The Captain); Anthony Mainiois (Lentulus); William Hickey (Centurion); Michael Parish (Metellus); James Cioffi (Ferrovius); Richard Matthews (Spintho); Jane Farnol (The Lioness); Ken Parker (Menagerie Keeper); Bruce Israel (Call Boy); Rex Everhart (The Editor); DeVeren Bookwalter (Secutor); Harold Miller (Retiarius); Rex Robbins (Emperor); Bob Cook, Robert Scogin (Trumpet Players); Jacqueline Awad, Jennifer Boyd, Barry Corbin, Eva Dorsey, Frederic Glenn, Madge Grant, Judith Israel, James Kells, James Meyer, Andrew Worsnop (Christians); Bob Cook, Pamela Gilbreath, Sethia Hadesty, Bruce Israel, Ken Parker, Felix Rice, Robert Scogin, Dorothy Shearer (Roman Citizens); Larry Applegate, James Daniel, Richard Fasciano, Robert Lumish, Harold Miller, Carl Strano (Roman Soldiers); Larry Applegate, James Daniel, Richard Fasciano, Robert Lumish (Gladiators)
Androcles and the Lion / 47

SCREEN

RKO Pictures, released January 1953. Produced by Gabriel Pascal; Director, Chester Erskine; Screenplay, Ken Englund, Chester Erskine; Camera, Harry Stradling; Special effects, Linwood Dunn; Art directors, Albert S. D'Agostino, Charles F. Pyke; Set decorators, Darrell Silvera, Al Grenzbach; Production designer, Harry Horner; Music, Frederick Hollandier; Music director, C. Bakaleinikoff; Editor, Roland Gross

Alan Young (Androcles); Woody W. Strode (The Lion); Jean Simmons (Lavinia); Victor Mature (The Captain); Robert Newton (Ferrovius); Maurice Evans (Caesar); Elsa Lanchester (Magaera); Reginald Gardiner (Lentulus); Lowell Gilmore (Metellus); Noel Willman (Spintho); Jim Backus (Centurion); Alan Mowbray (The Editor); Chet Marshall (The Call Boy); Richard Reeves (Secutor); Michael Road (Retiarus); Gene Lockhart (The Menagerie Keeper); John Hoyt (Caio); Larry McGrath (Vendro); Robert Counsell (Bucinatior); Charles Hall (Town Crier); Stubby Krueger, Clint Dorrington (Officers in Forest); Bobby Rose (Slave); Dick Elliott (Ox Cart Driver); Don Garrett, Alex Sharp, John Merton, Dennis Dengate, Jack Shea, Clark Howatt (Officers); Strother Martin, Ray Hyke, Jackson Halliday, John McGuire, Bob Foulk, John Pickard, Harry Cording, Gaylord Pendleton (Soldiers); Larry Johns (Old Christian); Millard Sherwood, Sara Taft, Lillian Clayes, Midge Ware, Mary MacLaren, Frank O'Connor (Christians); George Sherwood, William Slack (Guards); Harry Lauter (Officer)

TELEVISION

Omnibus, televised October 14, 1956. ABC. 1 hour. Produced by Robert Saudek: Host, Alistair Cooke

Bert Lahr (Androcles); Joan Diener (Lavinia); Jerome Kilty (Caesar); Phillippa Bevans (Magaera); Barry Kroeger (The Editor); Mark Daniels (The Captain)

NBC Color Special, televised November 15, 1967. NBC. 90 minutes. Director, Joe Layton; Television adaptation Peter Stone; Music and lyrics, Richard Rodgers; Producer, Marc Merson; Settings, Tom John; Costumes, Theoni Aldredge; Lighting, Phil Hymes; Musical director, Jay Blackton; Orchestrations, Robert Russell Bennett; Dance arrangements David Barker

Norman Wisdom (Androcles); Inga Swenson (Lavinia); Noel Coward (Caesar); Ed Ames (Ferrovius); Geoffrey Holder (The Lion); John Cullum (The Captain); Brian Bedford (Lentulus); Clifford David (Metellus); William Redfield (Spintho); Patricia Rutledge (Magaera); Kurt Kaszmar (Gladiator's Manager) George Matthews (Centurion); Steve Bookvar, Bill Starr, George Reeder (Lions)

SONGS: Velvet Paws; The Emperor's Thumb; Strangers; No More Waiting; A Fine Young Man; Don't Be Afraid of the Animals; Strength Is My Weakness; Follow in Our Footsteps
Publisher Tom Collier marries blonde seductress Cecelia Henry after his mistress, magazine illustrator Daisy Sage, leaves for Europe to study art. His friends, and especially his rough-hewn, red-headed, ex-prizefighting butler, "Red" Regan, believe that his legal wife behaves more like a demanding mistress than Daisy, who personified all the qualities of a wife and companion. Tom soon accepts this concept. When Regan leaves the house in disgust and loathing of the wily, demanding Cecelia, Tom writes a check to Cecelia for services rendered, places it on the mantel and leaves declaring, "I am going back to my wife," meaning Daisy.

Philip Jerome Quinn Barry's eleventh play was heralded as a festive, social occasion and one of the season's more inspired theatrical events. Critics concluded Barry had written one of his best comedies in which Leslie Howard gave one of his richest performances. J. Brooks Atkinson (The New York Times) called it "a sincere play, tender and amusing by turns; and it brings great loveliness into the theatre." Time magazine's analysis of playwright Barry's plays In a Garden (1925); The Youngest (1924) and Holiday (1928) leading up to The Animal Kingdom stressed his concern with "writing about only one group of characters--the domestic equivalent of These Charming People...." Few playwrights did it better than Philip Barry.

Time magazine's analysis of playwright Barry plays leading up to The Animal Kingdom--In A Garden (1925); The Youngest (1924) and Holiday (1928)--stressed his constant concern with "writing about only one group of characters--the domestic equivalent of These Charming People--but these are the only kind which attract him. To play in his two ultra-socialite comedies, Paris Bound and Holiday, was chosen Barry's friend Hope Williams, a smart young woman who had never set foot on the professional boards before. Also, his good friend Donald Ogden Stewart acted the funniest role playwright Barry has created to date: Nick, the easy-going gentleman in Holiday. Mr. Barry is a product of what was called the Yale Literary Renaissance, a microscopic affair that began vigorously with Stephen Vincent Benét, John Farrer, Thornton Wilder, et al., but was soon washed from the campus in an ocean of afternoon tea.

The War took Philip Barry to the U.S. Embassy in London because weak eyes kept him out of military service. The desire to write plays took him back to the 47 Workshop. The need to make a living temporarily shunted him into the advertising business (McCann-Erickson, Inc). When he heard The Youngest, his first professionally
produced play, was to be presented on Broadway, he was on his way
to Europe, with very little money, on his honeymoon. The bride was
Ellen Semple, daughter of the late Lorenzo Semple, law partner of
Coudert Brothers.

"An author's characters are often a gallery of surreptitious
fragmentary self-portraits. The world he provides for them to live
in is often not unlike his own world, transformed as though seen
through a refracting glass. If one tries to interpret the character
of Philip Barry through the iconography of the people and situations
he has created, a marked spiritual conflict suggests itself. There
are other artistic disparities for playwright Barry. On the one hand
(Paris Bound) he excoriates what he calls the Art Boys; on the other
(The Animal Kingdom) he does not conceal an admiration for people
who are perilously near being Art Boys themselves. Stated and re-
stated in his work, the problem for Philip Barry would appear to be
the very one faced by Tom Collier, who suddenly found the world
considerably too much for him: which way to jump?"

David O. Selznick's screen version of the play (thought by
many to be superior to the stage production), was fortunate in having
Leslie Howard, William Gargan and Ilka Chase in their Broadway
stage roles, brilliantly supported by Ann Harding as the mistress and
Myrna Loy, finally released from portraying exotic orientals and
femme fatales, as the sophisticated, predatory wife. Photoplay raved
about the film and considered the casting of Leslie Howard and Ann
Harding so perfect, "you forget that they are playing a part. The
story is subtle, human, with perfect dialogue." The Animal King-
dom inaugurated the new 3,700-seat RKO Theatre (later The Center
Theatre) in Manhattan's Radio City complex. Warner Brothers' re-
make of The Animal Kingdom in 1946, retitled One More Tomorrow,
bore little resemblance to David O. Selznick's original 1932 film.
The Warners' film version was misguided by attempting significant
social comment over a sophisticated comedy of manners.

Celanese Theatre's 1952 television production of The Animal
Kingdom, "Came through with tremendous force as a problem setup
and powerful impact in the thesping. Separate salvos go to the en-
tire cast," according to Variety. Alcoa Hour's 1957 telecast of the
play, adapted by Philip Barry, Jr. and featuring Robert Preston and
Meg Mundy in the color telecast was classified as a poor video entry
by Variety: "Adaptation suffered from sketchiness, mawkishness and
an absence of establishing scenes and dialogue that left the viewer
wondering what was going on most of the time."

STAGE

Broadhurst Theatre, New York, opened January 12, 1932. 183 per-
formances. Produced by Gilbert Miller, Leslie Howard; Director,
Gilbert Miller; Settings, Aline Bernstein

Leslie Howard (Tom Collier); Frances Fuller (Daisy Sage); Lora
Baxter (Cecelia Henry); William Gargan (Richard Regan); G.
Albert Smith (Owen Arthur); Frederick Forrester (Rufus Collier); Ilka Chase (Grace Macomber); Betty Lynne (Franc Schmidt); Harvey Stevens (Joe Fisk)


Frank Lawton (Tom Collier); Renee Asherson (Daisy Sage); Elizabeth Allen (Cecelia Henry); Nial MacGinnis (Richard Regan); Arthur Howard (Owen Arthur); Eric Messinter (Rufus Collier); Gwen Wyndham (Grace Macomber); Lesley Merritt (Jan Brink); Ewen Solon (Joe Fisk)

SCREEN

RKO, released December 23, 1932. Produced by David O. Selznick; Director, Edward H. Griffith; Screenplay, Horace Jackson; Camera, Lucien Androit; Editor, Daniel Mandell

Leslie Howard (Tom Collier); Ann Harding (Daisy Sage); Myrna Loy (Cecelia Henry); William Gargan (Richard Regan); Neil Hamilton (Owen Arthur); Henry Stephenson (Rufus Collier); Ilka Chase (Grace Macomber); Leni Stengel (Franc Schmidt); Donald Dillaway (Joe Fisk)

ONE MORE TOMORROW, Warner Brothers, released June 1, 1946. Produced by Henry Blanke; Director, Peter Godfrey; Screenplay based on the play The Animal Kingdom, Charles Hoffman, Catherine Turney; Art Director, Anton Grot; Camera, Bert Glennon; Editor, David Weisbart

Dennis Morgan (Tom Collier); Ann Sheridan (Christie Sage); Alexis Smith (Cecelia Henry); Jack Carson (Red Regan); John Loder (Owen Arthur); Thurston Hall (Rufus Collier); Jane Wyman (Frances Connors); Reginald Gardiner (Joe Fisk); Marjorie Gateson (Grace Macomber)

TELEVISION

Celanese Theatre, televised March 5, 1952. ABC. 1 hour. Produced by A. Burke Crotty; Director, Alex Segal; Television adaptation, Philip Barry, Jr.

Wendell Corey (Tom Collier); Meg Mundy (Cecelia Henry); Karl Malden (Red Regan); Jorja Curtwright (Daisy Sage)

Alcoa Hour, televised February 17, 1957. NBC. 1 hour. Produced and directed by Alex Segal; Television adaptation, Philip Barry, Jr. Robert Preston (Tom Collier); Meg Mundy (Cecelia Henry); Alan Hale, Jr. (Red Regan); Joanne Linville (Daisy Sage); Paul McGrath (Rufus Collier); Mary Welch (Franc)

ANNA AND THE KING OF SIAM
A Twentieth Century-Fox motion picture (1946)
Anna and the King of Siam / 51

THE KING AND I
A musical play in two acts by Richard Rodgers and Oscar Hammerstein II, based on Margaret Landon's book Anna and the King of Siam (1951)

Synopsis

Widow Anna Leonowens accepts employment as a school teacher to the estimated sixty-seven children of the King of Siam. Arriving with her young son, Louis, at the 1862 Siamese Court at Bangkok, Anna is appalled at the backward country, the half-barbaric King and his harem of numerous wives and concubines and infuriated with His Majesty's unreasonable demands of royal prerogative and deportment. Anna's ambivalence toward the King is slowly replaced by respect for his thirst for knowledge, acceptance of her teaching and Western customs; however, she is equally repelled by the King's harsh treatment of his favorite wife, Tuptim, for loving another, younger man. The widow from Wales and the King of Siam become close friends. When the King dies, Anna, whose own son has died, stays on to help the young Prince assume his royal duties. The Prince's first edict is the abolishment of the ancient custom of groveling so deplored by "Mrs. Anna." Anna feels she has spent a rewarding life in Siam.

Comment and Critique

Gertrude Lawrence obtained the stage rights in 1950 to Margaret Landon's best-selling 1944 biography, Anna and the King of Siam, which was based on Anna Leonowens' original book, The English Governess at the Siamese Court. Miss Lawrence persuaded Richard Rodgers and Oscar Hammerstein to develop a musical from the book in which she could portray Mrs. Anna. Rodgers and Hammerstein wrote one of the greatest musicals ever produced on the stage and called it The King and I. Writer Danton Walker tersely described the musical as follows, "It is a flowering of all the arts of the theatre with moments that are pure genius." Brooks Atkinson (The New York Times) called it "a beautiful and lovable musical play." For Yul Brynner—who had attracted attention with Mary Martin in 1946's beguiling musical, Lute Song—playing the King of Siam in The King and I made him a star and was his first great success in the theatre. For Gertrude Lawrence, whose fabulous career has been well documented, it was her last great success in the theatre. Miss Lawrence died on September 6, 1952, and English actress Constance Carpenter resumed the role of Anna Leonowens in The King and I. The musical remained on Broadway for 1,246 performances.

The London production of The King and I opened at the Drury Lane Theatre on October 8, 1953, and played 926 performances. The King and I was appraised in London as making a complete break with the hard and smart type of American musical comedy by replac-
ing such tinsel with a sentimental and absorbing story that could challenge the huge record of 1,543 performances established at the Drury Lane by Oklahoma! Oklahoma! retained its record by nearly six hundred performances.

The King and I toured for nearly two years and in 1956 was revived in New York at the New York City Center with Jan Clayton as Anna and Zachary Scott as the King. Brooks Atkinson (The New York Times) was delighted with the City Center's production. In 1964, Richard Rodgers, newly appointed President and Producing Director of the Music Theatre of Lincoln Center, selected The King and I as Lincoln Center's Music Theatre's first production. Again, the musical received plaudits from critics and public.

Sally Ann Howes and Peter Wyngarde headed the cast of the 1973 London revival of The King and I, which Sandy Wilson in Plays and Players called "a remarkably handsome revival, which seems to me a good deal more acceptable than the rather messy presentation of Show Boat which it has replaced at the same theatre." Comparing the performance of Valerie Hobson in the original 1953 London production with Sally Ann Howes twenty years later, Wilson added, "She sings better than any previous Anna that I have heard, and has a neat touch with the humour and sentiment of the role." (On June 25, 1974, Sally Ann Howes repeated her performance opposite Ricardo Montalban in the striking San Francisco Civic Light Opera Association's production.)

On May 2, 1977, Yul Brynner returned to Broadway in The King and I with Constance Towers as Anna Leonowens. The return to Broadway (some twenty-six years after it had first appeared) of The King and I with the original King (Brynner) in seemingly better form and command attests to the stamina and talent of this gifted actor but, more, to the durability of Rodgers and Hammerstein's The King and I.

The inspiration for Gertrude Lawrence's obtaining the stage rights for what was to become The King and I was 20th Century-Fox's 1946 film version of Anna and the King of Siam starring Irene Dunne and Rex Harrison. The lavishly produced film opened at New York's Radio City Music Hall on June 20, 1946, to the general pleasure of critics and public. Time magazine noted, "Anna and the King of Siam flies in the face of established Hollywood precedent by ignoring young Love, and proves that a movie can be lively entertainment even if boy doesn't get--or even meet--girl." The New Yorker magazine found Rex Harrison more Piccadilly than Bangkok but Irene Dunne effective as Anna. Photoplay magazine classified Anna and the King of Siam as, "an unusual picture, as individual a motion picture as it was a book."

Twentieth Century-Fox made the musical version, The King and I, in 1956 with Deborah Kerr and Yul Brynner, repeating his Broadway stage role and winning the year's "Oscar" from the Academy of Motion Picture Arts and Sciences as Best Actor of the Year.
Miss Kerr, nominated as Best Actress for her charming portrayal of Anna Leonowens lost the award to Ingrid Bergman's Anastasia. The picture was defeated in its nomination as 1956's Best Picture of the Year by Michael Todd's Around the World in 80 Days; but for their lavish and brilliant settings for the film, Lyle R. Wheeler, John DeCuir, Walter M. Scott and Paul S. Fox received the Academy Award for Art and Set Decorations; Alfred Newman and Ken Darby were "Oscared" for their musical scoring; Irene Sharaff for her exquisite costumes and Carl Faulkner for sound recording.

CBS produced a thirty-minute television series on September 17, 1972, called Anna and the King in which Yul Brynner, again, was the King of Siam, with Samantha Eggar as Anna. The series was withdrawn by the end of 1972. The television adventure was ill-advised and embarrassingly dull. "Once past pondering what motivated the decision to reactivate the property at this point of time, Brynner and the sit-com emerge as a competent, albeit offbeat addition to the new season," recorded Variety.

STAGE

St. James Theatre, New York, opened March 29, 1951. 1,246 performances. Produced by Rodgers and Hammerstein; Director, John van Druten; Settings and lighting, Jo Mielziner; Costumes, Irene Sharaff; Choreography, Jerome Robbins; Music, Richard Rodgers; Book (based on the novel Anna and the King of Siam by Margaret Landon), and lyrics Oscar Hammerstein II; Orchestrations, Robert Russell Bennett; Musical director, Frederick Dvonch; Ballet arrangements, Trude Rittmann

Gertrude Lawrence* (Anna Leonowens); Yul Brynner** (The King); Doretta Morrow, (Tuptim); Dorothy Sarnoff (Lady Thiang); Larry Douglas (Lun Tha); Sandy Kennedy (Louis Leonowens); Charles Francis (Captain Orton); Leonard Graves (The Interpreter); John Juliano (The Kralahome); Len Mence (Phra Alack); Johnny Stewart (Prince Chulalongkorn); Baayork Lee (Princess Ying Yawalak); Robin Craven (Sir Edward Ramsay); Crisanta Cornejo, Andrea Del Rosario, Margie James, Barbara Luna, Nora Baez, Corinne St. Denis, Bunny Warner, Rodolfo Cornejo, Robert Cortazar, Thomas Griffin, Alfonso Maribo, James Maribo, Orlando Rodriguez (Princesses and Princes); Jamie Bauer, Lee Becker, Mary Burr, Gemoz DeLappe, Shellie Farrell, Marilyn Gennaro, Evelyn Giles, Ina Kurland, Nancy Lynch, Michiko, Helen Murrielle, Prue Ward, Dusty Worrall, Yuriko (The Royal Dancers); Stephanie Augustine, Marcia James, Ruth Korda, Suzanne Lake.

*Miss Lawrence was succeeded after her death in September 1952 by Constance Carpenter. During the summer of 1952, Celeste Holm replaced Miss Lawrence. Miss Carpenter was succeeded by Annamary Dickey (January 1954) and Patricia Morison (February 1954).

**Yul Brynner was replaced for three months in 1952 by Alfred Drake and Johnny Stewart by Sal Mineo as Prince Chulalongkorn.
Gloria Marlowe, Carolyn Maye, Helen Merritt, Phyllis Wilcox (Wives); Geraldine Hamburg, Maribel Hammer, Norma Larkin, Miriam Lawrence (Amazons); Duane Camp, Joseph Caruso, Leonard Graves, Jack Matthew, Ed Preston (Priests); Doria Avila, Raul Celada, Beau Cunningham, Tommy Gomez (Slaves)

Theatre Royal, Drury Lane Theatre, London, England, opened October 8, 1953. 946 performances. Produced by Williamson Music, Ltd., Director, John van Druten; Settings and lighting, Jo Mielziner; Costumes, Irene Sharaff; Choreography, Jerome Robbins, restaged by June Graham; Production supervisor, Jerome Whyte; Music, Richard Rodgers; Book (based on the novel Anna and the King of Siam by Margaret Landon), and lyrics, Oscar Hammerstein II; Orchestations, Robert Russell Bennett; Musical director, Reginald Burston; Ballet arrangements, Trude Rittmann; Ballet master, Rikki Septimus

Valerie Hobson* (Anna Leonowens); Herbert Lom* (The King); Doreen Duke (Tuptim); Muriel Smith (Lady Thiang); Jan Muzurus (Lun Tha); Roy Grant (Louis Leonowens); John Harvey (Captain Orton); Shyam Bahadur (The Interpreter); Martin Benson (The Kralahome); Thomas Hare (Phra Alack); Timothy Brookiong (Prince Chulalongkorn); Virginia Tarleton (Princess Ying Yaowalak); Ronald Leigh Hunt (Sir Edward Ramsay); Miriam Jacobs, Gloria Taylor, Kiriazi Haralnabous, Roy Heyman, Leonard Davey, Clarence Gordon, Ann Mauresco, Shelia Lawrence, George Mauroesco, Aziz Aquil, Ronald Singer, Nicki Zachariades, Maureen Ali, Helen Windle, Dereck Hodgson, Brian King, Leonard Reynolds (Princesses and Princes); Sonya Hana, Elizabeth Parks, Patricia Hawkes, Maureen Webster, Gladys Allgood, Brigette Kelly, Joan Elvin, Silvia Herklots, Denise Merrum, Patricia Colbourne, Julie Musgrove, Angela Van Breda, Jean Johnston, Gloria Lewis, Joan Boyd, Dorothy Fraser, Ann Roberts, Shelia Kennedy (The Royal Dancers); Ivor Meggido, Rikki Septimus, Barrie Irwin, Gilbert Brunett (Slaves); Danuta Karel, Leonie Page, Phyllis Anderson, Barbara Lewis, Delia Manon, Dorina Gregory, Maureen Hartley, Alma Booker, Margaret McInnes, Joan Merritt (Wives); Susan Paul, Ann Pidgeon, Lee Vernon, Merle Arundale (Amazons); Henry Goodier, Joe McBride, James Appleby, Frank O'Connor, Andrew Cole (Priests)

War Memorial Opera House, San Francisco, Cal., opened July 12, 1954. Road Company and West Coast Production. Produced by Rodgers and Hammerstein; Director, John van Druten; Settings and lighting, Jo Mielziner; Costumes, Irene Sharaff; Choreography, Jerome Robbins; Musical direction, Will Irwin; Music, Richard Rodgers; Book (based on the novel Anna and the King of Siam by Margaret Landon), and lyrics, Oscar Hammerstein II; Orchestations, Robert Russell Bennett; Ballet arrangements, Trude Rittmann

Patricia Morison (Anna Leonowens); Yul Brynner (The King); Suzanne Lake (Tuptim); Terry Saunders (Lady Thiang); Ken Remo

*In May 1955 the leads were succeeded by Eve Lister as Anna and George Pastell as the King.
Anna and the King of Siam / 55

(Lun Tha); Barclay Hodges (Louis Leonowens); Charles Lawrence (Captain Orton); Charles Hulse (The Interpreter); Leonard Graves (The Kralahome); Duane Camp (Phra Alack); Santy Josol (Prince Chulalongkorn); Dorothy De Arco (Princess Ying Yaowalak); Leon Shaw (Sir Edward Ramsay); Patrick Adiarte, Andrew Binasco, Vincent Binaso, Dennis Bonilla, Thomas Bonilla, Dorothy De Arco, Andrea Del Rosario, Lorraine Ibanes, Kenneth Lee, Lawrence Lee, Geraldine Lorente, Claudia Satow (Princesses and Princes); Purie Adiarte, Anita Berman, Jean Bledsoe, Hazel Chung, Betsy Cushman, Bettina Dearborn, Joan Fitzmaurice, Kupi Fraker, Wonci Lui, Shirley Mitchell, Barbara Newman, Meryl Sargent, Rosemary Zinner, Julie Osei (The Royal Dancers); Marian Carr, Charleen Clark, Norma Larkin, Joyce Stansell, (Amazons); Bob Held, Hubert Bland, Joseph Caruso, Vito Durante, Charles Hulse, John Raye (Priests); Hubert Bland, Beau Cunningham, Vito Durante, Bob Held (Slaves)

National Road Company (1955-1956). Produced by Rodgers and Hammerstein; Director, John van Druten; Settings and lighting, Jo Mielziner; Costumes, Irene Sharaff; Choreography, Jerome Robbins; Musical director, Will Irwin; Music, Richard Rodgers; Book (based on the novel Anna and the King of Siam by Margaret Landon), and lyrics, Oscar Hammerstein II; Orchestrations, Robert Russell Bennett; Ballet arrangements, Trude Rittmann

Patricia Morison (Anna Leonowens); Leonard Graves (The King); Christine Mathews (Tuptim); Norma Larkin (Lady Thiang); Jeff Hall (Louis Leonowens) Jerry Madison (Lun Tha); Fairfax Burgher (Captain Orton); Bob Held (The Interpreter); Alfred Cibelli, Jr. (The Kralahome); Hubert Bland (Phra Alack); Feliciano Binaso, Jr. (Prince Chulalongkorn); Dorethea De Arco (Princess Ying Yaowalak); Fairfax Burgher (Sir Edward Ramsay); Vincent Binaso, Yvette Cardinoza, Alfred De Arco, Dorethea De Arco, Andrea Del Rosario, Lorraine Ibanes, Kenneth Lee, Lauretta Lee, Lawrence Lee, Claudia Satow, Ricky Satow (Princes and Princesses); Bettina Dearborn, Jean Bledsoe, Carolyn Jean Anderson, Rose Marie Cardinoza, Marcia Crandell, Kenley Hammond, Esther Harms, Barbara Holmgren, Katherine Hsu, Jan Karam, Kathy Martin, Jacquetta Kieth, Joan Sandes, Maryle Sargent, Rosemary Zinner (The Royal Dancers); Mary Darnell, Patricia Hall, Carol Lombard, Priscilla Mullins (Wives); Janelle Jaynes, Joyce Stansell, Maresa Stegmann (Amazons); Joseph Caruso, Stanley Godfrey, Bob Held, Howard Krieger, John Raye, Joseph Ribeau (Priests); John George, Stanley Godfrey, Howard Krieger, Joseph Ribeau (Slaves)

New York City Center Theatre, opened April 18, 1956. 23 performances. Produced by the New York City Center Light Opera Company, William Hammerstein, Director; Director, John Fearnley; Settings, Jo Mielziner; Lighting, Jean Rosenthal; Costumes, Irene Sharaff; Choreography, Jerome Robbins, restaged, June Graham; Music, Richard Rodgers; Book (based on the novel Anna and the King of Siam by Margaret Landon) and Lyrics, Oscar Hammerstein II; Orchestrations, Robert Russell Bennett; Musical director, Frederick
Dvonch; Production assistant, Michael Shurtleff; Ballet arrangements, Trude Rittmann

Jan Clayton (Anna Leonowens); Zachary Scott (The King); Christine Mathews (Tuptim); Muriel Smith (Lady Thiang); Philip Wentworth (Lun Tha); Kevin Coughlin (Louis Leonowens); Leon Shaw (Captain Orton); John George (The Interpreter); Leonard Graves (The Kralahome); Hubert Bland (Phra Alack); Patrick Adiarte (Prince Chulalongkorn); Lynn Kikuchi (Princess Ying Yaowalak); Ben Lackland (Sir Edward Ramsay); Linda Campano, Louis Hernandez, Susan Kikuchi, Barbara Norman, Antonio Obregon, Valentine Obregon, Judith Ramsay, Patricia Ramsay, Ronald Harvey, Toby Stevens (Princes and Princessses); Olga Bergstrom, Anita Beryl, Hazel Chung, Bettina Dearborn, Dorothy Etheridge, Marion Jim, Noram Kaiser, Wonnei Lui, Julie Oser, Nadine Revene, Joan Sandes, Tao Strong, Alice Uchida, Dusty Worrall, Yuriko, Rosemary Zinner, Hubert Bland, John George, James McMillan (The Royal Dancers); Doris Caliber, Jean Maggio, Rose Rosett, Jeanette Scovotti, Rita Shay, Yolanda Vasquez, John Keelin, Robert Reim, Sherman Sneed (Singers)

Curran Theatre, San Francisco, Cal., opened May 26, 1958. West Coast Production. Produced by the San Francisco Civic Light Opera Company, Sydney G. Walton, President, Edwin Lester, General Director; Director, Albert Marre; Assistant director, Aida Broadbent; Settings, Jo Mielziner; Costumes, Irene Sharaff; Lighting, Jean Rosenthal; Dances, Michiko; Musical direction, Louis Adrian; Assistant musical director, Jaye Rubanoff; Technical director, Richard Rodda; Choral director, Edith Gordon; Costume supervisor, Walter J. Israel; Music, Richard Rodgers; Book (based on the novel Anna and the King of Siam by Margaret Landon), and lyrics, Oscar Hammerstein II; Orchestations, Robert Russell Bennett; Ballet arrangements, Trude Rittmann

Giselle MacKenzie (Anna Leonowens); Cameron Mitchell (The King); Beverly Allyson (Tuptim); Rosalind Nadell (Lady Thiang); Herbert Banke (Lun Tha); Tony Haig (Louis Leonowens); Earle MacVeagh (Captain Orton); Robert Kyber (The Interpreter); Renato Cibelli (The Kralahome); Gene Chan (Phra Alack); George Matsui (Prince Chulalongkorn); Virginia Ann Lee (Princess Ying Yaowalak); Lester Matthews (Sir Edward Ramsey); Yvonne Adrian, Jean Bledsoe, Neatha Collins, Linda Dangcil, Barrie Duffus, Rita Hernandez, Marion Jim, Joanne Miyamoto, Betty Jane Makishima, Ricko Sato, Vida Ann, Valentina Tagika, Pamela Wells, Edythe Udane (The Royal Dancers); Stewart Hsieh, Warren Hsieh, Dick Kay Hong, Walter Hong, Virginia Ann Lee, Cherylene Lee, Joyce Lew, Wendy Mukai, Ginny Schoon, Theodore Wong, Sharon Yee (Princes and Princesses); Clara Ray, Blanche Heifetz, Joy Marie Pettitt, Beverly Scalzo (Wives); Lee Greene, Barbara Dunbar, Vida Brandon, Jo Anna Shields (Amazons); Robert Kyber, Gene Chan, Robert Piper, Charles Owens, Dick Wyatt, Dick Cahill, Neil Oehl (Priests); Robert Piper, Charles Owens, Dick Wyatt, Dick Cahill (Slaves)

Road Company (1959). Produced by John L. Price, Jr.; Director
Anna and the King of Siam / 57

and choreographer, Mara; Settings, Bob Adams; Musical and choral
director, Boris Kogan; Technical director, Al Millman; Lighting,
Ford Van Dervoort; Music, Richard Rodgers; Book (based on the
novel Anna and the King of Siam by Margaret Landon), and lyrics,
Oscar Hammerstein, II; Orchestrations, Robert Russell Bennett
Irene Manning (Anna Leonowens); William Chapman (The King);
Joy Clements (Tuptim); Asako Tomita (Lady Thiang); Tom Batten
(Lun Tha); Mark Sipperly (Louis Leonowens); Larry Brown
(Captain Orton); Barton Hall (Phra Alack); William T. Skelton
(The Kralahome); Bobby Tomczak (Prince Chulalongkorn); Larry
Brown (Sir Edward Ramsey); Peggy Croft (Princess Ying Yoawalak);
Peter Andre, Barbara Arnold, Sylvia Bell, Dennis Brown,
Kathy Brown, Sally Bruce, Pat Boyd, Brenda Clayton, George
Cleveland, Victor Cohen, Phil Coombs, Arlene Cowen, Bonny
Curtis, Kent Esche, Kim Esche, Jeri Gathman, Karen Hansen,
Jane Henderson, Henry Johnson, Mary Ann Johnston, Beth Kline,
Barbara Klein, Camden Kouns, Pat Lanigan, Jimmy Latham,
Michele Lavin, Nadine Lopes, Kim Morgan, Kim Neering, Terry
Niebel, Leslie Rosenberg, Norman Schecke, Frank Sciuto, Palma
Sciuto, Debra Schramm, Pamela Simeon, Carol Ann Turner,
Kathy Turner, Roberta Amy Verner (Children of the Royal Court);
Mara (Royal Dancer); Jean Coates, Rosemerry Fuhrmann, Barbara
Holtzman, Gail Jertsen, Lillian Rollo, Marilyn Tschida
(Royal Dancers); Charlotte Finan, Anne Garry, Kay Harrison,
Marian Mercer, Lynn Osborne, Caroline Worth (Wives of the
Royal Court); Pat Fleming, Sally Johnson, Peggy Kelsch, Jane
Lawrence (Amazons and Attendants)

New York City Center Theatre, New York, opened May 11, 1960.
24 performances. Produced by the New York City Center Light
Opera Company, Jean Dalrymple, Director; Director, John Fearnley;
Settings, Jo Mielziner; Costumes, Irene Sharaff; Lighting, Klaus
Holm; Choreography, Jerome Robbins, restaged by Yuriko; Music,
Richard Rodgers; Book (based on the novel Anna and the King of
Siam by Margaret Landon), and lyrics, Oscar Hammerstein, II; Mus-
ical director, Pembroke Davenport; Orchestrations, Robert Russell
Bennett; Costume supervisor, Stanley Simmons; Ballet arrangements,
Trude Rittmann
Barbara Cook (Anna Leonowens); Farley Granger (The King);
Joy Clements (Tuptim); Anita Darian (Lady Thiang); Seth Riggs
(Lun Tha); Richard Mills (Louis Leonowens); Sam Kirkham (Cap-
tain Orton); Murray Gillin (The Interpreter); Ted Beniades (The
Kralahome); Mark Satow (Phra Alack); Miki Lamont (Prince Chu-
lalongkorn); Susan Lynn Kikuchi (Princess Ying Yoawalak); Claude
Horton (Sir Edward Ramsay); Alfred De Arco, Delfina De Arco,
Evelyn Eng, Vivian Hernandez, Lauretta Lee, Roger Mahabirshingh,
Richard Mills, Paul Petrillo, Ado Sato, Claudia Satow
(Princes and Princesses); Diane Adler, Fumi Akimoto, Ted
August, Ethel Bell, Paula Chin, Barbara Creed, Bettina Dear-
born, Barrie Dufus, Victor Duntiere, Jan Goldin, Marion Jim,
Wonci Lui, Julie Oser, Wintress Perkins, Joysanne Sidimus,
Nancy Stevens, Roland Vazquez (The Royal Dancers); Jyll Alex-
ander, Jennie Andrea, Irving Barnes, Ellen Berse, Jim Connor,
Marvin Goodis, Ann Marisse, Claire Richard, Beatrice Ruth (Wives, Priests, Amazons, Slaves)

Princess Theatre, Melbourne, Australia, opened December 22, 1962, closed July 6, 1963. Produced by Garnet H. Carroll; Director, Charles Hickman; Assistant director and choreographer, Bill Yule; Settings and costumes, John Trussatt; Musical director, Eric Clap- ham; Music, Richard Rodgers; Book (based on the novel Anna and the King of Siam by Margaret Landon), and lyrics, Oscar Hammer- stein II; Orchestations, Robert Russell Bennett
Sheila Bradley (Anna Leonowens); Jeff Warren (The King); Ger- aldene Morrow (Tuptim); Lina Denison (Lady Thiang); John Rick- ard (Lun Tha); David Phillips (Louis Leonowens); Christopher Hill (Captain Orton); Blaise Antony (Phra Alack); Bill Yule (The Kralahome); Andrew Guild (Prince Chulalongkorn); Geoffrey King (Sir Edward Ramsay); Vanessa Belletty (Princess Yaolack); Mar- ylin Jarm; Jan Tye; Vanna Lau; Christine Ramachandram; Linda Jarm; Farida Jawhari; Ian Tye; Denis Ah Mouy; Pauline Wah; Ian Stewart; Diane Robertson; Amanda Ling; Cheryl Poon; Peter Ng; Philip Chin Quan; Susan Archer (The Royal Children); Jacqui Carroll; Diane Greentree; Goh Lay Kuan; Lesley Jefts; Mary Rose Stannish; Julia McGuniness; Elizabeth Hurley; Jennifer Hur- ley; Christine Zaccas; Janet Keyte; Rosamunde Connal; Joan Thomas; Suzanne West; Buster Skeggs; Laurel Veitch (Royal Wives, Nurses, Court Dancers); Alan McGuinness; Kenoy Ames; Ronald Bennett; David Sale; Ray Lew Boar; Geoffrey Veitch (Guards, Priests, Deckhands)

New York City Center Theatre, New York, opened June 12, 1963. 15 performances. Produced by the New York City Center Light Opera Company, Jean Dalrymple, Director; Director, John Fearnley; Settings, Jo Mielziner; Costumes, Irene Sharaff; Costume supervisor, Stanley Simmons; Lighting, Peggy Clark; Choreography, Jerome Robbins, restaged by Yuriko; Music, Richard Rodgers; Book (based on the novel Anna and the King of Siam by Margaret Landon), and lyrics, Oscar Hammerstein II; Orchestrations, Robert Russell Bennett; Ballet arrangements, Trude Rittmann
Eileen Brennan (Anna Leonowens); Manolo Fabregas (The King); Joy Clements (Tuptim); Anita Darian (Lady Thiang); L. D. Clem- ents (Lun Tha); Tommy Leap (Louis Leonowens); Sam Kirkham (Captain Orton); Paul Flores (The Interpreter); Ken LeRoy (The Kralahome); John Garces (Phra Alack); Ramon Caballero (Prince Chulalongkorn); Lisa Jo Abe (Princess Ying Yoawalak); John D. Seymour (Sir Edward Ramsay); David Aguilar, Paula Chin, Del- fino De Arco, Capri Hermary, Roma Hermary, Vivian Hernandez, Lawrence Kikuchi, Susan I. Kikuchi, Peter Martinez, Ado Sato, Ramon Torres (Princes and Princesses); Susan Ascheri, Hadas- sah Badoch, Mavis Ray Booth, Noemi Chiesa, Miriam Cole, Barbara Creed, Victor Duntiere, Carol Friend, Phyllis A. Gute- lius, Edith Jerell, Loi Leabo, Paul E. Olson, Clive Thompson (The Royal Dancers); Faith Daltry Campo, Harris W. Davis, James Fels, Helen Guile, Janet Hayes, Bill Kennedy, Joy L. Sica, Sharon Vaughn, Lynn Wendell (Wives, Priests, Amazons, Slaves)
New York State Theatre, New York, opened July 6, 1964 (to August 8, 1964). Produced by the Music Theatre of Lincoln Center, Richard Rodgers, President and Producing director; Director, Edward Greenberg; Settings, Paul C. McGuire; Costumes, Irene Sharaff; Choreography, Jerome Robbins, restaged by Yuriko; Musical director, Franz Allers; Music, Richard Rodgers; Book (based on the novel Anna and the King of Siam by Margaret Landon), and lyrics, Oscar Hammerstein II; Orchestration, Robert Russell Bennett; Ballet arrangements, Trude Rittmann

Rise Stevens (Anna Leonowens); Darren McGavin (The King); Lee Venora (Tuptim); Patricia Neway (Lady Thiang); Frank Porretta (Lun Tha); James Harvey (Louis Leonowens); Fred Miller (Captain Orton); Rudy Vejar (The Interpreter); Michael Kermoyan (The Kralahome); Stuart Mann (Phra Alack); Barry Robins (Prince Chulalongkorn); Gina Kaye (Princess Ying Yaowalak); Eric Brotherston (Sir Edward Ramsay); Kathleen Din, Gina Kaye, Lorrie Kochiyama, Delfino De Arco, Debbie Kogan, May Yee Mark, Annette Misa, Robert Ader, David Aguilar, Lawrence Kikuchi, Eddie Kochiyama, Frank Orlando, Vita Orlando (Princesses and Princes); Takako Asakawa, Hadassah Badoch, Joan Bates, Lisa Berg, Noemi Chiesa, Paula Chin, Miriam Cole, Bettina Dearborne, Carol Drisin, Carol Fried, Phyllis Gutelius, Linda Hodes, Susan Kikuchi, Jeanne Nichtern, Connie Sanchez, Katherine Wilson (The Royal Dancers); Anita Alpert, Theodora Brandon, Dixie Carter, Sharon Dierking, Mona Elson, Carole O’Hara, Hanna Owen, Jean Palmerton (Wives); Leisha Caryle, Beverly Morrison, Joanna Owens, Jeanne Rodriguez (Amazons); Walter Adams, Henry Baker, Lazar Dano, Victor Duntiere, William Duvall, Julius Fields, Fred Hamilton, Stuart Mann, Jim McMillan, Ken Richards, Anthony Saverino (Priests, Slaves)

Curran Theatre, San Francisco, Cal., opened June 8, 1965. West Coast Production. Produced by the San Francisco Civic Light Opera Association, Allen L. Chickering, President, Edwin Lester, General Director, Director, Edward Greenberg; Settings, Paul C. McGuire; Costumes, Irene Sharaff; Lighting, Jean Rosenthal; Dances, Jerome Robbins, restaged by Yuriko; Musical director, Louis Adrian; Technical director, Richard Rodda; Production manager, Tom Turner; Choral director, Edith Gordon; Music, Richard Rodgers; Book (based on the novel Anna and the King of Siam by Margaret Landon), and lyrics, Oscar Hammerstein II; Orchestration, Robert Russell Bennett; Ballet arrangements, Trude Rittmann

Florence Henderson (Anna Leonowens); Ricardo Montalban (The King); Joyce Bryant (Tuptim); Jean Sanders (Lady Thiang); Don McKay (Lun Tha); Tommy Smith (Louis Leonowens); Ted Stanhope (Captain Orton); Terence Monk (The Interpreter); Michael Kermoyan (The Kralahome); Larry Dean (Phra Alack); Barry Robins (Prince Chulalongkorn); Cherylene Lee (Princess Ying Yaowalak); Lester Matthews (Sir Edward Ramsay); Cherylene Lee, Heather Lee, Tracey Lee, Dion Shimatsu, Paula Shimatsu, Evonne Williams, Luis Fraire, Craig Jue, Andre Roche, Lukas Shimatsu, Robert Yee (Princesses and Princes); Sandra Esca-milla, Diane Gray, Katia Geleznova, Elizabeth Lauter, Rikki
Lugo, Jaclynn Villamil, Paula Waring, Suzanne Barker, Stephanie Lieberman, Victoria Ally (The Royal Dancers); Pat Burkey, Gloria Enander, Elfie Furst, Barbara Logan, Patricia Molenda, Jean Sewell, Elaine Young, Joyce Zaccaro, Marygrace Runge (Wives); Lorenzo Fonseca, Yaro Lanek, John Frayer, Donald Cerulli, Clive Thompson, Larry Dean, Tom Jepperson, Charles Moore (Priests, Slaves)

New York City Center Theatre, opened May 23, 1968. 10 performances. Produced by the New York City Center Light Opera Company, Jean Dalrymple, Director; Director, John Fearnley; Settings, Paul McGuire; Costumes, Irene Sharaff, Frank Thompson; Lighting, Feder; Choreography, Jerome Robbins, restaged, Yuriko; Music, Richard Rodgers; Book (based on the novel Anna and the King of Siam by Margaret Landon), and Lyrics, Oscar Hammerstein II; Orchestrations, Robert Russell Bennett; Musical director, Jonathan Anderson; Ballet arrangements, Trude Rittmann

Constance Towers (Anna Leonowens); Michael Kermoyan (The King); Eleanor Calbes (Tuptim); Anita Darian (Lady Thiang); Stanley Grover (Lun Tha); Eric Hamilton (Louis Leonowens); Sam Kirkham (Captain Orton); Paul Flores (The Interpreter); Ted Beniades (The Kralahome); Robert Lenn (Phra Alack); Michael Thom (Prince Chulalongkorn); Dana Shimizu (Princess Ying Yaowlak); Christopher Hewett (Sir Edward Ramsay); Caryn Chow, Sonja Furiya, Dana Shimizu, Rachel Ticotin, Nancy Ticotin, Russell Chow, Lewis Gerardo, Lawrence Kikuchi, Jaime Roque, Jason Rosen, Keenan Shimizu, Marcus Ticotin (Princes and Princesses); Diane Adler, Paula Chin, Carol Gumiela, Joann Ogawa, Margot Parsons, Kathleen Pierini, Susan Platt, Juanaita Londono, Wonci Lui, Stephanie Satie, Britt Swanson, Margot Travers, Jaclynn Villamil, Rebecca West, Lazar Dano, Gary Dutton, Vito Durante, Rodger Gerhardstein, Tim Ramirez (The Royal Dancers); Joan diDonato, Lee Hooper, Charlotte Marcheret, Betsy Norden, Barbara Reisman, Rebecca West, Maggie Worth, Larry Devon, Bono Foster, Richard Kie Wye Khan (Singers)

Jones Beach Theatre, Jones Beach, New York, opened June 28, 1972. 55 performances. Produced by Guy Lombardo; Director, John Fearnley; Scenery, James Stewart Morecom; Lighting, Peggy Clark; Costumes, Winn Morton; Music, Richard Rodgers, Book (based on Margaret Landon's novel Anna and the King of Siam), and lyrics, Oscar Hammerstein II; Orchestrations, Robert Russell Bennett; Choral arrangements, Trude Rittmann; Choreography, Jerome Robbins; Musical director, Jay Blackton; Production supervisor, Arnold Spector

Constance Towers (Anna Leonowens); John Cullum (The King); Patricia Arnell (Tuptim); John Stewart (Lun Tha); Edmund Lyndock (Kralahome); Richard Arnold Beattie (Louis Leonowens); Peter Clark (Phra Alack); Keenan Shimuzu (Prince Chulalongkorn); Cynthia Onruba (Prince Ying Yaowlak); James Hawthorne (Sir Edward Ramsay); Paul Flores (Interpreter); Eileen Schauler (Lady Thiang); James Hawthorne (Captain Orton); June Angela, Barbara

Adelphi Theatre, London, England, opened October 10, 1973. 260 performances. Produced by Paul Elliott, Louis I. Michaels, Duncan C. Weldon, Hemdale, in association with Harold Fielding; Director, Roger Redfarn; Settings and costumes, Terry Parsons; Choreography, Sheila O'Neill; Musical director, Reg Cole; Lighting, Barry Griffiths; Music, Richard Rodgers; Book (based on the novel Anna and the King of Siam by Margaret Landon), and lyrics, Oscar Hammerstein II

Sally Ann Howes (Anna Leonowens); Peter Wyngarde (The King); Pauline Anthony (Tuptim); Moyna Cope (Lady Thiang); Valentine Palmer (Lun Tha); Stephen Grover (Louis Leonowens); David Browning (Captain Orton); Mark Johnson (The Interpreter); David Davenport (The Kralahome); Darryl David (Phra Alack); David Morris (Prince Chulalongkorn); Lottie Brochin (Princess Ying Yawalak); David Killick (Sir Edward Ramsay); Valerie Griffiths, Katherine Dyson, Lianne Gilmore, Patricia Hall, Jeanne D'Esty, Jini Steel, Penny Stevenson, Andrea Tydeman, Lynn Williamson, (The Royal Wives); Ginny Bradley, Donald Britton, Nikki Heard, Georgina Joyce, Maggie Lorraine, David Shelmerdine (The Royal Dancers); Marc Arnall, David Cordon, Stan McGowan, Tom Hardy, Tim Verity, Paul Weston (Dancers, Slaves, etc.)

Curran Theatre, San Francisco, Cal., opened June 25, 1974. West Coast Production. Produced by The San Francisco Civic Light Opera Association, Allen L. Chickering, President; Director, Joseph Hardy; Scenery and lighting, Robert Randolph; Costumes, Arthur Boccia; Producer, Glenn Jordan; Choreography, Yuriko; Music, Richard Rodgers; Book (based on the novel Anna and the King of Siam by Margaret Landon), and lyrics, Oscar Hammerstein II; Orchestration, Robert Russell Bennett; Musical director, Milton Greene

Sally Ann Howes (Anna Leonowens); Ricardo Montalban (The King); Emily Yancy (Tuptim); Jean Sanders (Lady Thiang); David Cryer (Lun Tha); Mark Savage (Louis Leonowens); Tom McCorry (Captain Orton); Joel Pressman (Phra Alack); Erick Silju (The Kralahome); Brian Tochi (Prince Chulalongkorn); Michael Evans (Sir Edward Ramsey); Tina Toyota (Princess Ying Yaowalak); Roger Price Castellano, Eric Chan, Lance Huey, Heidi Lee, Julie Ode, Jodee Tochi, Wendy Tochi (Princes and Princesses); Vicki Ally, Marina Keijzer, Susan Kikuchi, Rosalie King, Jennifer Ann Lee, Lauren Lucas, Mari Mono, Elizabeth Rhodes, Patricia Thomas, Maria Angela Villa, Patricia Weber, Rebecca West, Janet Wong (Royal Dancers); John Dayger, John Frayer, Rick Kealohi Ornel-
Uriss Theatre, New York, opened May 2, 1977. 695 performances. Produced by Lee Guber, Shelly Gross; Director, Yuriko; Settings, Peter Wolf; Costumes, Stanley Simmons; Lighting, Thomas Skelton; Musical director, Milton Rosenstock; Music, Richard Rodgers; Book (based on the novel Anna and the King of Siam by Margaret Landon), and lyrics, Oscar Hammerstein II. Orchestations, Robert Russell Bennett; Associate producer, Fred Walker
Constance Towers* (Anna Leonowens); Yul Brynner* (The King); June Angela (Tuptim); Hye-Young Choi (Lady Thiang); Martin Vidnovic (Lun Tha); Alan Amick (Louis Leonowens); Larry Swansen (Captain Orton); Jae Woo Lee (The Interpreter); Michael Kermoyan (The Kralahome); Gene Profanato (Prince Chulalongkorn); Julie Woo (Princess Ying Yoawalak); John Michael King (Sir Edward Ramsay); Su Applegate, Jessica Chao, Lei-Lynne Doo, Dale Harimoto, Pamela Kalt, Susan Kikuchi, Faye Fujisaki Mar, Sumiko Murashima, Libby Rhodes, Cecile Santors, Hope Sogawa, Mary Ann Teng, Patricia K. Thomas (The Royal Dancers and Wives); Ivan Ho, Clark Huang, Annie Lam, Connie Lam, Jennifer Lam, Paul Siu, Tim Waldrip, Kevan Weber, Kym Weber, Julie Woo, Mary Woo (Princesses and Princes); Sydney Smith, Marianne Tatum, Patricia K. Thomas, Rebecca West (Nurses and Amazons); Kaipo Daniels, Barrett Hong, Jae Woo Lee, Rick Ornellas, Simeon Den, Chandra Tanna, Robert Vega (Priest and Slaves); Ching Gonzalez, Alis-Elaine Anderson (Swing Dancers); Jason Scott (Swing Child)

Palladium Theatre, London, England, opened June 12, 1979. Produced by Tom Arnold Associates and Ross Taylor, in association with Lee Guber, and Shelly Gross; Director, Yuriko; Settings, Peter Wolf; Costumes, Irene Sharaff; Lighting, David Hersey; Musical director, Cyril Ornadel; Sound, Bruce Elliott; Choreography, Jerome Robbins (reproduced by Susan Kikuchi); Music, Richard Rodgers; Book (based on the novel Anna and the King of Siam, by Margaret Landon), and lyrics, Oscar Hammerstein, II; Orchestations, Robert Russell Bennett
Virginia McKenna (Anna Leonowens); Yul Brynner (The King); June Angela (Tuptim); Hye-Young Choi (Lady Thiang); Marty Rhone (Lun Tha); Kevin Houston (Louis Leonowens); Nick Burnell (Captain Orton); Maurice Chong (The Interpreter); John Bennett (The Kralahome); Gene Profanato (Prince Chulalongkorn); Paul Williamson (Sir Edward Ramsay); Susan Kikuchi (Court Dancer); Shirley Cantrell, Carolyn Choa, Diana Choy, Ran Hamilton, Seeta Indram, Kathy Lee, San Lee, Susie Leong, Clare Lutter, Makunin Menehira, Sureen Order, Pamela Quinn, Eileen Battye, Deborah Jackson, Donna Louise, Glenda Nicholls, Susan Varley,

*Angela Lansbury and Michael Kermoyan replaced Constance Towers and Yul Brynner from April 11, 1978 to May 2, 1978
Yuzo Asai, Frankie Au, Jeffrey van der Byl, Lyndon Brown, Serve Julien, Kenneth Kwong, Louise Tam, Rocky Gibbs, Suzanne Tan, Joanne Kwong, Joanne Perry, Rachael Shek, Richard Eastgate, Jerry Loy, Clair Long, Samantha Cook, Simon Tan, Alvin Lee, Chichi Kadijono, Chua Kah Joo (Royal Dancers and Wives, Princesses and Princes, Nurses and Amazons, Priests and Slaves)

SCREEN

ANNA AND THE KING OF SIAM, 20th Century-Fox, released June 1946. Produced by Louis D. Lighton; Director, John Cromwell; Screenplay, Sally Benson, Talbot Jennings; Camera, Arthur Miller; Special effects, Fred Sersen; Art directors, Lyle Wheeler, William Darling; Set decorators, Thomas Little, Frank E. Hughes; Music, Bernard Herrmann; Assistant director, Sol Wurtzel; Editor, Harmon Jones

Irene Dunne (Anna Owens); Rex Harrison (King Mongkut); Linda Darnell (Tuptim); Gale Sondergaard (Lady Thiang); Lee J. Cobb (The Kralahome); Mikhail Rasummy (Phra Alack); Tito Renoado (Prince, grown-up); Richard Lyon (Louis Owens); Addison Richards (Captain Orton); William Edmunds (Moonshae); Leonard Strong (The Interpreter); John Abbott (Phra Phrom); Dennis Hoey (Sir Edward Ramsay); Mickey Roth (Prince); Connie Leon (Beebe); Diana Van Der Ecker (Princess Fa-Ying); Marjorie Eaton (Miss MacFarlane); Helena Grant (Mrs. Cortwright); Stanley Mann (Mr. Cortwright); Neyle Morrow (Phra Palat); Yvonne Rob (Lady Sno Kim); Si-lan Chen (Dancer); Julian Rivero (Government clerk); Hazel Shon (Slave); Pedro Regas (Guide); Ted Hecht, Ben Welden (Judges); Laurette Luez, Chabling, Marianne Quon, Lillian Molieri, Buff Cobb, Sydney Logan (Wives of King)

THE KING AND I, 20th Century-Fox Pictures, released April 10, 1956. Produced by Charles Brackett; Director, Walter Lang; Screenplay, Ernest Lehman; Camera, Leon Shamroy; Special Photographic Effects, Ray Kellogg; De Luxe Color consultant, Leonard Doss; Dances and musical numbers staged by Jerome Robbins; Music supervised and conducted by Alfred Newman; Associate conductor, Ken Darby; Costumes, Irene Sharaff; Art directors, Lyle R. Wheeler, John De Cuir; Set decorators, Walter M. Scott, Paul S. Fox; Orchestrations, Edward B. Powell, Gus Levene, Bernard Meyers, Robert Russell Bennett; Ballet arrangements, Trude Rittmann; Oriental Dances consultant, Michiko; Makeup, Ben Nye; Music, Richard Rodgers; Book and lyrics, Oscar Hammerstein from their musical based on Anna and the King of Siam by Margaret Landon; Editor, Robert Simpson

Deborah Kerr [singing voice of Anna was Marni Nixon] (Anna Leonowens); Yul Brynner (The King); Rita Moreno (Tuptim); Terry Saunders (Lady Thiang); Martin Benson (Kralahome); Carlos Rivas (Lun Tha); Rex Thompson (Louis Leonowens); Patrick Adiarte (Prince Chulalongkorn); Geoffrey Toone (Sir Edward Ramsay); Alan Mowbray (The British Ambassador); Gemze
de Lappe (Specialty Dancer); Thomas Bonilla, Dennis Bonilla, Michiko Iseri, Charles Irwin, Leonard Strong, Irene James, Jadin Wong, Jean Wong, Fuji, Weaver Leavy, Eddie Luke, Josephine Smith (Princes and Princesses); Charles Irwin (Captain Orton); Yuriko (Eliza); Marion Jim (Simon Legree); Robert Banas (Keeper of the Dogs); Dusty Worrall (Uncle Thomas); Michiko Iseri (Angel in Ballet); Leonard Strong (Interpreter); William Yip (High Priest)

TELEVISION

ANNA AND THE KING; CBS Series, televised September 17, 1972, to December 31, 1972. 30 minutes. Executive producer-director, Gene Reynolds; Producers-writers, Bill Idelson, Harvey Miller; Music, Richard Shores

Samantha Eggar (Anna Owens); Yul Brynner (The King of Siam); Keye Luke (Prince Kralahome); Eric Shea (Louis Owens); Brian Tochi (Crown Prince Chulalongkorn); Lisa Lu (Lady Thiang); Rosalind Chao (Princess Serana); Tracy Lee (Princess Kai-Lee Ling); Wendy Tochi (Another Princess Ming Li); Bernard Fox (Sir Edward Ramsay); Diana Chesney (Lady Ramsay); Adele Yoshikoka (Butri); Frances Fong (Man-Yah); Roger C. Carmel (Ambassador); Louis Neervoort (Emissary); Heidi Lee (Ting-Li); Jerry Fujikawa (Sandalmaker); Khigh Dhiegh (Prince Naret); Genny Ambassador (Princess Bahuma); H. W. Gim (Old Man); Ralph Ahn (Captain of the Guard); Kenny Endoso (Guard); Mako (Sanum); Nobu McCarthy (Fen-Ling); Jennifer Lee (Second Wife); Kinji Shibuya (Monk)

ANNA CHRISTIE*
A drama in four acts by Eugene O'Neill (1921)

Synopsis

Anna Christie returns to her Swedish father, Chris, a New York City coal-barge captain, after spending her childhood on a midwest farm with harsh, cruel, poverty-stricken relatives from whom she escaped and became a prostitute. Chris puts his blousy, boozing mistress, waterfront hag Marthy Owen, ashore when Anna returns to go to sea with him. Anna meets rugged Irish sailor Mat Burke and falls in love with the belligerent seaman. Chris and Mat quarrel for possession of Anna, who rebels against her father's past neglect and present paternalism and Mat's dominating, prudish possessiveness. While Chris bemoans life and his fate tarnished by "d'at ol' debil Sea," Mat and Anna resolve to make a new life for themselves.

*Pulitzer Prize Play (1922).
Eugene O'Neill was the recipient of the first Pulitzer Prize awarded for an original American play, Beyond the Horizon, for the season of 1919-1920. O'Neill's second Pulitzer Prize was for his 1921 drama, Anna Christie, which he started to write in January 1919 under the title of Tides, rewrote as The Old Davil and completed as Chris Christopherson. George C. Tyler produced the play, its title shortened to Chris, at the Apollo Theatre in Atlantic City, New Jersey on March 8, 1920. Emmett Corrigan played the title role after screen actor William Farnum had refused the part. Anna was portrayed by a young English actress, Lynn Fontanne, but the play with its emphasis on the character of Chris failed and was withdrawn after an engagement at Philadelphia's Broad Street Theatre on March 27, 1920. Following the death of his father (actor James O'Neill on August 10, 1920), Eugene O'Neill quickly rewrote Chris, altering the characterizations to revolve around the wayward daughter, Anna.

Arthur Hopkins produced Anna Christie on Broadway at the Vanderbilt Theatre on November 2, 1921. The O'Neill drama brought stardom to actress Pauline Lord in the title role, who gave, according to Alexander Woollcott in The New York Times, "a telling performance in a rich and salty play that grips the attention with the rise of the first curtain and holds it fiercely to the end." The play, with most of the American cast, opened in London at the Strand Theatre on April 10, 1923, to receive general critical acclaim.

Revivals of the play continued to garner praise. Flora Robson's performance in a 1937 London revival of Anna Christie was lauded and a London critic observed, "No doubt the play, when it was first produced in London several years ago, would have seemed more harsh and gritty in its texture than now, more alarmingly realistic and more dangerously tough. Miss Robson's overwhelmingly realistic and Niall MacGinnis acts the part of her young sailor with romantic and exciting vitality." Ingrid Bergman's Anna in a 1941 West Coast production of Anna Christie was judged as "Her gentleness and her soft voice provide her with too little contrast as Anna, the hardened prostitute." Celeste Holm, in the New York City Center revival in 1951, was lauded for assaying a heavy role and Geraldine Page's performance in a stage reading of Anna Christie presented by The Phoenix Theatre in 1955 was seen to have the ideal makings of Anna. On April 14, 1977, Liv Ullmann opened on Broadway at the Imperial Theatre in a revival of Anna Christie. The New Yorker magazine praised Liv Ullmann's performance but headed their critique of the play, "Mal-De-Mer."

The first screen version of Anna Christie was made by First National Pictures in 1923 with Blanche Sweet giving a stunning portrayal of O'Neill's heroine and George Marion repeating his stage role of Chris. Metro-Goldwyn-Mayer promoted one of Hollywood's greatest motion picture advertising campaigns for their 1930 screen
production of O'Neill's play, devised by publicist Frank Whitbeck, "GARBO TALKS!"*. Later, after Garbo's successful and highly acclaimed performance as Anna Christie echoed around the world, the Swedish actress was introduced to Whitbeck who acknowledged his 1930 earthshaking phrase. "Aren't you ashamed?" asked Miss Garbo. George Marion again reprised his role as Chris and the film started a new Hollywood career for the inestimable talents of Marie Dressier as the drunken, frowsy, waterfront hag, Marthy.

New Girl in Town was the title given to the musical version of Anna Christie that opened on May 14, 1957, at the 46th Street Theatre in New York, starring Gwen Verdon as Anna and Thelma Ritter as Marthy. George Abbott made the musical adaptation of O'Neill's Pulitzer Prize play and New Girl in Town became the seventy-fifth Broadway show to be directed by George Abbott; composer Bob Merrill's first Broadway musical and the third producing effort of Frederick Brisson, Robert E. Griffith and Harold S. Prince following their hits, The Pajama Game and Damn Yankees. The meshing of Anna and music was not a felicitous blend despite Gwen Verdon's stylish and sparkling portrayal of Anna Christie and Thelma Ritter's bitter-sweet persistence as Marthy.

Anna's cruise on the barge on television's Celanese Theatre January 23, 1952, telecast was found by Variety to have "nothing in this hard-hitting drama to stir the interest of anyone below the upper-teen brackets." June Havoc's performance as Anna was found "competent", Richard Burton as her sailor-lover, "bombastic as ordered" and John Qualen as Chris, "effectively restrained." Pond's Theatre's March 3, 1955, telecast of Anna Christie also received a mild reception.

STAGE

CHRIS, Apollo Theatre, Atlantic City, New Jersey, opened March 8, 1920; closed Broad Street Theatre, Philadelphia, Pa. March 27, 1920. Withdrawn. Produced by George C. Tyler; Director, Frederick Stanhope

Emmett Corrigan (Chris Christopherson); Lynn Fontanne (Anna Christopherson); Arthur Ashley (Paul Andersen); Mary Hampton (Marthy); James C. Mack (Johnny, the "priest"); Claude Gourand (Jack Burns); Max L. Schrade (Adams); William E. Hallman (Larry, a bartender); Harry MacFayden (A Postman); Dan Moyle (Mickey); George A. Lawrence (Devlin); Roy Cochrane (Captain Jessup); William Smith (Edwards); John Rogers (Jonesy); Gerald Rogers (Glass); Frank Devlin, Pat Riordan (Longshoremen)

Vanderbilt Theatre, New York, opened November 2, 1921. 177 performances. Produced by and directed by Arthur Hopkins; Settings,

*Garbo's first line in the film was "Gimme a whisky ... ginger ale on the side ... and don't be stingy, baby."
Robert Edmond Jones

Pauline Lord (Anna Christopherson); George Marion (Chris Christopherson); Eugenie Blair (Marthy Owen); Frank Shannon (Mat Burke); James C. Mack (Johnny-the-Priest); Eugene Lincoln (Larry); William Augustin (A Postman); G. O. Taylor, John Hanley (Longshoremen); Messrs. Reilly, Hansen, Kennedy (Three Sailors); Ole Anderson (Johnson)


Pauline Lord (Anna Christopherson); George Marion (Chris Christopherson); Frank Shannon (Mat Burke); Mildred Beverly (Marthy Owen); James C. Mack (Johnny-the-Priest); Eugene Lincoln (Larry); Arthur Hurley (A Postman); G. O. Taylor, Eddy Reed (Longshoremen); Messrs. A. Reilly, C. Hansen, B. Kennedy (Three Sailors); Ole Anderson (Johnson)

Imperial Institute, London, England, opened July 8, 1934. Director, Judith Furse

Jean Shepeard (Anna Christopherson); Frederick Culley (Chris Christopherson); Anthony Quayle (Mat Burke); Joan Pereira (Marthy Owen); Stanley Kilbey (Johnny-the-Priest); Nicholas Phipps (Larry); Lindsay Baxter (A Postman); Eric McNeill (Johnson); Walter Hilliard, Eric McNeill (Longshoremen); Walter Hilliard, Lindsay Baxter, Nicholas Phipps (Crewmen)

Westminster Theatre, London, England, opened April 7, 1937. Director, Michael MacOwan

Flora Robson (Anna Christopherson); Edward Rigby (Chris Christopherson); Niall MacGinnis (Mat Burke); Mark Dignam (Johnny-the-Priest); Marie Ault (Marthy Owen); Alexander Knox (Larry); Philip King (Johnson); Anthony Howard (Postman); Henry Ford, Donald Bisset (Longshoremen)

West Coast Production, 1941. Produced by The Selznick Company, John Houseman, Alfred De Liagre, Jr., Directors; Director, John Houseman; Settings and costumes, Kate Drain Lawson from sketches by William Cameron Menzies; Assistant designer, Edmond Glover

Ingrid Bergman (Anna Christopherson); J. Edward Bromberg (Chris Christopherson); Damian O'Flynn (Mat Burke); Jessie Busley (Marthy Owen); John Miller (Johnny-the-Priest); Walter Brooke (Larry); William Alland (A Postman); Peter Bronte, Edmond Glover (Longshoremen)

New York City Center Theatre, New York, opened January 9, 1952. (Moved to Lyceum Theatre, January 23, 1952; Produced by Harald Bromley with cast changes: James Hagerman as a postman.) 29 performances. Produced by The New York City Theatre Company, George Schaefer, Artistic Director; Director, Michael Gordon; Settings and costumes, Emeline Roche; Technical assistant, Mel Bourne

Celeste Holm (Anna Christopherson); Art Smith (Chris Christopherson); Kevin McCarthy (Mat Burke); Frank Rowan (Johnny-the-Priest); Jerry Paris (Larry); Robert Anderson (Johnson); Ely
Segall, Matt Resnick (Longshoremen); Arthur O'Connell (A Postman); Lou Gilbert (Man-at-the-Bar); Grace Valentine (Marthy Owen)

Phoenix Theatre, New York, opened November 21, 1955. Produced by the Phoenix Theatre, T. Edward Hambleton, Norris Houghton; Director, Walter Beakel; Production supervisor, Edward Parone; Geraldine Page (Anna Christopherson); Art Smith (Chris Christopherson); Darren McGavin (Mat Burke); Mervin Williams (Johnny-the-Priest); Adelaide Klein (Marthy Owen); Monroe Leindorf (Larry); Richard Woosley (A Postman); Jack Hollander, Norman Burton (Longshoremen)

NEW GIRL IN TOWN, 46th Street Theatre, New York, opened May 14, 1957. Produced by Frederick Brisson, Robert E. Griffith, Harold S. Prince; Director, George Abbott; Settings, Rouben Ter-Arutunian (assistants, Ming Cho Lee, Klaus Holm); Costumes, Rouben Ter-Arutunian (executed, Helen Pons); Dances and musical numbers, Bob Fosse; Book, based on the play Anna Christie by Eugene O'Neill, by George Abbott; Music and lyrics, Bob Merrill; Orchestrations, Robert Russell Bennett, Philip J. Lang; Musical director, Hal Hastings

Gwen Verdon (Anna); Cameron Prud'Homme (Chris); Thelma Ritter (Marthy); George Wallace (Mat); Lulu Bates (Lily); Mark Dawson (Bartender); Eddie Phillips (Pete); Del Anderson (Oscar); Pat Ferrier (Moll); Mara Lynn (Katie); Michael Quinn (Alderman); Jeff Killion (Johnson); H. F. Green (Seaman); Ann Williams (Mrs. Dowling); Stokley Gray (Smith); Dorothy Stinnette (Mrs. Smith); Rita Noble (Ivy); Ginny Perlowin (Rose); Drusilla Davis (Flo); Mara Landi (Pearl); Jean Handzlik (Mrs. Hammacher); Herb Fields (Reporter); John Aristides (Masher); Ray Mason (Svenson); Deedy Irwin (Violet); Louis Polacek (Walter); Ripple Lewis (Dowing); H. F. Green (Politician); John Ford (Krimp); Edgar Daniels (Henry); Claiborne Cary, Drusilla Davis, Dorothy Duschock, Pat Ferrier, Marie Kolin, Mara Lynn, Ethel Martin, Joan Petlak, John Aristides, Robert Bakanic, Harvey Hohnecker, Harvey Jung, Dale Moreda, John Nola, Eddie Phillips, Alton Ruff (Dancers); Jean Handzlik, Deedy Irwin, Mara Landi, Rita Noble, Ginny Perlowin, Dorothy Stinnette, Ann Williams, Del Anderson, Edgar Daniels, Herb Fields, John Ford, Stokley Gray, H. F. Green, Jeff Killion, Ripple Lewis, Ray Mason, Louis Polacek, Michael Quinn (Singers)

SONGS: Roll Yer Socks Up; Anna Lilia; Sunshine Girl; On the Farm; Flings; It's Good to Be Alive; Look At 'Er; Yer My Friend, Aintcha?; Did You Close Your Eyes?; At the Check Apron Ball; There Ain't No Flies On Me; Ven I Valse; If That Was Love; Chess and Checkers

RECORDINGS: Original Cast Album--RCA Victor Records

Imperial Theatre, New York, opened April 14, 1977. 124 performances. Produced by Alexander H. Cohen, by arrangement with Gabriel Katzka, Edward L. Schuman; Director, Jose Quintero; Setting and lighting, Ben Edwards; Costumes, Jane Greenwood; Associate producers, Hildy Parks, Roy A. Somlyo
Liv Ullmann (Anna Christie); Robert Donley (Chris Christopherson); John Lithgow (Mat Burke); Mary McCarty (Marthy Owen); Richard Hamilton (Johnny-the-Priest); Ken Harrison (Larry); Jack Davidson (Johnson); Edwin J. McDonough, Vic Polizos (Longshoremen); Ken Harrison, Vic Polizos (Sailors); Jack Davidson (A Postman)

SCREEN

First National Pictures, released December 3, 1923. Produced by Thomas H. Ince; Director, John Griffith Wray; Screenplay, Bradley King; Camera, Henry Sharp
Blanche Sweet (Anna Christie); George F. Marion (Chris Christopherson); William Russell (Mat Burke); Eugenie Besserer (Marthy Owen); Chester Conklin (Tommy); George Siegmann (The Uncle); Ralph Yearsley (The Cousin); Victor Potel (Larry); Fred Kohler (Seaman)

Metro-Goldwyn-Mayer, released February 21, 1930. Director, Clarence Brown; Screenplay, Frances Marion; Camera, William Daniels; Titles, Madeleine Ruthven; Art director, Cedric Gibbons; Costumes, Adrian; Editor, Hugh Wynn
Greta Garbo (Anna Christie); George F. Marion (Chris Christopherson); Charles Bickford (Mat Burke); Marie Dressier (Marthy Owen); James T. Mack (Johnny-the-Harp); Lee Phelps (Larry)
(German language version directed by Jacques Feyder: Greta Garbo (Anna); Hans Junkermann (Mat); Salka Viertel (Marthy); Theo Shall (Chris).)

TELEVISION

Celanese Theatre, televised January 23, 1952. ABC. 1 hour.
Produced by A. Burke Crotty; Director, Alex Segal; Television adaptation, Norman Lessing
June Havoc (Anna Christie); John Qualen (Chris Christopherson); Richard Burton (Mat Burke); Doris Rich (Marthy Owen); Art Smith (Larry)

Pond's Theatre, televised March 3, 1955. ABC. 1 hour.
Constance Ford (Anna Christie); Everett Sloane (Chris); James Daly (Mat); Grace Valentine (Marthy); Joseph Sweeney (Johnny)

OTHER STAGE PRODUCTIONS: Summer Theatre
1936 Jessie Royce Landis
1939 Glenda Farrell, Nance O'Neill
1941 Ingrid Bergman
1948 June Havoc, E. G. Marshall, George Mathews
1962 Salome Jens, Luther Adler, Ralph Meeker, Blanche Collins

RADIO:
Lux Theatre, February 7, 1938. Joan Crawford, Spencer Tracy
ANNA KARENINA
Various dramatizations of the novel by Leo Tolstoy (1907)

Synopsis

Anna Arkadyevna Karenina, wife of prominent Russian government official Alexei Karenin, meets rakish, dashing Russian Army officer, handsome and wealthy Count Alexey Kirillovitch Vronksy in Moscow. Anna and Count Vronsky become lovers. Anna deserts her loveless marriage to sternly cold, older Karenin and their child, Seryozha, in St. Petersburg for romantic and passionate Alexey Vronksy, by whom she has a daughter. Karenin refuses to give Anna a divorce or permit her to see her son, Seryozha. Returning to Moscow from Italy, Vronsky and Anna maintain an uneasy relationship in their virtual social isolation. Anna, despondent over the futility of her relationship and feeling Vronsky has tired of their affair, throws herself under the wheels of a passing train.

Comment and Critique

Leo Tolstoy's classic novel was initially published in installments in a Russian magazine from 1875 to 1877. Thomas Uzzell in The Technique of the Novel called Anna Karenina, "the greatest triangle story in fiction." Writer W. D. Howells felt that many great works outside the English language were founded on the theme of unfaithfulness and infidelity but that the complete story was told by Tolstoy in Anna Karenina, adding, "Tolstoy had said of the fiction of Maupassant that the whole truth can never be immoral; and in his own work I have felt that it could never be anything but moral."


Eugenie Leontovich experimented with Anna Karenina in 1972, preparing and directing an off-Broadway variation of the tragedy, called Anna K. The Leontovich play-within-a-play structure for Anna Karenina worked well and was called "riveting theatre."

William Fox produced Anna Karenina for the screen in 1915, with Betty Nansen, Edward Jose and Richard Thornton as the Russian love-triangle. "When a play on the legitimate stage brings tears to the eyes of an audience, it is classed as a great play. How much greater must a picture be when it is successful in producing like results and accomplishing them under most adverse conditions.... I do not know when I have seen a motion picture that left such a pleasant impression in every way, shape and manner as Anna Karenina. Betty Nansen in the stellar role left nothing to be desired."
It is doubtful whether her portrayal and characterization could be improved upon from a picture standpoint," reported The New York Dramatic Mirror on May 12, 1915.

Metro-Goldwyn-Mayer, appraising the box-office profit generated by the torrid love scenes between John Gilbert and Greta Garbo in 1926's Flesh and the Devil, reteamed the screen lovers in a 1927 filming of Anna Karenina, retitled Love. Russian director Dmitri Buchowetzky was assigned to direct the film with Garbo as Anna, Lionel Barrymore as Karenin and Ricardo Cortez (who had been the Swedish actress's leading man in her first American film, The Torrent), as Vronsky. Edmund Goulding revised the script and replaced Buchowetzky as director; Lionel Barrymore was replaced by Brandon Hurst and, to satisfy public clamoring for the reteaming of Gilbert and Garbo, John Gilbert replaced Ricardo Cortez. The Tolstoy project was originally intended for Lillian Gish but assigned to Garbo. After the casting of John Gilbert and Greta Garbo, whose overly-publicized off-screen romance titillated the public, Metro-Goldwyn-Mayer announced the reunion of the lovers. One of MGM's resident geniuses changed the Tolstoy title to Heat. The marquee value, if not uninteresting, of John Gilbert and Greta Garbo in Heat caused some wonder in Metro's higher echelons and the picture was renamed Love. Time magazine considered the retitling of Anna Karenina to Love a "poor translation" but found the film true to Tolstoy's novel. Robert Sherwood in Life magazine advanced the theory that Greta Garbo's committing suicide by leaping in front of a moving train at the end of the film was a natural reaction for having to appear in a motion picture the likes of Love. Most critics agreed John Gilbert as Vronsky overplayed the role.

Metro-Goldwyn-Mayer remade Anna Karenina in 1935, again with Greta Garbo. The David O. Selznick production was directed by Clarence Brown and the Tolstoy novel adapted to the screen by Clemence Dane, S. N. Behrman and Salka Viertel. The film was generously praised around the world, especially for Garbo's superbly subtle and restrained performance in the title role. Fredric March was far more effective as Vronsky than John Gilbert had been in the silent version. The New York Film Critics Circle selected Greta Garbo as the recipient of their first annual award as 1935's Best Actress and the film, Anna Karenina, was judged the Best Foreign Film of the year at the Venice Film Festival. Hollywood's Academy of Motion Picture Arts and Sciences studiously ignored the inestimable talents of Greta Garbo.

Alexander Korda remade Anna Karenina in England in 1948 with Vivien Leigh as Anna, Ralph Richardson as Karenin and Kieron Moore as Vronsky, directed by Julien Duvivier. Time, reporting on the two-million-dollar Korda production, felt the fourth screen version of Tolstoy's novel was "far from the best ... Vivien Leigh is lashed about by the tremendous role of Anna like a pussy cat with a tigress by the tail." Unfortunately all players paled opposite Ralph Richardson's commanding and compelling portrayal of Karenin. Young actor Kieron Moore was unhappily cast as the romantic Vronsky and
the overpowering sets and decor of the film dwarfed even the most experienced players.

French playwright Marcelle Marie Josephine Maurette, who had written La Servante, Le proces de Sainte Terese de l'Enfant Jesus, L'Affaire Lafarge, La Nuit de Feu and adapted Therese Raquin for French television, adapted Tolstoy's Anna Karenina for England's BBC Television. Marcelle Maurette's fluent adaptation starred Claire Bloom and Sean Connery and was shown in America on February 18, 1966, as a Public Broadcasting System Special. Masterpiece Theatre's ten-part Anna Karenina series featured Nicola Pagett as Anna and Stuart Wilson as Count Vronsky. This 1978 Anna Karenina, produced in England, was lavishly produced with compelling performances by a highly competent cast.

STAGE

**Herald Square Theatre**, New York, opened September 2, 1907. 47 performances. Produced by Sam S. and Lee Shubert; Director, J. C. Huffman; Settings H. Robert Law; Translation by Thomas William Broadhurst; Five-act dramatization by Edmond Guiraud

Virginia Harned (Anna Karenina); Robert Warwick (Vronsky); John Mason (Alexis Karenin); William Conklin (Konstantin Levin); Marie Curtis (Dolly, Princess Oblonsky); Albert Gran (Prince Stephen Oblonsky); George Riddell (Prince Cherbatsky); Bertram Grassby (Campanetti); H. W. Collins (Kapitonitch); Colin Varrey (Golintcheff); J. S. Simpson (Col. Wacresly); Frank Davis (Vassili Loukevitch); Elliott Dexter (Kavskine); John E. Mackin (Vladimir); Paul McCarthy (Prince Somatoff); George Perry (Matvie); Oscar Laumann (Cord); Robert Robbins (Nikolai); Ann Warrington (Countess Miagkaia); Harriet Broadhurst (Kitty Cherbatsky); Maye Louise Algen (Lydia Ivanovna); Foster Williams (Serge Karenin); Genevieve Reynolds (Princess Cherbatsky); Mabel Hart (Princess Somatoff); Lillian Taylor (Countess Nordstone); Henry Cowan (Piotr); Mary Dudley Davis (Katroma); Del De Lewis (Serponkhovskoi)

**Middleton and Barbier Stock Company**, November 4, 1907. Director, Edwin Middleton; Settings, George Bergman; Play by A. E. Lancaster

Lillian Rhoades (Anna Karenina); William H. Dehlman (Count Vronsky); Boyd Nolan (Alexis Karenin); Master Leo (Serozha); George Atkins (Vasili Ludith); Dorothy Lamb (Baroness Betty); Hattie Foley (Countess Vronsky); Max Milligan (Captain Prokovsky); Jack Carroll (Prince Belinski); Beverly De Grey (Natasha); Katherine Scott (Princess Belinski); Grace Campbell (Glinks); Edward J. Morris (Lt. Petritsky); Edwin Middleton (Mons. Landau); Beverly De Grey (Baroness Shilton); Helen Darcy (Lidia Ivanivna); Delores Parquette (Maid servant); Ole Ness (Tartar servant); George MacEntee (Waiter)

Lydia Yavorska (Anna Karenina); Norman Trevor (Count Vronsky); Herbert Bunston (Alexis Karenin); Charles Doran (Constantine Levin); Arthur Scott Craven (Prince Oblonsky); Mary Grey (Princess Dolly Oblonsky); Margaret Dunbar (Countess Nordstone); Basil Ryder (Prince Yashvin); Leonard Shepherd (Prince Cherbatsky); C. Grayson (Princess Cherbatsky); D. N. Trevor (Princess); W. Wild Moore (Captain Petritsky); A. M. Imeson (Count Alexander Vronsky); Edward Victor (Cord); Moira Creggan (Princess Tverskaya); Margaret Marshall (Countess Ivanonva); Ethel Gaupon (Princess Miagkaya); John Burton (Count Sinlavin); Elspeth Dudgeon (Annoushka); Lisa Stecker (Serge); Ralph Kent, Edward Lytleton (Footmen); Victor Wiltshire (Kapitonitch); Leonard Shepherd (Prince Serpouhovsky)

ANNA K., Actors Playhouse, New York, opened May 7, 1972. 196 performances. Produced by the Variations Company; Production associate, Michele Bejarano; Director, Eugenie Leontovitch; Variations on Leo Tolstoy's Anna Karenina, translated and conceived by Eugenie Leontovitch; Lighting, Richard Nelson; Movement, Elizabeth Keen; Music, George Bamford; Production manager, Michael J. Frank
Catherine Ellis (Anna); Mark MacCauley (Vronsky); Arthur Roberts (Karenin); Ann Mitchell (Dolly/Betsy/Hostess); Eugenie Leontovitch (Countess Vronsky/Countess Lydia/Annushka); Cam Kornman (Princess Scherbatsky/Masha/Princess Maykoff/Seriozha/ Ambassador's Wife); Rudolph Willrich (Stiva/Vladimir/Kritsky); Lanna Saunders (Kitty/Sapho); George Bamford (Levin/Ambassador/Trainman); Dick Fuchs (Tuskevich/Landau/Kuzma/Matvey/Footman/Valet/Tartar Waiter); Richard Ooms (Serpouhovsky/Nikolai/Footman/Valet/Waiter/Trainman)

SCREEN

Russia, released October 7, 1914. Director, Vladimir Gardin; Camera, Alexander Levitsky; Settings and costumes, Cheslav Sabinsky
Maria Germanova (Anna Karenina); Vladimir Shaternikov (Count Vronsky); M. Tarnarov (Karenin); with Zoya Barantsevich, Vera Khalodnaya

Fox Film Corporation, released May 1915. Directed by J. Gordon Edwards
Betty Nansen (Anna Karenina); Richard Thornton (Count Vronsky); Edward Jose (Karenin); with Stella Hammerstein and Mabel Allen

LOVE, Metro-Goldwyn-Mayer, released November 29, 1927. Produced and directed by Edmund Goulding; Screenplay (based on Leo Tolstoy's novel Anna Karenina), Frances Marion; Adaptation, Lorna Moon; Titles, Marian Ainslee, Ruth Cummings; Art director's, Cedric Gibbons, Alexander Toluboff; Musical score, Ernst Luz; Costumes, Gilbert Clark; Song: That Melody of Love, Walter Donaldson, Howard Dietz; Editor, Hugh Wynn
Greta Garbo (Anna Karenina); John Gilbert (Count Vronsky); George Fawcett (Grand Duke); Emily Fitzroy (Princess Betsy);
Brandon Hurst (Karenin); Phillipe de Lacy (Serezha, the child); ZaSu Pitts (Anna's friend)

Metro-Goldwyn-Mayer, released August 1935. Produced by David O. Selznick; Director, Clarence Brown; Screenplay, Clemence Dane, Salka Viertel, S. N. Behrman; Camera, William Daniels; Editor, Robert J. Kern

Greta Garbo (Anna Karenina); Fredric March (Vronsky); Freddie Bartholomew (Sergei); Basil Rathbone (Karenin); Maureen O'Sullivan (Kitty) May Robson (Countess Vronsky); Reginald Owen (Stiva); Reginald Denny (Yashvin); Phoebe Foster (Dolly); Ethel Griffies (Mme. Kartasoff); Gyles Isham (Konstantin Levin); Buster Phelps (Grisha); Ella Ethridge (Anna's maid); Sidney Bracey (Valet); Cora Sue Collins (Tania); Joe E. Tozer (Butler); Joan Marsh (Lili); Guy D'Ennery (Tutor); Harry Allen (Cord); Mary Forbes (Princess Sorokino); Harry Beresford (Maive); Sarah Padden (Governess)

London Films, released January 22, 1948. Produced by Alexander Korda; Associate producer, Herbert Mason; Director, Julien Duvivier; Assistant director, Mickey Delamar; Screenplay, Jean Anouilh, Guy Morgan, Julien Duvivier; Camera, Henri Alekan, Robert Walker; Special effects, W. Percy Day, Cliff Richardson; Settings, Andre Andrejew; Costumes, Cecil Beaton; Music, Constant Lambert; Musical director, Dr. Hubert Clifford; Editor, Russell Lloyd

Vivien Leigh (Anna Karenina); Kieron Moore (Count Vronsky); Ralph Richardson (Alexei Karenin); Sally Ann Howes (Kitty Scherbatsky); Niall MacGinnis (Konstantin Levin); Martita Hunt (Princess Betty Tversky); Marie Lohr (Princess Scherbatsky); Michael Gough (Nicholai); Hugh Dempster (Stefan Oblonsky); Mary Kerridge (Dolly Oblonsky); Heather Thatcher (Countess Lydia Ivanova); Helen Haye (Countess Vronsky); Austin Trevor (Colonel Vronsky); Ruby Miller (Countess Meskov); John Longden (General Serpuhovsky); Leslie Bradley (Korsunsky); Michael Medwin (Doctor); Jeremy Spenser (Giuseppe); Gino Cervi (Enrico); Frank Tickle (Prince Sherbatsky); Mary Martlew (Princess Nathalia); Ann South (Princess Sorokina); Guy Verney (Prince Makhotin); Beckett Bould (Matvey); Judith Nelmes (Miss Hull); Valentina Murch (Annushka); Theres Giehse (Marietta); John Salew (Lawyer); Patrick Skipwith (Sergei)

OTHER FILM VERSIONS OF ANNA KARENINA:
1910 Russia, directed by Maitre

1917 Italy
1919 Germany
1920 Hungary
1936 Austria (retitled Manja Walewska) Directed and written by
Maria Stephan, with Maria Andergast as Anna Karenina
UFA film

1952 India
1953 U.S.S.R.
1956 Argentina
1961 United Arab Republic
1967 U.S.S.R., director; Alexander Zarni; Tatyana Samoilova (Anna Karenina)

TELEVISION

PBS Special, televised February 18, 1966. PBS. 2 hours. Television adaptation by Marcelle Maurette
Claire Bloom (Anna Karenina); Sean Connery (Count Vronsky); Valerie Taylor (Countess Vronsky); Frank Williams (Korsunsky); Jack Watling (Prince Oblonsky); Daphne Anderson (Dolly); June Thorburn (Kitty); Albert Lieven (Alexis Karenin); Bobby Caetano (Sergei)

Masterpiece Theatre, televised February 5, 1978. PBS. 10 parts, 1 hour each. Televised adaptation of Leo Tolstoy's novel by Donald Wilson; Executive producer, Ken Riddington; Director, Basil Coleman; Production designer, Derek Rodd; Costumes, Joan Ealacott; Makeup, Ann Alies
Nicola Pagett (Anna Karenina); Stuart Wilson (Count Vronsky); Eric Porter (Karenin); Caroline Langrishe (Kitty); Robert Swann (Levin); Davyd Harries (Stiva); Mary Morris (Countess Vronsky); Carole Nimmons (Dolly); Patricia Lawrence (Princess Sheherbatsky); Geoffrey Toone (Prince Sheherbatsky); Sheila Gish (Betsy); Paul Spurrier (Sericza); Hugh Ross (Sludin); David Gwillim (Petrletsy); Nicholas Jones (Nikolai)

ANNE FRANK: THE DIARY OF A YOUNG GIRL see THE DIARY OF ANNE FRANK

ANNIE GET YOUR GUN
A musical comedy by Irving Berlin and Dorothy and Herbert Fields (1946)

Synopsis

Sharpshooting hillbilly Annie Oakley is invited to join Buffalo
Bill Cody's Wild West Tent Show where her never-missed targets and extraordinary showmanship create an uneasy rivalry with the man she adores, star-marksman Frank Butler. When Buffalo Bill takes his show to Europe, Frank Butler joins Cody's competitor, Pawnee Bill. Despite being the toast of Europe, Buffalo Bill's troupe return to New York City greatly honored but greatly broke. Negotiations are made to unite Buffalo Bill's show with Pawnee Bill's depleted unit. The merger of the two shows is to be inaugurated with a shooting match between Annie and Frank on Governor's Island. Annie's friend and confidant, Chief Sitting Bull, "corrects" the sights on Annie's guns. Annie loses the match but wins Frank and confirms her belief, "You Can't Get a Man with a Gun."

Comment and Critique

Russian born Israel Baline (Temun, Siberia, May 11, 1888) arrived in America at the age of four and became Irving Berlin, the country's foremost songwriter of the twentieth century. Although contributing lasting song hits for revues, films and several grateful generations, Berlin was over fifty years old when he composed the score of his first book-show in 1940, the moderately successful Louisiana Purchase. His second book-show and greatest theatrical success, Annie Get Your Gun, was verified in his rousing song from the show, There's No Business Like Show Business. Annie also provided Ethel Merman with the biggest hit in her Broadway career. Critics and public were ecstatic about the Berlin show as it accumulated 1,147 performances on Broadway: the second musical after Oklahoma! to exceed 1,000 performances on Broadway. The musical was even more successful in London where it ran 1,304 performances.

Annie Get Your Gun opened at the Imperial Theatre in New York on May 16, 1946, to unanimous approval. The critics sang the praises of Annie. Howard Barnes (The New York Herald Tribune) felt that the new show had "every hallmark of distinction."

"Merman struts through the proceedings with such exuberant enchantment that the show would have been memorable without its meticulous and impressive panoply." John Chapman (New York Daily News), added, "Annie is a good, standard, lavish, big musical and I'm sure it will be a huge success--but it isn't the greatest show in the world. It has some slow spots when Miss Merman and Ray Middleton aren't around singing." William Hawkins (New York World-Telegram) declared, "For verve and buoyancy unslacking, there has seldom if ever been a show like it." Commenting on Irving Berlin's first Broadway show since This Is the Army, New York Times critic Lewis Nichols noted the composer had "written a good, steady score, with numbers which fit the events and the story."

The British critics were more enthusiastic when Annie Get Your Gun opened in London at the Coliseum Theatre on June 7, 1947, to exceed the New York run by 157 performances. Leonard Mosley (London Daily Express) glowed, "Sent all of us practically cuckoo with delight." W. A. Darlington (London Telegraph) theorizing the
American musical was unequaled in its field with qualities that could not be found in British musicals, proclaimed *Annie Get Your Gun* as "emphatically one of the best." The *London Times* insisted the show might be better--than what they didn't mention, while Punch magazine sniffed, "Very disappointing."

Mary Martin merited the great praise and applause she received in playing Annie on a national tour of the United States. Her playing of the role exuded as much brilliance as Ethel Merman. The well-produced, enthusiastically performed Paris version of the musical, *Annie du Far-West*, featured the 1900 Paris World's Fair complete with Eiffel Tower and giant Ferris Wheel as the first act finale.

Phoebe Anne Oakley Mozee (1860-1926) married Frank Butler in 1876. Phoebe, the original Annie Oakley, appeared on the screen in an 1893 Edison Kinetoscope film. At the age of fifty-six, Annie and Frank retired to Dayton, Ohio. Their lives became a source of fascination for Hollywood and, among the various cinematic characterizations of Miss Mozee, Barbara Stanwyck's 1935 film, *Annie Oakley*, remains the best. Metro-Goldwyn-Mayer started to film *Annie Get Your Gun* with Judy Garland as Annie and Frank Morgan as Buffalo Bill. Miss Garland had a nervous breakdown and Mr. Morgan died. They were replaced by Betty Hutton and Louis Calhern. The resulting technicolor film became a money-making blockbuster for MGM which would eventually gross over four and a half million dollars. Adolph Deutsch and Roger Edens received an Academy Award "Oscar" for their musical scoring for the picture. Betty Hutton's explosive performing as Annie was probably her best screen assignment. Photoplay lauded the film and Hutton's outstanding performance, adding, "Howard Keel from the New York stage (Oklahoma!) made an impressive American screen debut as Frank Butler."

In England, one critic deplored director George Sidney's lack of style reflected in the absence of visual pleasure that might otherwise have distinguished the screen version while finding the overall production and color photography less than high quality. The dances were seen as rarely taking advantage of the massive settings and the mobility of the camera and Betty Hutton's performance as Annie was dismissed as a "predominantly hysterical appearance ... keyed rather to the requirements of the Hollywood Bowl than to the searching, sensitive eye and ear of the film camera...."

NBC's *Color Special*, televised on November 27, 1957, was a splendid video translation of the excellent San Francisco Light Opera Association's production of *Annie Get Your Gun* starring Mary Martin and John Raitt. *Variety* called it "a richly rewarding production ... if anything, it demonstrated anew that there's nothing wrong with a medium--any medium--that superior talent can't cure." Ten years later The Lincoln Center stage revival of the musical was transferred to a second NBC *Color Special* on March 19, 1967. But Annie had aged somewhat. *Variety* noted the advancing years, "Miss Merman remained the fine trouper belting out Irving Berlin's hit numbers as in 1946 when she first played Annie on Broadway ... but
it was yesterday in her stage presence and in her voice. For all the humor and nostalgia, the presentation seemed remote and artificial on TV."

**STAGE**

**Imperial Theatre**, New York, opened May 16, 1946. 1,147 performances. Produced by Richard Rodgers, Oscar Hammerstein II; Director, Joshua Logan; Sets and Lighting, Jo Mielziner; Dances, Helen Tamiris; Costumes, Lucinda Ballard; Music and Lyrics, Irving Berlin; Book, Herbert and Dorothy Fields; Orchestra conductor, Jay S. Blackton

Ethel Merman (Annie Oakley); Ray Middleton (Frank Butler); Marty May (Charlie Davenport); Lea Penman (Dolly Tate); William O'Neal (Col. William F. Cody "Buffalo Bill"); Harry Bel-laver (Chief Sitting Bull); Nancy Jean Rabb (Minnie Oakley); Camilla De Witt (Jessie Oakley); Marlene Cameron (Nellie Oakley); Clifford Sales (Little Jake Oakley); Daniel Nagrin (Iron Tail); Walter John (Yellow Foot); Cliff Dunstan (Property Man, Mac); Art Barnett (Foster Wilson); Betty Anne Nyman (Winnie Tate); Kenny Bowers (Tommy Keeler); Don Liberto (Harry); Ellen Han-ley (Mary); Warren Berlinger (Little Boy); Mary Ellen Glass (Little Girl); Beau Tilden (Coolie); Alma Ross (Mrs. Little Horse); Elizabeth Malone (Mrs. Black Tooth); Nellie Ransom (Mrs. Yellow Foot); George Lipton (Major Gordon Lillie--"Pawnee Bill"); Mary Woodley (Mabel); Ostrid Lind (Louise); Dorothy Richards (Nancy); Jack Byron (Timothy Gardner); Earl Sauvain (Andy Turner); Victor Clarke (Clyde Smith); Rob Taylor (John); Robert Dixon (Freddie); Daniel Nagrin (Ceremonial Dancer, The Wild Horse); Milton Watson (Pawnee's Messenger); John Garth III (Major Domo); Don Liberto (Mr. Schuyler Adams); Dorothy Richards (Mrs. Schuyler Adams); Bernard Griffin (Dr. Percy Ferguson); Marietta Vore (Mrs. Percy Ferguson); Art Barnett (Mr. Ernest Henderson); Truly Barbara (Mrs. Ernest Henderson); Marjorie Crossland (Sylvia Potter-Porter); Rob Taylor (Mr. Clay); Fred Rivett (Mr. Lockwood); Katrina Van Oss (Girl with Bouquet); John Garth III (Trainman); Clyde Turner (Porter); Lubov Roudenko (Riding Mistress); Leon Bibb, Clyde Turner (Waiters); Ruth Vrana (Debutante); Jet MacDonald (Girl in Pink); Mary Grey (Girl in White); Rob Taylor, Bernard Griffin, Jack Pierce (Cowboys); Evelyn Giles, Mary Grey (Cowgirls); Truly Barbara, Ellen Han-ley, Christina Lind, Ostrid Lind, Dorothy Richards, Ruth Strickland, Katrina Van Oss, Marietta Vore, Ruth Vrana, Mary Woodley, Jack Byron, Victor Clarke, Robert Dixon, Bernard Griffin, Marvin Goodis, Vincent Henry, Don Liberto, Fred Rivett, Earl Sauvain, Rob Taylor (Singers); Franca Baldwin, Tessie Carrano, Madeleine Detry, Cyprienne Gabelman, Barbara Gaye, Evelyn Giles, Mary Grey, Harriett Roeder, Jack Beaber, John Begg, Michael Maule, Duncan Noble, Jack Pierce, Paddy Stone, Ken Whelan, Parker Wilson (Dancers)

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performances. Produced by Prince Littler; Directed and Choreographed by Helen Tamiris, Charles Hickman; Settings and lighting, Jo Mielziner; Costumes, Physhe; Musical director, Lew Stone

Dolores Gray (Annie Oakley); Bill Johnson (Frank Butler); Hal Bryan (Charlie Davenport); Barbara Babington (Dolly Tate); Ellis Irving (Col. William F. Cody "Buffalo Bill"); John Carside (Chief Sitting Bull); Perlita Nielson (Minnie Oakley); Marian Chapman (Jessie Oakley); Faith Bailey (Nellie Oakley); Michael Nichols (Little Jake Oakley); Paddy Stone (Iron Tail); Sidney Kellham (Yellow Foot); William Thomson (Property Man, Mac); Hal Osmond (Foster Wilson); Wendy Toye (Winnie Tate); Irving Davies (Tommy Keeler); David Griffith (Harry); Brenda Gayl (Mary);

Dennis Pack (Little Boy); Sally Mayo (Little Girl); Jack Griffin (Coolie); Doris Fishwick (Mrs. Little Horse); Marietta Buttery (Mrs. Black Tooth); Jose Marnia (Mrs. Yellow Foot); Edmund Dalby (Major Gordon Lillie--"Pawnee Bill"); Elaine Giles (Mabel); Hetty Ward (Louise); Dorothy Black (Nancy); John Crossfield (Timothy Gardner); David Griffith (Andy Turner); Noel Hurst (Clyde Smith); Keith Lee (John); John Milburn (Freddie); Paddy Stone (Ceremonial Dancer-The Wild Horse); John R. Sanger (Pawnee's Messenger); James Clark (Major Domo); Bernard Quinn (Mr. Schuyler Adams); Marguerite Earle (Mrs. Schuyler Adams); John Milburn (Dr. Percy Ferguson); Brenda Gayl (Mrs. Percy Ferguson); Mark Pasquin (Mr. Ernest Henderson); Elizabeth St. Denis (Mrs. Ernest Henderson); Betty Hare (Sylvia Potter-Porter); Hal Osmond (Mr. Clay); Noel Hurst (Mr. Lockwood); Dorothy Black (Girl With Bouquet); James Clark (Trainman); Don Johnson (Porter); Patricia Garnett (Riding Mistrress); Vic Brown, Don Johnson (Waiters); Brenda Gayl (Debutante);

Joan Grundy (Girl in Pink); Brenda Gayl (Girl in White); Kenneth Bryant, John Burslem, Ronald Chandler, George Erskine-Jones, Roy Gunson, Freddy Hargreaves, Donald Journeaux, Andy Mac. Farlane, Toni Repetski, Terence Theobald, Margot Chandler, Anne Drane, Betty Haley, Wendy Harcourt-Brown, Gloria Joiner, Margaret Madison, Margery Manning, Margaret Maxwell, Diana Moyes, Nancy Willand (Dancers); Anthony Coppock, John Crossfield, Gilbert Dalzell, Ernest Davey, Jack Griffin, Noel Hurst, Sidney Kellham, Keith Lee, John Milburne, Mark Pasquin, Phil Phillips, Bernard Quinn, John Sinclair, Dorothy Black, Marguerite Earle, Joan Elkan, Brenda Cayl, Elaine Giles, Joan Grundy, Rosemary Kalen, Anne Kelley, Patricia Kelly, Donna Leslie, Jean Lytton, Ann Rodgers, Elizabeth St. Denis, Hetty Ward (Singers)

National Road Company, (October 1947-May 1949). Produced by Richard Rodgers, Oscar Hammerstein II; Director, Joshua Logan; Sets and Lighting, Jo Mielziner; Dances, Helen Tamiris; recreated by Daniel Nagrin; Costumes, Lucinda Ballard; Orchestra conductor, Ray M. Kavanaugh

Mary Martin* (Annie Oakley); Earl Cover* (Frank Butler); Donald

*1948: Billie Worth (Annie Oakley); Taggart Casey (Frank Butler)
Burr (Charlie Davenport); Jean Cleveland* (Dolly Tate); Jack Rutherford (Col. William F. Cody "Buffalo Bill"); Zachary A. Charles (Chief Sitting Bull); Joan Sweet (Minnie Oakley); Miriam Quinn (Jessie Oakley); Heller Halliday (Nellie Oakley); Charles Taylor (Little Jake Oakley); Burton Mumaw (Iron Tail); William Goonan (Yellow Foot); Charles Watts (Property Man, Mac); Edwin Clay (Foster Wilson); Billie Worth (Winnie Tate); Tommy Wonder (Tommy Keeler); Darrell Perkins (Harry); Tommy Rettig (Little Boy); Susie Taylor (Little Girl); Buster Ross (Coolie); Reta Shaw (Mrs. Little Horse); Jacqueline Geffen (Mrs. Black Tooth); Carle Erbele (Mrs. Yellow Foot); Bernard Hoffman* (Major Gordon Lillie--"Pawnee Bill"); Barbara Davis (Mabel); Helena Dudas (Nancy); Jane Judge (Louise); Hobart Streiford (Timothy Gardner); John Dorrin (Andy Turner); Robert Caldwell (Clyde Smith); William Goonan (John); George Cernak (Freddie); Burton Mumaw (Ceremonial Dancer--The Wild Horse); Oren Dabbs (Pawnee's Messenger); Charles Colman (Major Domo); George Cernak (Mr. Schuyler Adams); Jacqueline Geffen (Mrs. Schuyler Adams); Hobart Streiford (Dr. Percy Ferguson); Jane Judge (Mrs. Percy Ferguson); Edwin Clay (Mr. Ernest Henderson); Helena Dudas (Mrs. Ernest Henderson); Reta Shaw (Sylvia Potter-Porter); Darrell Perkins (Mr. Clay); Gloria Meli (Girl with Bouquet); Charles Colman (Trainman); Bowling Mansfield ( Porter); Tessie Carrano ( Riding Mistress); Rodester Timmons, Bowling Mansfield (Waiters); Yvonne Adair (Girl in Pink); Doris Wright (Girl in White); Oren Dabbs, Paul Casey (Cowboys); Joey Thomas (Clown); Shirley Neumann, Barbara Davis, Jacqueline Geffen, Helena Dudas, Jane Judge, Gloria Meli, Christine Bagaloff, Yvonne Adair, Carolyn Hunter, Zosia Gruchala (Singing Girls); William Goonan, George Cernak, Paul Grady, Danny Walden, Oren Dabbs, John Dorrin, Harry Brose, Darrell Perkins, Robert Caldwell, Hobart Streiford (Singing Boys); Rita Charise, Doris Wright, Marilyn Marsh, Charlotte Leslie, Gloria Charles, Beverly Bithell, Ingrid Secreton, Dolores Samonsky (Dancing Girls); Merritt Thompson, Carle Erbele, Robert Thompson, John Hurdle, Joey Thomas, Paul D'Amboise, Regis Powers, William Miller, Abel Pokras (Dancing Boys)

ANNIE DU FAR-WEST, Theatre du Chatelet, Paris, France, opened February 21, 1950. Produced and directed by Maurice Lehmann; Costumes and scenery, Deoking; French adaptation (of Annie Get Your Gun by Herbert and Dorothy Fields), Andre Mouezy-Eon; Music, Irving Berlin; Lyrics, Albert Willemetz; Choreography, Victor Gseusky; Musical director, Felix Nuvolone

Lily Fayel (Annie Oakley); Marcel Merhes (Frank Butler); Pierjac (Cossard); Jane Montange (Dolly); Jacqueline Lejeune (Winnie); Jack Claret (Tommy); Bernard Dumaine (Buffalo Bill); Sam Max (Pawnee Bill); Florencie (Sitting Bull); Marcel Ballin (Freddy); Vilder (President Fallieres); Christine Hubert, Beatrice Hosena,

*1948: Reta Shaw (Dolly Tate); Charles Watts (Major Gordon Lillie--"Pawnee Bill") and several minor role replacements
Witaly Osins, Collette Salomon, Jean Bonvilliers (Principal Dancers); Jean Bonvilliers (Charlie); Maurice (Cowboy); Renee Grisier (Une Dame); Henri Moreau (Mac); J. Coizeau (Wilson); Dietschy (Le Controleur); Leblond (Une Homme-Sandwich); Daled (Nellie); petit Yves Libert (Jack); Petites Keith, Trefaire (Minnie, Jessie); Minto Cato (Une Employee); Mmes. Bicor, Jasmine, Altery (Les Jeunes Filles ); Mm. Guerin, Liatard, Courtin (Les Jeunes); Stampa (L'Annoucier); Descombès (Une Homme); Andree Delaval (Mistress Poetter-Porter)

War Memorial Opera House, San Francisco, Cal., opened August 13, 1951. West Coast Production; Produced by Gene Mann; Director, Thomas Browne Henry; Settings, Ernst Fegte; Costumes, Kate Drain Lawson; Dances, Lester Horton; Musical director, Jaye Rubanoff; Ensemble numbers director, Melba Snowden; Choral director, Toni Roelofama; Music and lyrics, Irving Berlin; Book, Herbert and Dorothy Fields

Martha Raye (Annie Oakley); Ray Middleton (Frank Butler); Chick Chandler (Charlie Davenport); Chick Chandler (Charlie Davenport); Ella Bliss (Dolly Tate); Thayer Roberts (Colonel William F. Cody--"Buffalo Bill"); Harold Gordon (Chief Sitting Bull); Jill Oppenheim (Minnie Oakley); Susan May Odin (Jessie Oakley); Frances Karath (Nellie Oakley); Lee Erickson (Little Jake Oakley); Richard Dennis (Property Man, Mac); Lindsay Workman (Foster Wilson); Betty Anne Nyman (Winnie Tate); Gil Johnson (Tommy Keeler); Paul Maxey (Major Gordon Lillie--"Pawnee Bill"); Ben Vargas, Wilda Bieber (Ceremonial Dancers); Stephen Considine (Pawnee's Messenger); William Bedney, Jr. (Major Domo); Wilda Bieber (Riding Mistress); Buell Thomas (Trainman); William Bedney, Jr. (Porter); Charles Owens (Waiter); Ben Vargas (Ring Master); Jenina Carroll (Sylvia Potter-Poetter); Buell Thomas, Charles Owens (Waiters); Sandra Annsen, Mary Ellen Batten, Beverly Bornkamp, Jenina Carroll, Barbara Haines, Marilyn James, Ramona Kuhn, Nancy Rowe, Jackie Shabazian, Pat Wakeman, Lynn York, John J. Athey, Jr., John Bennett, Joe Compagna, Stephen M. Considine, Ted Fries, Ken Harp, Linn Ledford, Warren Myles, James Roberts, Jon Sheppod, Ralph Strane, Ingmar Alf Strong, William White (Singers); Lysa Baugher, Mary Ann Dempsey, Dolores Durrett, Beverly MacNeill, Sally McCloskey, Jeanne Scott, Roberta Stevenson, Gloria Stone Smith, Elden Carlisle, Pepe De Chazza, Burnell Dietsch, Jack Dodds, Richard Gonzales, Reynolds Johnson, Regis Powers, Richard Shackleton (Dancers)

Curran Theatre, San Francisco, Cal., opened August 29, 1957. West Coast Production. Produced by The San Francisco Civic Light Opera Company, J. F. Sullivan, Jr. President, Edwin Lester, General Director; Director, Vincent J. Donehue; Settings, George Jenkins; Lighting, Peggy Clark; Costumes, Dorothy Jeakins; Dances, musical numbers, Ernest Flatt; Technical director, Richard Rodda; Costume director, Walter J. Israel; Musical director, Louis Adrian; Assistant conductor, Jaye Rubanoff; Choral director, Edith Gordon; Music and lyrics, Irving Berlin; Book, Herbert and Dorothy Fields; Executive producer, Edwin Lester (in association with Richard Halliday)
Mary Martin (Annie Oakley); John Raitt (Frank Butler); Donald Burr (Charlie Davenport); Reta Shaw (Dolly Tate); William O'Neal (Col. William F. Cody "Buffalo Bill"); Zachary Charles (Chief Sitting Bull); Pat Morrow (Jessie Oakley); Janaire Skidmore (Nellie Oakley); Barry Gordon (Little Jake Oakley); Thomas Gleason (Property Man, Mac); Susan Luckey (Winnie Tate); Kelly Brown (Tommy Keeler); Gary Diamond (Little Boy); Shelley Windsor (Little Girl); Robert Nash (Major Gordon Lillie--"Pawnee Bill"); John Eldredge (Foster Wilson); Dennis Bonilla, Thomas Bonilla (Two Little Indians); Earle MacVeigh (Trainman); Stuart Hodes (Ceremonial Dancer, The Wild Horse); Edward Pfeiffer, Robert Turk (Buffalo Dancers); Shevlin Rodgers (Indian Chanter); Earle MacVeigh (Pawnee's Messenger); Shirley Chambers (Sylvia Potter-Potter); Karla Kobelt, Ladia Kobelt (Bareback Riders); Gayle Baumer, Betty Benson, Annette De La Roche, Renee Guerin, Pat Jennings, Donna Linnard, Barbara Morein, Shari Robinson, Beverly Scalzo, William Burke, Jerry Cardoni, Thomas Gleason, Les James, Syd Peppe, Shevlin Rodgers, Wayne Tucker, Bob Vanselow, Bruce Yarnell (Singers); Sally Blythe, Dorothy Day, Vicki Higdon, Sondra Kerr, Karla Kobelt, Klaudia Kobelt, Marissa Mason, Bonnie Pohlmann, Joan Tewkesbury, Robert Banas, Buddy Bryan, Norman Edwards, Howard Henderson, Howard Parker, Robert Piper, Eddie Pfeiffer, Bob Thompson, Robert Turk (Dancers).

City Center Theatre, New York, opened February 19, 1958. Produced by the New York City Center Light Opera Company, Jean Dalrymple, Director; Director, Donald Burr; Settings, George Jenkins; Lighting, Peggy Clark; Costumes, Florence Klotz; Dances, musical numbers, Helen Tamiris; Musical director, Frederick Dvonch; Orchestration, Philip J. Lang, Robert Russell Bennett, Ted Royal; Music and lyrics, Irving Berlin; Book, Herbert and Dorothy Fields.

Betty Jane Watson (Annie Oakley); David Atkinson (Frank Butler); Jack Whiting (Charlie Davenport); Margaret Hamilton (Dolly Tate); James Remmie (Colonel William F. Cody--"Buffalo Bill"); Harry Bellaver (Chief Sitting Bull); Dorleen Thomas (Minnie Oakley); Elaine Lynn (Jessie Oakley); Penny Grayam (Nellie Oakley); Flip Mark (Little Jake Oakley); Stuart Hodes (Iron Tail); Edward Villella (Yellow Foot); Jack Emrek (Property Man, Mac); Leo Lucker (Foster Wilson); Rain Winslow (Winnie Tate); Richard France (Tommy Keeler); Christopher Shea Trenkle (Little Boy); Diane Ramey (Little Girl); Bert Wood (Coolie); Hertha Shea (Mrs. Little Horse); Jan Canada (Mrs. Black Tooth); William Le Massena (Major Gordon Lillie--"Pawnee Bill"); Stuart Hodes (Ceremonial Dancer, The Wild Horse); Jack Irwin (Pawnee's Messenger); John Bouie (Major Domo); Jack Rains (Mr. Schuyler Adams); Basha Regis (Mrs. Schuyler Adams); Jack Irwin (Dr. Percy Ferguson); Barbara Saxby (Mrs. Percy Ferguson); Clare Waring (Sylvia Potter-Potter); Laurence Watson (Trainman); John Bouie, Walter P. Brown (Porters); Ruthanna Boris (Riding Mistress); Laurence Watson, Walter P. Brown (Waiters); Jane Burke, Janet Canada, Naomi Collier, Patricia Finch, Bonnie Lawrence, Nancy Radcliffe, Basha Regis, Barbara Saxby, Kenneth Ayers, Ralph.
W. Farnworth, Jack Irwin, Sam Kirkham, Stanley Page, Edgar Powell, Jack Rains, Casper Roos, Van Stevens, Ralph Vucci, Wendell Lynn (Singers); Joan Dubrow, Beverly Gains, Lida Gaschke, Dorothy Hill, Iva March, Miriam Pandor, Fleur Raup, Renee Slade, Carolee Winchester, Doris Wright, Allan Byrns, Marvin Gordon, Charles Jackson, Daniel Jogalsky, Edward Monson, James Moore, Harold Pittard, Parker Wilson, Vic Vallaro (Dancers)

Road Company (1962). Director, Sherry O'Neil; Sets and costumes, Leo Meyer; Musical director, Harry Fuchs; Choreography, Mario Melodia; Assistant musical director, James Waters
Ginger Rogers (Annie Oakley); Byron Palmer (Frank Butler); Paul Craig (Col. William F. Cody--"Buffalo Bill"); Ted Beniades (Chief Sitting Bull); Dulcie Cooper (Dolly Tate); Gabriel Dell (Charlie Davenport); Karen Sargent (Winnie Tate); Cathy Acri (Minnie Oakley); Jill Klippel (Jessie Oakley); Denise Barnes (Nellie Oakley); Jimmy Rowland (Little Jake Oakley); Leslie Cutler (Foster Wilson); Jere Admire (Tommy Keeler); Neal Thorpe (Major Gordon Lillie (Pawnee Bill); Bill Regan (Pawnee's Messenger); Carol Plamondon (Mrs. Schuyler Adams); Maggie Task (Sylvia Potter-Porter); Gordon Peavy (Mr. Clay); Don Martell (Porter); George Yarrick (Trainman); Larry Martin (Waiter); Charles Cagle (Footman); Jack Darrow (Mack); Marianne Kenley, Karen Brower, Alice Kenly, Charles Cagle, Joseph Chestnut, Leslie Cutler, Michael DeMarco, James Hovis, Sally Kirk, Linda Lane, Don Martell, Larry Martin, Mario Melodia, Elain Myer, Carol Plamondon, Coco Ramirez, Bill Regan, George Salisbury, Sue Simonson, Neal Thorpe, Gordon Peavy, George Yarrick, Phoebe Woodward, James Waters, Susan Baker, Carol Jean Schroedel, Maggie Task, David McIntosh (Singers and Dancers)

New York State Theatre, New York, opened May 31, 1966 to July 9, 1966 (brief tour and reopened September 21, 1966, Broadway Theatre, New York). 78 performances. Produced by the Music Theatre of Lincoln Center, Richard Rodgers, President and Producing Director; Director, Jack Sydow; Settings, Paul McGuire; Costumes, Frank Thompson; Lighting, Peter Hunt; Dances and musical numbers, Danny Daniels; Musical director, Jonathan Anderson; Orchestrations, Robert Russell Bennett; Dance arrangements, Richard De Benedictis; Book, Herbert and Dorothy Fields; Music and lyrics, Irving Berlin
Ethel Merman (Annie Oakley); Bruce Yarnell (Frank Butler); Jerry Orbach (Charlie Davenport); Benay Venuta (Dolly Tate); Rufus Smith (Colonel William F. Cody); Harry Bellaver (Chief Sitting Bull); Holly Sherwood (Minnie Oakley); Jeanne Tanzy (Jessie Oakley); David Manning (Little Jake Oakley); Brynar Mehl (Iron Tail); Gary Jendell (Yellow Foot); John Dorrin (Property Man, Mac); Ronn Carroll (Foster Wilson); Jeffrey Scott (Little Boy); Deanna Melody (Little Girl); Mary Falconer (Mrs. Little Horse); Eva Marie Sage (Mrs. Black Tooth); Juniko Narai (Mrs. Yellow Foot); Jeffrey Scott (Indian Boy); Jack Dabdoub (Major Gordon Lillie--"Pawnee Bill"); Diana Banks (The Shy Girl); Tony
Catanzaro (Ceremonial Dancer, The Wild Horse); Walt Hunter (Pawnee's Messenger); Ben Laney (Major Domo); Ronn Carroll (Mr. Schuyler Adams); Patricia Hall (Mrs. Schuyler Adams); Marc Rowan (Dr. Percy Ferguson); Bobbi Baird (Mrs. Percy Ferguson); Grant Spradling (Mr. Ernest Henderson); Lynn Carroll (Mrs. Ernest Henderson); Mary Falconer (Mrs. Sylvia Potter-Porter); John Dorrin (Mr. Clay); Walt Hunter (Mr. T. L. C. Leeler); Jim Lynn (Conductor); Beno Foster (Porter); David Fors sen (Waiter); Bobbi Baird, Vicki Belmonte, Chrysten Carroll, Lynn Carroll, Audrey Dearden, Lynn Dovel, Mary Falconer, Patricia Hall, Florence Mercer, Susan Terry, Kenny Adams, Ronn Carroll, John Dorrin, David Forssen, Beno Foster, Walt Hunter, Ben Laney, Jim Lynn, Marc Rowan, Grant Spradling (Singers); Diana Banks, Joanne DiVito, Carolyn Dyer, Rozann Ford, Barbara Hancock, Ruth Lawrence, Kuniko Narai, Eva Marie Sage, Evelyn Taylor, Bjarne Buchtrup, Tony Cantanzaro, Frank Derbas, Ronn Forella, Marcelo Gamboa, Gary Jendell, Daniel Joel, Brynar Mehl, Gene Myers (Dancers)

SONGS: Buffalo Bill; I'm A Bad, Bad Man; Doin' What Comes Naturally; The Girl That I Marry; You Can't Get A Man With A Gun; Show Business; They Say It's Wonderful; Moonshine Lullaby; I'll Share it All With You; Ballyhoo; My Defenses Are Down; I'm an Indian Too; Lost in His Arms; Who Do You Love, I Hope?; Sun in the Morning; Anything You Can Do; An Old-Fashioned Wedding (written for the 1966 Music Theatre of Lincoln Center revival); Let's Go West Again (dropped from New York production)

RECORDINGS: 1946 Original Cast Album--Decca Records; 1950 Motion Picture Sound Track Album--MGM Records; 1957 San Francisco Light Opera Association and NBC Television Special Album Original Cast--Capitol Records

OTHER STAGE PRODUCTIONS OF ANNIE GET YOUR GUN:

August, 1960: with Ginger Rogers, Gabriel Dell, Byron Palmer and Dulcie Cooper.

Summer, 1973: with Barbara Eden, John Bennett Perry, Alfred Hinckley and Avril Gentles.

Orpheum Theatre, San Francisco, Cal., opened May 10, 1977. West Coast Production. Produced by The San Francisco Civic Light Opera Association, George Livermore, President; Director, choreographer, Gower Champion; Scenery and lighting, Robert Randolph; Costumes, Alvin Colt; Co-Choreographer, Tony Stevens; Musical and vocal director, Jack Lee; Assistant director, James Mitchell; Associate producer, Lillian Sidney; Music and lyrics, Irving Berlin; Book, Herbert and Dorothy Fields; A Feuer and Martin Production Debbie Reynolds (Annie Oakley); Harve Presnell (Frank Butler); Gavin MacLeod (Charlie Davenport); Art Lund (Col. William F. Cody--"Buffalo Bill"); Bibi Osterwald (Dolly Tate); Michael Hayward (Mac); Don Patts (Poster Boy); Peter Bruni (Foster Wilson); Mary Margaret Patts (Minnie Oakley); Kristan Sauter (Nellie Oakley); Billy Jacoby (Little Jake Oakley); Don Potter (Major
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Gordon Lillie--"Pawnee Bill"); Manu Tupou (Chief Sitting Bull); James Armstrong (Pawnee's Messenger); Suzanne Jane Moore (Baton Girl); Evans Ray (Conductor); Debbie Shapiro (Ramona); James Armstrong, Buff Brady, Pamela Cordova, Michael Hayward, Ken Lundie, Evans, Ray, Debbie Shapiro, James C. Sheets, Nancy Texidor, Shari Watson, Trey Wilson, Polly Wood (Singers); John Addis, Alana Albright, Kathy Andrini, Joel Blum, Patricia Ann Callaway, Stuart Carey, Christina Carlisi, Delight de Bruine, Gwen Grimes, Sandi Johnson, Reed Jones, George Lee, Navarre Matlovsky, Louis A. McKay, Jr., William Mead, Tom Peel, Elaine Pepparde, Marc Pluf, Laurel van der Linde (Dancers)

**SCREEN**

Metro-Goldwyn-Mayer, released June 1950. Produced by Arthur Freed; Director, George Sidney; Screenplay, Sidney Sheldon; Camera, Charles Rosher; Art directors, Cedric Gibbons, Paul Groesse; Music director, Adolphe Deutsch (Academy Award for Scoring of a Musical Picture went to Adolphe Deutsch and Roger Edens for *Annie Get Your Gun*); Choreography, Robert Alton; Music and lyrics, Irving Berlin; Script based on the libretto of Herbert and Dorothy Fields; Montage, Peter Ballbusch; Editor, James E. Newcom

Betty Hutton (Annie Oakley); Howard Keel (Frank Butler); Louis Calhern (Col. "Buffalo Bill" Cody); Keenan Wynn (Charlie Davenport); J. Carrol Naish (Sitting Bull); Edward Arnold (Pawnee Bill); Benay Venuta (Dolly Tate); Diane Dick (Nellie); Susan Odin (Jessie); Bradley Mora (Little Jake); Clinton Sundberg (Foster Wilson); James H. Harrison (Mac); Eleanor Brown (Minnie); Chief Yowlachie (Little Horse); William Tannen (Barker); Evelyn Beresford (Queen Victoria); Andre Charlot (President Loubet of France); Nino Pipitone (King Victor Emanuel); John Lylong (Kaiser Wilhelm II); Elizabeth Flournoy (Helen); John Hamilton (Ship Captain); Marjorie Wood (Constance); Mae Clarke (Mrs. Adams); W. P. Wilkerson, Shooting Star, Charles Mauu, Riley Sunrise, Tom Humphreys, John War Eagle (Indian Braves); Dorothy Skey-eagle, Edith Mills (Squaws); Sue Casey, Mary Ellen Gleason, Mary Jane French, Meredith Leeds, Helen Kimball, Dorinda Clifton, Mariette Elliott, Judy Landon (Cowgirls); Jack Trent, Michael Dugan, Carl Sepulveds, Warren Macgregor, Carol Henry, Archie Butler, Fred Gilman (Cowboys); Tony Taylor (Little Boy); Ed Kilroy (Guest); Al Rhein, Charles Regan (Barkers); Nolan Leary, Budd Fine (Immigration Officers); Lee Tung Foo (Waiter)

**TELEVISION**

NBC Special, televised November 27, 1957. NBC. 2 hours. Executive producer, Richard Halliday; Director, Vincent J. Donehue; Musical director, Louis Adrian; Sets, George Jenkins; Costumes, Dorothy Jeakins; Choreography, Ernest Flatt; San Francisco Civic Light Opera Production
Mary Martin (Annie Oakley); John Raitt (Frank Butler); William O'Neal (Buffalo Bill Cody); Donald Burr (Charlie Davenport); Reta Shaw (Dolly Tate); Norman Edwards (Tommy Keeler); Susan Luckey (Winnie Tate); Zachary Charles (Chief Sitting Bull); Robert Nash (“Pawnee Bill”); Stuart Hodes (Wild Horse); John Eldridge (Foster Wilson); Jan Skidmore (Nellie Oakley); Gary Diamond (Little Boy); Dennis Bonilla, Thomas Bonilla (Two Little Indians); Shelley Windsor (Little Girl); Pat Morrow (Jessie Oakley); Luke Halpin (Little Jake); Earle McVeigh (Pawnee’s Messenger); Thomas Gleason (Mac)

NBC Special, televised March 19, 1967. NBC. 2 hours. Lincoln Center New York State Theatre Production; Director, Jack Sydow; Television director, Clark Jones
Ethel Merman (Annie Oakley); Bruce Yarnell (Frank Butler); Rufus Smith (Buffalo Bill Cody); Jerry Orbach (Charlie Davenport); Benay Venuta (Dolly Tate); Harry Bellaver (Chief Sitting Bull); Jack Dabdoub (Pawnee Bill); Ronn Carroll (Foster Wilson); Walt Hunter (Tommy Keeler); John Dorrin (Mac); Tony Catanzaro (Wild Horse); Walt Hunter (Pawnee’s Messenger); Ben Laney (Major Domo)

ANOTHER PART OF THE FOREST
A play in three acts by Lillian Hellman (1946)

Synopsis
Civil War profiteer Marcus Hubbard of Bowden, Alabama has accumulated a fortune in June 1880 by ruthlessly ruining landowners. He is loathed by his clever and antagonistic son Ben and his devious and weak son Oscar. However, he is cleverly used by his adored, amoral and evil, beautiful daughter, Regina, for whom he has incestuous longing while driving his wife, Lavinia, to the brink of insanity. When Marcus refuses to finance fanatically religious Lavinia's long-planned school for black children, she reveals a long-held secret to cruelly ambitious Ben about Marcus's guilt in the death of some seventeen Confederate soldiers (former sons of Snowden), for which he could be lynched. Ben threatens to expose his father's crime and succeeds in breaking Marcus's despotic hold on the family. Ben becomes the head of the Hubbards and, although hated by them, is quickly supported by Oscar and Regina.

Comment and Critique
Seven years after Lillian Hellman exposed the hateful Hubbard family in her play The Little Foxes, she returned them to Broadway in her play Another Part of the Forest set in the same Southern town twenty years earlier. John Chapman (New York Daily News) appropriately headlined his review of the 1946 play, "Another Part of the
Forest makes *The Little Foxes* a mere warmup." William Hawkins (New York World Telegram) proclaimed the play to be a classic. Howard Barnes (New York Herald Tribune) considered the play prologue to *Foxes* and disappointing. Louis Kronenberger of PM considered the play, compared to *The Little Foxes,"* less effective but more interesting, less controlled but more complex."

Universal-International's film version of the play in 1948 in many ways surpassed the excellent Broadway production. Variety called the film version "a field day for superb characterization and, from a production standpoint film is outstanding on all counts." *Look* magazine called Fredric March's portrayal of Marcus Hubbard "a masterpiece of cynicism and arrogance" and Florence Eldredge's (Mrs. Fredric March) portrait of Lavinia Hubbard "superb."

Hollywood Television Theatre's production of *Another Part of the Forest* was televised on October 2, 1972. Daniel Mann's direction was considered "respectful" but the production and acting, "generally uninspired."

Hollywood Television Theatre, telecast October 2, 1972. NN-PBS. 2 hours, 30 minutes. Produced by Norman Lloyd; Director, Daniel Mann; Writer, Lillian Hellman
Barry Sullivan (Marcus Hubbard); Tiffany Bolling (Regina Hubbard); Robert Foxworth (Benjamin Hubbard); Dorothy McGuire (Lavinia Hubbard); Andrew Prine (Oscar Hubbard); William H. Bassett (John Bagtry); Patricia Sterling (Birdie Bagtry); Lane Bradbury (Laurette); Kent Smith (Colonel Isham); Bill Walker (Jacob); Maidie Norman (Coralee); Jack Manning (Harold Penniman); Peter Brocco (Gilbert Jugger)

ANYTHING GOES
A musical comedy in two acts by Guy Bolton and P. G. Wodehouse, revised by Howard Lindsay and Russel Crouse, with music and lyrics by Cole Porter (1934)

Synopsis
Nightclub singer Reno Sweeney, en route to Europe with her troupe of chorus girls, Reno's Angels, helps lovelorn Billy Crocker stowaway on the S. S. American to romance runaway English heiress Hope Harcourt, who is being forcibly returned to England by Sir Evelyn Oakleigh. Billy masquerades as assistant to the Reverend Dr. Moon, who is Moonface Martin, reputedly Public Enemy No. 1, escaping Federal agents. When the ship lands in England, Billy has won the love of Hope, Dr. Moon discovers his criminal status has been disgustedly reduced to an unwanted Public Enemy No. 13 and Reno is assured of a continental success, and Sir Evelyn.

Comment and Critique
Broadway's urbane, sophisticated, handsome producer, Vinton Freedley, with his partner Alex A. Aarons, had produced four successful George Gershwin musicals--Oh, Kay! (1926); Funny Face (1927); Treasure Girl (1928) and Girl Crazy (1930)--when, in 1933, he produced and directed Gershwin's deplorable musical comedy Pardon My English for which pardons were accepted by everyone but the public. The embarrassing flop of Pardon My English left Harvard graduate, producer Freedley financially impoverished with a new musical production planned based on Guy Bolton and P. G. Wodehouse's script, Hard to Get, a comedy based on a shipwreck that was retitled Bon Voyage. Added to Freedley's financial woes was the disastrous sinking of the S. S. Morro Castle on September
8, 1943, making the Bolton-Wodehouse Admirable Crichton-type comedy unacceptable. Playwright Howard Lindsay, director of the new show, was asked to revise the script as neither Bolton nor Wodehouse were available. Lindsay enlisted Russel Crouse as collaborator for what became Anything Goes, the first of many co-authored plays by Lindsay and Crouse. For the book, which remained afloat without a shipwreck, Cole Porter wrote one of his most memorable and liveliest scores. Freedley engaged Victor Moore and William Gaxton, co-stars of George Gershwin's Pulitzer Prize musical, Of Thee I Sing and its sequel, Let 'Em Eat Cake, and Ethel Merman, a young singer he had hired for Girl Crazy to star in Anything Goes. The Freedley fortunes recovered quickly. It was a joyous show.

The insouciance of Porter's lyrics combined with a variation of musical rhythms has made this musical one of the best of Broadway scores today.

Brooks Atkinson (The New York Times) considered Anything Goes a hilarious and dynamic entertainment, "By keeping their sense of humor uppermost, they have made a thundering good musical show out of Anything Goes." In London the musical was equally successful and the Merman-character, loosely based on famed, raucous, nightclub singer, Texas Guinan, became Reno Lagrange in deference to French star Jeanne Aubert headlining the London production.

Revivals of Anything Goes over the years have been well received. In 1962, an Off-Broadway production starring Hal Linden, Eileen Rodgers and Mickey Deems ran 239 performances but seven years later, based on the New York 1962 revival, a London renewal did not remain afloat as long. Robert Cushman reviewed the 1969 English production for Plays and Players enthusiastically embracing the revival of the zest, gaiety and style of the thirties returning to the London musical stage, but found the production was "an extraordinary blend of timidity and over-confidence."

Paramount Pictures brought Anything Goes to the screen in 1936 with Ethel Merman re-creating her stage role of Reno Sweeney, Bing Crosby and Ida Lupino as the stowaway and English heiress and Charles Ruggles as the Reverend Dr. Moon. The film was a moderate success that failed to delight a New York Times scribe, "Anything Goes without Victor Moore is comparable to "You're the Top" without Cole Porter's lyric." Twenty years later, Paramount remade the Porter musical again with Bing Crosby, reunited with Donald O'Connor for the first time since their Paramount 1938 film, Sing You Sinners. The 1956 remake included four of the original Porter songs, plus "It's De-Lovely" (from Cole Porter's 1936 Broadway musical, Red, Hot and Blue) and a trio of forgettable tunes by Jimmy Van Heusen and Sammy Cahn. The original Bolton-Wodehouse, Lindsay-Crouse book was replaced by a dismal screenplay and an economy production that one reviewer compared to a product of automation, "untouched by human hands" and described the film's lack of charm, originality and imagination expertly expressed by one of the non-Porter songs, "You Gotta Give the People Hoke." Anything Goes was Bing Crosby's last feature film for Paramount after twenty-four years and forty-four films.
Television's 1950 Musical Comedy Time production of Anything Goes was seen as "far from satisfactory despite the sock Porter score being given treatment by Harry Sosnick's Orchestra," by Variety and Martha Raye's reliance on extensive mugging did not enhance the show. Four years later, Colgate's Comedy Hour televised the show starring Ethel Merman, Frank Sinatra and Bert Lahr to general hozannas from press and public. Variety called it "a musical comedy that played like one, for TV it marked a triumph!". Leo Mishkin called the video musical, "superior TV entertainment."

STAGE

Alvin Theatre, New York, opened November 21, 1934. 420 performances. Produced by Vinton Freedley, Inc.; Director, Howard Lindsay; Settings, Donald Oenslager; Gowns, Jenkins; Dances, ensembles, Robert Alton; Music and lyrics, Cole Porter; Book, Guy Bolton, P. G. Wodehouse; Book revisions, Howard Lindsay, Russel Crouse; Orchestations, Robert Russell Bennett, Hans Spialek; Choral arrangements, Ray Johnson; Musical director, Earl Busby

William Gaxton (Billy Crocker); Ethel Merman [replaced in road tour by Benay Venuta] (Reno Sweeney); Victor Moore (Reverend Dr. Moon); Bettina Hall [replaced in road tour by Irene Delroy] (Hope Harcourt); Leslie Barrie (Sir Evelyn Oakleigh); Paul Everton (Elisha J. Whitney); Helen Raymond (Mrs. Wadsworth T. Harcourt); Vivian Vance (Babe); George E. Mack (Bartender); Irvin Pincus (Bellboy); Edward Delbridge (Reporter); Pacie Ripple (Bishop Dodson); John C. King (Captain); Maurice Elliott (Mr. Swift); Chet Bree, Neal Evans (Cameramen); Richard Wang (Ching); Charlie Fang (Ling); Drucilla Strain (Snooks); William Stamm (Steward); Val Vestoff (Assistant Purser); Harry Wilson, Arthur Imperato (Federal Men); May Abbey (Mrs. Wentworth); Florence Earle (Mrs. Frick); Vera Dunn (Bonnie Letour); Houston Richards (Chief Officer); William Barry (Ship's Drunk) Billy Curtis (Little Boy); Marshall Smith, Ray Johnson, Dwight Snyder, Del Porter (The Foursome); Chet Bree, Bill Stamm, Neal Evans, Ed Delbridge (The Ritz Quartette); Arthur Imperato, David Glidden, Richard Nealy, Stuart Fraser (The Alvin Quartette); The Stylists (Ship's Orchestra); Ruth Bond, Normal Butler, Enes Early, Marjorie Fisher, Ruth Comley, Irene Hamlin, Renee Johnson, Irene Kelly, Leoda Knapp, Doris Maye, Lillian Ostrom, Jackie Paige, Mary Phillips, Cornelia Rogers, Frances Stewart, Ruth Shaw, Eleanor Sheridan (Reno's Angels); Kay Adams, Lola Dexter, Maurine Holmes, Helen Folsom, Marquita Nicholai, Ethel Sommerville, Finette Walker, Evelyn Kelly (Passengers)

SONGS: I Get a Kick Out of You; Bon Voyage; All Through the Night; Sailor's Chanty; Where Are the Men?; You're the Top; Anything Goes; Public Enemy Number One; Blow, Gabriel, Blow; Be Like the Bluebird; The Gypsy in Me; Buddie Beware (dropped from the New York Production)

Palace Theatre, London, England, opened June 14, 1935. 261 performances. Produced by Charles B. Cochran; Director, Frank Colo-
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lins; Music and lyrics, Cole Porter; Book, Guy Bolton, P. G. Wodehouse; Book revisions, Howard Lindsay, Russel Crouse; Orchestrations, Robert Russell Bennett, Hans Spialek; Choral arrangements, Ray Johnson

Jack Whiting (Billy Crocker); Jeanne Aubert (Reno LaGrange); Sydney Howard (Reverend Mr. Moon); Adele Dixon (Hope Harcourt); Peter Haddon (Sir Evelyn Oakleigh); Richard Clarke (Elisha J. Whitney); Diana Wilson (Mrs. Wadsworth T. Harcourt); Frank Tickle (Bartender); Tommy Hayes (Bellboy); Joe Lee (Reporter); Frank Foster (Bishop Dodson); Henry Thompson (Captain); Graham Pokett (Mr. Swift); Norman Bartlett, Max Oldaker (Cameramen); Ley On (Ching); Ah Woo Sing (Ling); Sheila Douglas-Pennant (Snooks); Dudley Lewis, Leslie Perrett (Stewards); Lance Lister (Purser); Blake Dorn, David Marsh (Federal Men); Simeta Marsden (Mrs. Wentworth); Henrietta Cavendish (Mrs. Frick); Betty Kean (Bobbie La Tour); Jack Francois (The Dancer); Frank Tickle (Cabin Steward); Frank Foster (William Oakleigh); Mary Relph (Hop Harcourt's Maid); Jack Francois (Petty Officer); Louis Darnley (Ship's Drunk); David Tubb (Little Boy)

Geary Theatre, San Francisco, Cal., opened October 14, 1935. West Coast Production. Produced by Henry Duffy (by arrangement with Vinton Freedley); Director, Harry Howell; Dances, musical numbers director, Jacqueline Paige; Gowns, Eleinor and Frank Jenkins; Music and lyrics, Cole Porter; Book, Guy Bolton, P. G. Wodehouse; Book revisions, Howard Lindsay, Russel Crouse; Musical director, Emil Newman; Scenery, Ernest Glover

George Murphy (Billy Crocker); Shirley Ross (Reno Sweeney); Hugh O'Connell (Reverend Dr. Moon); Vicki Cummings (Hope Harcourt); G. P. Huntley, Jr. (Sir Evelyn Oakleigh); Selmer Jackson (Elisha J. Whitney); Cecil Cunningham (Mrs. Wadsworth T. Harcourt); Mitchell Ingraham (Bartender); Robert Dale (Bellboy); Russell Cushing (Reporter); Raymond Lawrence (Bishop Dodson); Edward Murray (Captain); Hardy Gibson (Mr. Swift); Karl Brigandi, Steve Labee (Cameramen); Philson Ahn (Ching); Richard Quan (Ling); Diane Marsh (Snooks); Harry Lee (Steward); Tommy Ladd (Assistant Purser); Henry Caubisen, Donald Craig (Federal Men); Laura Pierpont (Mrs. Wentworth); Leah Winslow (Mrs. Frick); Dorothy Kent (Bonnie LaTour); Joseph De Stefani (Chief Officer); Ray Williams (Ship's Drunk); Jimmie McDonald, Jr. (Little Boy); Barbara McClay (Babe); William Days, Arthur McCulloch, Maxwell Smith, Donald Craig (The Metropolitan Four); Steve Labee, Michael Modere, Karl Brigandi, Robert Dale (The Cosmo Quartette); Paul Sautter, Jack Douglas, John Gaunt, John Perry (Alvin Quartette); Helen Hoy, Dona La Barr, Patricia Bedell, Lyn Kelly, Billy Reynolds, Barbara Clay, Mabs Saunders, Marylin Kinsley, Thelma Mitchell, Mary Adair, Virginia Hunt, Betty Norton, Roxy Green, Virginia Oakman, Midgi Ray, Audrey Savage, Carmen Martie (Reno's Angels)

Summer Production, 1960. Produced by the Municipal Theatre Association of St. Louis: Director, John Kennedy; Staged by Leonard Patrick; Settings, Paul C. McGuire; Choreography, Anthony Nelle;
Modern dances, Dan M. Eckley; Costumes, Van Horn Costume Co; Musical director, Edwin McArthur; Music and lyrics, Cole Porter; Book, Guy Bolton, P. G. Wodehouse, Howard Lindsay, Russel Crouse; Julie Wilson (Reno Sweeney); Bill Hayes (Billy Crocker); Andy Devine (Dr. Moon); Betty Gillett (Hope Harcourt); Edmund Lyndec (Sir Evelyn Oakleigh); Marjorie Rivingston (Bonnie La Tour); Marguerite Shaw (Mrs. Harcourt); Wallace Acton (Bishop Dobson); Jay Velie (Elisha Whitney); James O'Neill (Bartender); Paul Ukena (First Officer); Lucile Calvert (Mrs. Wentworth); James King (Steward); Lee Green (Mrs. Frick); William Kellogg (Ship's Captain); Art Wallace (Wang); Condon J. Campbell (Snooks); Ralph Colpitts (Junior); Elmo Oestreich (Cameraman); Tom Urich (Reporter); James O'Neill (Ship's Drunk); Karen Crane, Beverly Dever, Ann Dickerson, Paula Finkelstein, Marvis Gowan, Dorothy Hanning, Pat Hartman, Gloria Hausman, Mary Louise Hobold, Sur Jackson, Karen Kaufmann, Jackie Lyerly, Judith McCauley, Mary Lynne Metternich, Roberta Neuf, Cheri Ann Schear, Nancy Thompson, Fredreika Wisehart, Marian Wuerz, Ronnie Becker, John D. Broome, Ron Burdett, Condon J. Campbell, Don Carpenter, Phillip Cohen, Terry Danne, James Flynn, Jim Henrickson, Jerry Johnson, Robert Lee Kelly, Bill Lewis, Bill Lindgren, Jim Lynch, Elmo Oestreich, Bert Schmitt, Ken Stroud, Robert Swoboda, Bill Twedell, Tom Urich, Art Wallace, Carroll Wayham (Singers); Renita Cozean, Jean Duguid, Meredith Evans, Mary Beth Hauck, Marilyn Holmes, Kay Hudson, Sharon Lee Kopsky, Sandra Marmon, Charlene Mehl, Jan Morak, Marygrace Runge, Sharon Steinbein, Kathleen Shipp, Sandra Simpson, Susan Sorkin, Zoe Terzetta, Angela Tobias, Bud Heidebur, Joe McWherter, Michael Simms, Patrick Smith, Ted Sprague, Michael Steele, Caesar Tamburino, Carl Tressler, Antony Valdor (Dancers)

Orpheum Theatre, New York, opened May 15, 1962. 239 performances. Produced by Jane Friedlander, Michael Parver, Gene Andrewski; Director, Lawrence Kasha; Musical numbers and Dances, Ronald Field; Setting and lighting, Don Jensen; Costumes, Bill Harrington; Musical conductor, Ted Simons; Musical direction and orchestrations, Julian Stein; Book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, Russel Crouse, revised by Guy Bolton; Music and lyrics, Cole Porter; Production associate, Mrs. Judson Todd

Hal Linden (Billy Crocker); Eileen Rodgers (Reno Sweeney); Mickey Deems (Reverend Dr. Moon); Barbara Lang (Hope Harcourt); Kenneth Mars (Sir Evelyn Oakleigh); Warren Wade (Elisha J. Whitney); Mildred Chandler (Mrs. Wadsworth T. Harcourt); Robert Fitch (Steward); Jim Franklin (Reporter); Bill James (Photographer); Neal Patrick (Bishop); Patrick Desmond (Ching); Art Vestry (Ling); Dora Lee Stanley (Purity); Sally Ann Carlson (Chastity); Barbara Alexander (Charity); Chee Davis (Virtue); D. Bruce Rabbino (Purser); Margery Gray (Bonnie); Neal Patrick (Captain); Jac Flowers (Sailor); Bonnie Walker, Kay Norman, Rawley Bates (Girl Passengers)

SONGS: You're the Top; Bon Voyage; I Get a Kick Out of You; Anything Goes; Public Enemy Number One; Let's Step Out; Let's Misbehave; Blow, Gabriel, Blow; All Through the Night; Be Like the
Bluebird; Take Me Back to Manhattan; It's De-Lovely; Heaven Hop; Friendship


Saville Theatre, London, England, opened November 18, 1969. Produced by Cameron Mackintosh (in association with David Dein) and the Yvonne Arnaud Theatre; Director, Malcolm Clare; Settings, John Stoddart; Costumes, Helen Coles; Musical director, Alfred Ralston; Lighting, Michael Sadddington; Choreographer, Malcolm Clare; Music and lyrics, Cole Porter; Book, Guy Bolton, P. G. Wodehouse; Book revisions, Howard Lindsay, Russel Crouse

James Kenney (Billy Crocker); Valerie Verdon (Hope Harcourt); Marian Montgomery (Reno Sweeney); Michael Segal (Moonface Martin); Michael Malnick (Sir Evelyn Oakleigh); Peter Honri (Elisha J. Whitney); Linda Gray (Mrs. Wadsworth T. Harcourt); Bernard Sharpe (Reporter); Stanley Beard (Bishop Dodson); Michael Rowlatt (Purser); Anne Sparrow (Melanie Peabody); Olwen Hughes (Mary Anne Oppenheimer); Douglas Nottage (Cameraaman); Georgina Pearce, Chris Melville (Photographer's Models); Stanley Beard (Captain); Bernard Sharpe (Horatio); Ross Huntly (Ching); David Wheldon Williams (Ling); Janet Mahoney (Bonnie); Vivien Stokes (Charity); April Ashton (Chastity); Jan Cave (Purity); Jacquil Toye (Virtue); David Thornton, Alan Stone, Michael Bevan, Peter Loury, David St. John, Paul Mills (Porters); Chris Melville (Autograph Hunter); Michael Bevan (Sinner); David Wheldon Williams (Barman); Janet Mahoney (Bonnie)

Summer Theatre Tour 1973. Produced by Lee Guber & Shelly Gross; Director, Neal Kenyon; Sets and lighting, Larry Reehling; Costumes, Sara Brook; Musical numbers staged by Dan Siretta; Musical director, Joe DePolis; Music, Cole Porter; Book, Guy Bolton, P. G. Wodehouse, Howard Lindsay, Russel Crouse

Edie Adams (Reno Sweeney); Jack Gilford (Moonface Martin); Pete Candoli (Billy Crocker); Harrison Somers (Sir Evelyn Oakleigh); Darlene Parks (Hope Harcourt); Rosalind Harris (Bonnie); Liz Sheridan (Mrs. Harcourt); Tom McDermott (Captain); Burt Bier (Elisha J. Whitney); David McDaniel (Purser); John M. Hinds (Reporter); Jo Ann Cifala, Nancy Daifek, Joanne McKenna, Roxanna Weiss, Wendy Young (Angels); Tom McDermott (Bishop); Joseph Romagnoli (Cameraaman); Bobby DeRusso (Ching); Tony Juliano (Ling); Timothy Drake (Steward); Kevin Alen, Frank Siretta (Sailors); Rhonda Farer, Carol Gelfand, Nancy Stoddard (Passengers); Jo Ann Cifala, Nancy Daifek, Joanne McKenna, Roxanna Weiss, Wendy Young, Kevin Alen, Bobby DeRusso, Tony Juliano, David McDaniel, Frank Siretta (Dancers); Rhonda Farer, Carol Gelfand, Nancy Stoddard, Timothy Drake, John M. Hinds, Joseph Romagnoli (Singers)

INTERPOLATED SONGS (from other Cole Porter shows): Heaven Hop; Let's Misbehave from Paris (1928); Take Me Back to Manhattan
from The New Yorkers (1930); Let's Step Out from Fifty Million Frenchmen (1929); Just One of Those Things from Jubilee (1935); It's De-Lovely from Red, Hot and Blue (1936); Friendship from DuBarry Was a Lady (1939)

Summer Tour, 1980. Produced by Lee Guber, Shelly Gross and Creative Theatre International, by arrangement with Starlight Theater Association of Kansas City, Inc.; Director and choreographer, Steven A. Bohm; Settings, Paul Wonsek; Lighting, Clarke W. Thornton; Costumes, Brooks Van Horn Costume Co.; Costume coordinator, Margarita R. Delgado; Musical director, Elliot Finkel; Orchestras, Ian Finkel

Ginger Rogers (Reno Sweeney); Sid Caesar (Moonface Martin); Ross Petty (Billy Crocker); Edward Crotty (Sir Evelyn Oakleigh); Gail Johnston (Hope Harcourt); Isabelle Farrell (Bonnie); Fred Miller (Elisha J. Whitney); Jane Judge (Mrs. Harcourt); Donald Craig (Captain); Erik Geier (Ching); Lee Edwards (Ling); Anne Parks, Diane Nicole, Jill Deerey, Lora Jeanne Martens (Reno's Angels); Gene Harris (Steward); Richard Parman (Reporter); Darrell Cooper (Cameraman); John McNamara (The Bishop); Richard Parman (Purser); Jill Deevey, Diane Nicole, Anne Parks, Michele Nezwazky, Kathleen Mahony-Bennett, Lora Jeanne Martens, Erik Geier, Darrell Cooper, Lee Edwards, Gene Harris, John McNamara, Greg Carstens, Richard Parman (Ensemble)

INTERPOLATED SONGS (from other Cole Porter shows): Heaven Hop from Paris (1928); Take Me Back to Manhattan from The New Yorkers (1930); It's De-Lovely from Red, Hot and Blue (1936); Friendship from DuBarry Was a Lady (1939); Let's Step Out from Fifty Million Frenchmen (1929); I've Got You Under My Skin from Born to Dance (Film) 1936; In the Still of the Night from Rosalie (Film) 1937

SCREEN

Paramount Pictures, released February 6, 1936. Produced by Benjamin Glazer; Director, Lewis Milestone; Camera, Karl Struss; Art directors, Hans Dreier, Ernst Fegte; Set decorator, A. E. Freudenman; Music and lyrics, Cole Porter; Additional songs, Leo Robin, Richard A. Whiting, Hoagy Carmichael, Frederick Hollander, Edward Heyman; Editor, Eda Warren

Bing Crosby (Billy Crocker); Ethel Merman (Reno Sweeney); Charles Ruggles (Reverend Dr. Moon); Ida Lupino (Hope Harcourt); Arthur Treacher (Sir Evelyn Oakleigh); Grace Bradley (Bonnie La Tour); Robert McWade (Elisha J. Whitney); Margaret Dumont (Mrs. Wentworth); Richard Carle (Bishop Dodson); Matt Moore (Captain); Ed Gargan (Detective); Laura Treadwell (Middle-aged Lady); Jerry Tucker (Junior); Edward Borden (Stewart); Jack Norton (Drunk); J. Gunnis Davis (Still Cameraman); Neil Fitzgerald (Sound Man); Snub Pollard (Sound Truck Driver); Ben Erway (Plummer); Oscar Randolph (Page Boy); Lotus Liu (Chinese Dancer); Keye Luke, Philip Ahn (Chinese Boys); Phil Tead, Tammany Young, Monte Carter (Cameramen); Frederic Santly, Heinie
Conklin, Franklin Parker (Reporters); Guy Usher, Jack Adaire (Federal Men); Sam Ash, George Cooper (Stewards); Jack Mulhall (Deck Officer); John Carradine (Ballet Master); Dennis O'Keefe (Ringsider); George Andre Beranger (Gaylord); Frank Baker, James Aubrey (Cameramen); Monty Collins (Deck Steward); Jane Buckingham (Woman); Louise Bennett (Girl at Table); Bess Flowers (Lady on Deck); Matt McHugh, Harry Wilson, Bud Fine (Pug-Uglies); The Avalon Boys, Chill Wills (Sailors)

SONGS: You're the Top; Anything Goes; All Through the Night; Blow, Gabriel, Blow; I Get A Kick Out of You; There'll Always Be a Lady
Fair (Cole Porter); Sailor Beware (Leo Robin, Richard A. Whiting); Shanghai-De-Ho; My Heart and I; Am I Awake?; Hopelessly in Love (Leo Robin, Frederick Hollander); Moonburn (Hoagy Carmichael, Edward Heyman)

Paramount Pictures, released April 1956. Produced by Robert Emmett Dolan; Director, Robert Lewis; Screenplay, Sidney Sheldon; Camera, John F. Warren; Music arranged and conducted, Joseph J. Lilley; Orchestrations, Van Cleave; Choreography, Nick Castle; Title dance director, Ernest Platt; Ballet director, Roland Petit; Music and lyrics, Cole Porter; Additional songs, James Van Heusen, Sammy Cahn; Editor Frank Bracht

Bing Crosby (Bill Benson); Mitzi Gaynor (Patsy Blair); Donald O'Connor (Ted Adams); Jeanmaire (Gaby Duval); Phil Harris (Steve Blair); Kurt Kasznar (Victor Lawrence); Walter Sande (Alex Todd); Richard Erdman (Ed Brent); Argentina Brunetti (Suzanne); Archer MacDonald (Otto); Alma Macrorie (French Baroness); James Griffith (Paul Holiday); Dorothy Neumann (German Woman); Tracey Roberts (Blanche); Marcel Dalio (Ship's Captain); Alberto Morin (Head Waiter); Linda Bennett (Ann); Don Megowan (Henri); Craig Hill (Marty); Edward Manouk, Tony Russo (French Sailors); Ernest Platt, Dick Humphries (Choreographers); Buzz Miller, Marc Wilder (Specialty Dancers); Torben Meyer (Waiter); Jean Del Val (French Luggage Man); Nancy Kulp, Paul Wexler (Bobby Soxers); Tom Hernandez (Frenchman); Nancy Lee Davis, Lucille Knox, Autumn Russell (Girls at Party); Doris Packer (English Woman); Virginia McDowall (English Usherette); Albert Carrier (Assistant Purser); Emily Heath (American Girl); Alma Ann Holguin, Dee Pollock, Mary Ann Harmon, Betty Rhodes, John Erman (Bobby Soxers); Ruta Lee, Jann Darlyn (Girls); Jack Pepper, John Benson (Men)

SONGS: I Get a Kick Out of You; You're the Top; All Through the Night; It's De-Lovely; Blow, Gabriel, Blow (Cole Porter); Ya Gotta Give the People Hoke; A Second Hand Turban and a Crystal Ball; You Can Bounce Right Back (Jimmy Van Heusen, Sammy Cahn)

TELEVISION

Musical Comedy Time, televised October 2, 1950. NBC, 1 hour. Produced and directed by Richard H. Berger; Television adaptation, John W. Ledon, Sam Moore; Music, Harry Sosnick

Martha Raye (Reno Sweeney); John Conte (Billy Crocker); Billy
Lynn (Rev. Dr. Moon); Kathryn Mylrole (Hope Harcourt); Helen Raymond (Mrs. Wadsworth T. Harcourt); Fred Wayne (Sir Evelyn Oakleigh); Gretchen Hauser (Babe) and, A. J. Herbert, Larry Haynes, Wirlie Birch, Harry Sosnick and Orchestra

Colgate Comedy Hour, televised February 28, 1954. NBC. 1 hour. Producers, Leland Hayward, Jule Styne; Director, Peter Barnum; Choreography, Robert Sydney; Musical director, Al Goodman; Television adaptation, Herbert Baker

Ethel Merman (Reno Sweeney); Frank Sinatra (Billy Crocker); Bert Lahr (Rev. Dr. Moon); Sheree North (Babe); Arthur Gould Porter (Sir Evelyn Oakley)

INTERPOLATED SONGS: Friendship; Just One of Those Things; You Do Something to Me

APPLAUSE see ALL ABOUT EVE

ARMS AND THE GIRL see THE PURSUIT OF HAPPINESS

ARMS AND THE MAN
A play in three acts by George Bernard Shaw (1894)

Synopsis

Professional Swiss soldier Captain Bluntschli, fighting for the Serbs, escapes from the Battle of Slivnitza and avoids capture by the victorious Bulgarians by climbing a trellis and hiding in the bedroom of Bulgarian Major Paul Petkoff's daughter Raina. Raina protects the personable Bluntschli, who carries chocolates instead of bullets in his holster, and helps him escape. A year later on March 6, 1886, three days following the signing of a Peace Treaty, Bluntschli returns to court Raina, saving her from a loveless marriage to Major Sergius Saranoff, who weds Raina's maid, Louka. After Bluntschli inherits his family's extensive and lucrative hotel business in Switzerland, the Petkoffs are delighted to have Raina marry him.

Comment and Critique

George Bernard Shaw's fourth play, Arms and the Man, was written under the title of Alps and Balkans. The play was Shaw's first commercial success in the theatre, financed by a Quaker tea-fortune heiress, Miss Annie Elizabeth Frederica Horniman, and produced by Florence Farr at the Avenue Theatre, London, England, on April 21, 1894, preceded by W. B. Yeats' one-act play The Land of Heart's Desire. On the opening night, in midst of cheers and bravos,
Shaw appeared before the curtain to receive the audience's acclaim but one solitary, loud hiss came clearly from the gallery, generated by literary agent R. Goulding Bright. Shaw bowed to his lone critic and said, "I quite agree with you, sir, but what can two do against so many?" William Archer (The London World) wrote, "There is not the least doubt that Arms and the Man is one of the most amazing entertainments at present before the public. It is quite as funny as Charley's Aunt or The New Boy; we laughed at it wildly, hysterically; and I exhort the reader to go and do likewise." Although the play ran for eleven weeks, it was a financial failure.

American actor-producer Richard Mansfield saw the play in London and purchased the rights to produce the comedy in America which was the beginning of George Bernard Shaw's fortune in the theatre. Mansfield's production of the play opened on September 17, 1894, at the Herald Square Theatre in New York and established Shaw as a major playwright in the United States. Arms and the Man, translated by Siegfried Trebitsch, became the first Shaw play to be performed in Germany in 1903. The role of Captain Bluntschli attracted the talents of such fine actors as Richard Mansfield, Arnold Daly, Robert Loraine and, in the Theatre Guild's 1925 production, Alfred Lunt. Actor-writer Howard Lindsay appraised Lunt's performance as "cold, precise, hard, and one of the greatest performances he ever gave, and probably one of the greatest high-comedy performances any actor, American or British, has given in our time." Lawrence Langner, founder of The Theatre Guild, in his comprehensive book, The Magic Curtain, wrote of Lunt's performance, "His Bluntschli was probably the finest this generation will see; the same part was originally played by Mansfield, and I doubt if it was played better." Lynn Fontanne's portrayal of Raina in the 1925 Theatre Guild production garnered similar praise.

Rudolph Bernauer and Leopold Jacobson adapted the play to the musical stage in 1909 with music by Oscar Straus and lyrics by Stanislaus Stange. Der Tapfere Soldat was acclaimed in Europe and, as The Chocolate Soldier, became a success second only to The Merry Widow in London and in New York. The Chocolate Soldier opened in New York at the Lyric Theatre on September 13, 1909, for 296 performances. A year later, The Chocolate Soldier was an enormously successful operetta in London.

The Chocolate Soldier, with its memorable song "My Hero" became an international favorite with constant revivals over four decades. The musical version was originally filmed by F. C. Whitney in 1914 and in 1932 Shaw's original play was transferred to the screen in England as Arms and the Man with Barry Jones and Anne Grey. Bavaria-Filmkunst filmed Arms and the Man in 1958 under the title of Helden which was released in the United States in February 1962 under its original Shavian title. Eugene Archer, writing in The New York Times about the Bavarian-film Helden felt O. W. Fisher's playing of Bluntschli had lost the barbarous qualities and digressed to a standard handsome soldier so that the story emerged as "far less Shaw than The Chocolate Soldier without its score."
Producer Louis B. Mayer purchased the music rights to the Chocolate Soldier but George Bernard Shaw refused Metro-Goldwyn-Mayer permission to use his play, Arms and the Man, on which the musical is based. MGM filmed The Chocolate Soldier in 1941, using their 1931 film script of Ferenc Molnar’s comedy The Guardsman and Oscar Straus’s score from The Chocolate Soldier. The reworked screen version of Molnar and Straus, minus Shaw, starred Nelson Eddy and Rise Stevens in the roles played in Metro’s 1931 film version of Molnar’s Guardsman by Alfred Lunt and Lynn Fontanne in their only talking screen appearance.

Arms and the Man appeared on television on Omnibus’s May 3, 1953, telecast with Jean-Pierre Aumont as Bluntschli and Nanette Fabray as Raina. New York Times critic Jack Gould gave the television production the same critique used by Eugene Archer for the Bavarian 1958 screen version, "Too much like The Chocolate Soldier without the score." The Oscar Straus operetta The Chocolate Soldier was given a stunning ninety-minute color production by Max Liebman on the National Broadcasting System’s telecast of June 4, 1955, starring Eddie Albert and Rise Stevens. Variety called the televised musical, "A lusty, eye-arresting and earful show that played for its laughs and dazzled to the hilt ... a handpicked cast of savvy farceurs in a 90-minute romp!" Arms and the Man was also televised on Matinee Theatre on April 23, 1957, with Marcia Henderson and Peter Hanson as the soldier and his lady.

STAGE

Avenue Theatre, London, England, opened April 21, 1894. 75 performances. Produced by Florence Farr; Director George Bernard Shaw; Assistant director, George R. Foss; Settings, W. T. Hemsley; Costumes, M. & H. Nathan

Yorke Stephens (Captain Bluntschli); Alma Murray (Raina Petkoff); Bernard Gould (Sergius Saranoff); James Welch (Paul Petkoff); Mrs. Charles Calvert (Catherine Petkoff); A. E. W. Mason (Major Plechanoff); Orlando Barnett (Nicola); Florence Farr (Louka)

Herald Square Theatre, New York, opened September 17, 1894.
Produced by Richard Mansfield

Richard Mansfield (Captain Bluntschli); Beatrice Cameron (Raina Petkoff); Henry Jewett (Major Sergius Saranoff); Harry M. Pitt (Major Paul Petkoff); Mrs. McKee Rankin (Catherine Petkoff); Walden Ramsey (Nicola); Amy Bushy (Louka)

Lyric Theatre, New York, opened April 16, 1906. 48 performances.
Produced by Arnold Daly

Arnold Daly (Captain Bluntschli); Chrystal Herne (Raina Petkoff); William Harcourt (Major Sergius Saranoff); Dodson Mitchell (Major Paul Petkoff); Isabelle Urquhart (Catherine Petkoff); Joseph Maddern (Major Plechanoff); John Findlay (Nicola); Bijou Fernandez (Louka)
Arms and the Man / 99

Savoy Theatre, London, England, opened December 30, 1907. Robert Loraine (Captain Bluntschli); Lillah McCarthy (Raina Petkoff); Granville Barker (Major Sergius Saranoff); Michael Sherbrooke (Major Paul Petkoff); Rosina Filippi (Catherine Petkoff); Frederick Lloyd (Major Plechanoff); James Hearn (Nicola); Auriol Lee (Louka)

Criterion Theatre, London, England, opened May 18, 1911. 45 performances. Produced and directed by Arnold Daly, F. C. Whitney Arnold Daly (Captain Bluntschli); Margaret Halstan (Raina Petkoff); Dawson Milward (Major Sergius Saranoff); J. Fisher White (Major Paul Petkoff); Geraldine Olliffe (Catherine Petkoff); John Pym (Major Plechanoff); James Hearn (Nicola); Jean Stirling (Louka)

Garrick Theatre, New York, opened May 3, 1915. Produced by the Garrick Repertory Producing Company; Director, Arnold Daly Arnold Daly (Captain Bluntschli); Doris Mitchell (Raina Petkoff); Montagu Love (Major Sergius Saranoff); George Giddens (Major Paul Petkoff); Anne Sutherland (Catherine Petkoff); Charles Laite (Major Plechanoff); Stanley Dark (Nicola); Fania Marinoff (Louka)

Duke of York's Theatre, London, England, opened December 11, 1919. Director, Robert Loraine; Settings, Hugo Rumbold Robert Loraine (Captain Bluntschli); Stella Mervyn Campbell (Raina Petkoff); Gerald Lawrence (Major Sergius Saranoff); M. R. Morland (Major Paul Petkoff); Beverly Suttree (Catherine Petkoff); Gordon Bailey (Major Plechanoff); Arthur Whitby (Nicola); Dorothy Holmes-Gore (Louka)

Everyman Theatre, London, England, opened March 6, 1922. Produced, directed, designed, Norman Macdermott Milton Rosmer (Captain Bluntschli); Isabel Jeans (Raina Petkoff); Gordon Bailey (Major Sergius Saranoff); Michael Sherbrooke (Major Paul Petkoff); Frances Wetherall (Catherine Petkoff); Reginald Denham (Major Plechanoff); Aubrey Mather (Nicola); Dorothy Holmes-Gore (Louka)

Guild Theatre, New York, opened September 14, 1925. 180 performances. Produced by The Theatre Guild; Director, Philip Moeller; Settings and costumes, Lee Simonson Alfred Lunt (Captain Bluntschli); Lynn Fontanne (Raina Petkoff); Pedro de Cordoba (Major Sergius Saranoff); Ernest Cossart (Major Paul Petkoff); Jane Wheatley (Catherine Petkoff); Maurice McRae (Russian Officer); Henry Travers (Nicola); Stella Larimore (Louka)

Everyman Theatre, London, England, opened September 16, 1926. Produced by Carr, Massey, and Wade; Director, George Carr Robert Loraine (Captain Bluntschli); Jeanne de Casalis (Raina Petkoff); Frank Vosper (Major Sergius Saranoff); Michael Sherbrooke (Major Paul Petkoff); Margaret Scudamore (Catherine Petkoff); Alexander Field (Major Plechanoff); William Devereux (Nicola); Joyce Kennedy (Louka)
Court Theatre, London, England, opened December 23, 1929. Produced by the Macdona Players; Director, Esme Percy
Esme Percy (Captain Bluntschli); Rosalinde Fuller (Raina Petkoff); George E. Bancroft (Major Sergius Saranoff); Wilfird Lawson (Major Paul Petkoff); Phyllis Relph (Catherine Petkoff); George Larchet (Major Plechanoff); E. H. Patterson (Nicola); Dora Macdona (Louka)

Ralph Richardson (Captain Bluntschli); Marie Ney (Raina Petkoff); John Gielgud (Major Sergius Saranoff); George Howe (Major Paul Petkoff); Elsa Palmer (Catherine Petkoff); Anthony Hawtrey (Major Plechanoff); Alfred Sangster (Nicola); Dorothy Green (Louka)

Embassy Theatre, London, England, opened July 15, 1935. Produced by Embassy Developments; Director, John Fernald; Settings, David Holman
James Dale (Captain Bluntschli); Joan Marion (Raina Petkoff); Alan Webb (Major Sergius Saranoff); Alan Wheatley (Major Paul Petkoff); Marjorie Gabain (Catherine Petkoff); Alan Aldridge (Russian Officer); Gerald Savory (Nicola); Cathleen Cordell (Louka)

New Theatre, London, England, opened September 5, 1944. Produced by the Old Vic Company; Director, John Burrell; Settings, Doris Zinkeisen
Ralph Richardson (Captain Bluntschli); Margaret Leighton (Raina Petkoff); Laurence Olivier (Major Sergius Saranoff); Nicholas Hannen (Major Paul Petkoff); Sybil Thorndike (Catherine Petkoff); Michael Warre (Major Plechanoff); Morris Sweden (Nicola); Joyce Redman (Louka)

James Ottaway (Captain Bluntschli); Elizabeth Kentish (Raina Petkoff); Michael Golden (Major Sergius Saranoff); John Sharp (Major Paul Petkoff); Beatrice Rowe (Catherine Petkoff); Paul Daneman (Major Plechanoff); Oliver Burt (Nicola); Tonia Hildreth (Louka)

Arena Theatre, New York, opened October 19, 1950. 110 performances. Produced by David Heilweil, Derrick Lynn-Thomas; Director, Richard Barr; Settings and lighting, Paul Morrison
Francis Lederer (Captain Bluntschli); Lee Grant (Raina Petkoff); Sam Wanamaker (Major Sergius Saranoff); Will Kuluva (Major Paul Petkoff); Josephine Brown (Catherine Petkoff); Milton Seltzer (Russian Officer); Fred Stewart (Nicola); Anne Jackson (Louka)

George Hagan (Captain Bluntschli); Rene Ray (Raina Petkoff); David Greene (Major Sergius Saranoff); Frank Tickle (Major Paul Petkoff)
Arms and the Man / 101

Arts Theatre, London, England, opened June 25, 1953. Produced by the Arts Theatre Group of Actors; Director, Alec Clunes; Settings, Disley Jones

Alec Clunes (Captain Bluntschli); Gwen Cherrell (Raina Petkoff); Robin Bailey (Major Sergius Saranoff); Cyril Luckham (Major Paul Petkoff); Nora Nicholson (Catherine Petkoff); Paul Stasino (Russian Officer); William Devlin (Nicola); Diane Cilento (Louka)

LES HEROES ET LE SOLDAT, Lyric Theatre, London, England, opened July 20, 1953. Produced by the Belgian National Theatre Company (in French); Director, Raymond Gerome; Settings, Serge Creuz; French translation of Arms and the Man by Augustin and Henriette Hamon

Andre Gerrey (Captain Bluntschli); Yvette Etienne (Raina Petkoff); Raymond Gerome (Major Sergius Saranoff); Maurice Auzat (Major Paul Petkoff); Maxane (Catherine Petkoff); Guy Regnier (Russian Officer); Robert Longe (Nicola); Catherine Fally (Louka)

Westport Country Playhouse, Westport, Conn., opened June 29, 1959. Produced by the Laurence Henry Company, Henry T. Weinstein, Laurence Feldman, producers; Director, Romney Brent; Settings and lighting, John Braden; Costumes, Doreen Ackerman

Tony Randall (Captain Bluntschli); Joan Copeland (Raina); Alexander Clarke (Major Paul Petkoff); Martin Brooks (Major Sergius Saranoff); Telly Savalas (Nicola); Sylvia Dante (Louka); Edith Meiser (Catherine); Johnny Albin (Russian Officer)

Mermaid Theatre, London, England, opened March 20, 1962. 33 performances. Produced by the Mermaid Theatre Trust; Director and production designer, Colin Ellis

Joss Ackland (Bluntschli); Jane Merrow (Raina); David Knight (Sergius); Elspeth March (Catherine); Richard Wordsworth (Petkoff); Rory MacDermott (Nicola); Sally Smith (Louka); David Lloyd Meredith (Russian Officer)

East End Theatre, New York, opened April 27, 1964. 23 performances. Produced by Northwestern Productions; Production consultant, Maude Franchot; Director, Johan Fillinger; Settings, Michael Devine; Lighting, Dennis Parichy; Costumes, Charlotte Lefson

Frederic Bradlee (Captain Bluntschli); Kathryn Loder (Raina Petkoff); Carl Don (Major Paul Petkoff); John Wynne-Evans (Sergius); Phillipa Bevans (Katherine Petkoff); Joan Bassie (Louka); J. S. Johnson (Nicola); Ivan Rider (Russian Officer)

THE CHOCOLATE SOLDIER, Lyric Theatre, New York, opened September 13, 1969. 296 performances. Produced by Fred C. Whitney; Director, Stanislaus Stange; Settings, Unit & Wickes; Costumes, Hugo Baruch; Choreography, A. L. Holbrook; Musical director, A. DeNovellis; Music, Oscar Straus; Book, (based on Bernard Shaw's play Arms and the Man and the Viennese operetta adaptation, Der
102 / Arms and the Man

_Tapfere Soldat_, by Rudolph Bernauer, Leopold Jacobson, and lyrics, Stanislaus Stange

J. E. Gardner (Lt. Bumerli); Ida Brooks Hunt (Nadina Popoff); Flavia Arcaro (Aurelia Popoff); William Pruette (Col. Kasimir Popoff); George Tallman (Major Alexis Spiridoff); Edith Bradford (Mascha); Henry Norman (Captain Massakroff); Lillian Poli (Louka); George C. Ogle (Stephen)

**SONGS:** My Hero; Sympathy; Seek the Spy; Then Shout Hurrah; Thank the Lord the War Is Over; Never Was There Such a Lover; The Chocolate Soldier; The Tale of a Coat; That Would Lovely Be; Sweetheart; Falling in Love; The Letter Song

_Lyric Theatre_, London, England, opened September 10, 1910. 500 performances. Produced by Fred C. Whitney; Director, Stanislaus Stange; Settings and costumes, Hugo Baruch; Lighting, Digby; Choreography, A. L. Holbrook; Musical director, Jacques Heuvel; Music Oscar Strauss; Book, (based on Bernard Shaw's play _Arms and the Man_), Rudolph Bernauer, Leopold Jacobson, and lyrics, Stanislaus Stange

C. H. Workman (Lt. Bumerli); Constance Drever (Nadina Popoff); Amy Augarde (Aurelia Popoff); Tom A. Shaie (Col. Kasimire Popoff); Roland Cunningham (Major Alexis Spiridoff); Elise Spain (Mascha); Lempriere Pringle (Captain Massakroff); Miss Morrison (Laska); Murri Moncrieff (Stephen); Isobel Lidster (Merhosk); Mr. A. Harding (Jecko); May Clarke (Marinska); Harold Dennie (Poski); W. G. Ketram (Mernitz); M. Burnege (Katinka)

_Century Theatre_, New York, opened December 12, 1921. 83 performances. Produced by Lee and J. J. Shubert; Director, Charles Sinclair; Musical director, Max Bendix; Music, Oscar Strauss; Libretto, (based on Bernard Shaw's play _Arms and the Man_), Rudolph Bernauer, Leopold Jacobson, English translation, Stanislaus Stange

Donald Brian (Lt. Bumerli); Tessa Kosta (Nadina Popoff); Mil dred Rogers (Aurelia Popoff); John Dunsmure (Col. Kasimir Pop off); Virginia O'Brien (Mascha); John Humbird Duffy (Major Alexis Spiridoff); Beauton O'Quinn (Louka); J. C. McCormack (Stephen); Detmar Poppen (Captain Massakroff); Felicia Murelle (Volga); Victor Victoroff (Nicholas); Flo Clemmons, Annette Carmichale, Vivian Kelley, Mary Manley, Marion Hof, Greta Drew, Isabelle Wilkes, Mary Rennie, Rose Maynard, Belle Mazelle, Maud Satterfield, Ruth Bannan, Grace Leon, Verna Shaff, Kay Swann, Myrtle Ashly, Estelle Murcier, Alice Burns, Betty Owens, Joy Ellis, Ethel Drury, Louise McGovern, Irene McGovern, Catherine Huth, Marion Weaver, Melba Lee, Elmiria Lane, Beauton O'Quinn, Laura Grenville, Virginia Kirkland (Ladies of the Ensemble); Pat McCarty, Henri Cottave, William Foster, William Passman, Joe Werden, Harry Miller, Harold J. Varney, Elmo Barbab, Harry Howell, Paul Herbert, Frank Markham, Garford Oliver, Allstone Bent, Jay C. McCormack, Jack Burns, Charles Hassing (Gentlemen of the Ensemble)

_Jolson Theatre_, New York, opened January 27, 1930. 25 performances. Produced by The Jolson's Theatre Musical Comedy Company;
Director, Milton Aborn; Music, Oscar Straus; Libretto (based on Bernard Shaw's play Arms and the Man); Rudolph Bernauer, Leopold Jacobson, English translation, Stanislaus Stange

Charles Purcell (Lt. Bumerli); Alice Mackenzie (Nadina Popoff); Vera Ross (Aurelia Popoff); John Dunsmure (Col. Kasimir Popoff); Vivian Hart (Mascha); Roy Cooper (Major Alexius Spiridoff); Frances Baviello (Louka); Wee Griffin (Stephen); William C. Gordon (Captain Massakroff)

Erlanger Theatre, New York, opened September 21, 1931. 16 performances. Produced by The Civic Light Opera Company; Director, Milton Aborn; Costumes, Tams; Music, Oscar Straus; Libretto (based on Bernard Shaw's play Arms and the Man), Rudolph Bernauer, Leopold Jacobson; English translation, Stanislaus Stange

Charles Purcell (Lt. Bumerli); Alice Mackenzie (Nadina); Ann Carey (Aurelia Popoff); Hal Forde (Col. Casimir Popoff); Vivian Hart (Mascha); Roy Cropper (Major Alexius Spiridoff); Detmar Poppen (Capt. Massakroff); Theo Von Tassel (A Dancer); Lauretta Brislin, Mabel Potter, Eleanor Manning, Olga Schumacher, Gertrude Rittenhouse, Avis Manning, Betty Gladstone, Teresa Carlisen, Vera Muller, Dorothy Watson, Margaret Walker; Hudson James, S. Otis Holwerck, August Loring, Sigmund Glukoff, Walter Franklin, Rudolph Wagner, Lloyd Ericson, Rudy Glaisek, George Raymond, Siegfried Langer, Sam Goodman, Morris Tapper (Ensemble)

Geary Theatre, San Francisco, Cal., opened November 30, 1931. West Coast Production. Produced by The San Francisco Civic Light Opera Company; Director, Dr. Hans Linne; Music, Oscar Straus; Libretto (based on Bernard Shaw's play, Arms and the Man), Rudolph Bernauer, Leopold Jacobson, English translation, Stanislaus Stange

Roland Woodruff (Lt. Bumerli); Audrey Farncoft (Nadina Popoff); Joyce Zickhardt (Aurelia Popoff); Carl Kroenke (Col. Kasimir Popoff); Emily Hardy (Mascha); Arthur Johnson (Major Alexius Spiridoff); Inez Bauer (Louka); Arthur Russell (Stephen); Arthur Cunningham (Captain Massakroff); Dorothy Wood, Eva Hudson, Josephine Small, Irma Lowell, Verna Hendrickson, Carol Hammerton, Helen Breslin, Jeanne Newlan, Victoria Valentine, Mimi Calvo, Muriel Clark, Helen Norstrom, Constance Trutner, Gina Carlo, Elsa Williams, Irene Millett, Eileen Carmody (Ladies of the Ensemble); Jack Reeder, J. F. Waltman, Keith Longnecker, Thomas J. Glynn, Theodore M. Ober, Julian De French, Thomas Hughes, James F. Nelson, Chester Resler, David O'Dell, Harry E. Pierce, Harold Burns, Earl J. Miller, Jacobus De Groot, E. F. Russell (Gentlemen of the Ensemble)

Shaftesbury Theatre, London, England, opened March 31, 1932. Horace Percival (Lt. Bumerli); Anne Croft (Nadina Popoff); Sara Allgood (Aurelia Popoff); Tom Shale (Col. Kasimir Popoff); Irene Russell (Mascha); Sidney Pointer (Major Alexius Spiridoff); Leonard Russell (Stephen); Norman Greene (Captain Massakroff)

St. James Theatre, New York, opened May 2, 1934. 16 perform-
ances. Produced by Charles Purcell, Donald Brian; Director, Alonzo Price; Costumes, Tams; Music, Oscar Straus; Book (based on Bernard Shaw's play Arms and the Man), Rudolph Bernauer, Leopold Jacobson, English translation Stanislaus Stange

Charles Purcell/Donald Brian [alternated in role of Lt. Bumerli] (Lt. Bumerli); Bernice Claire (Nadina Popoff); Olivia Martin (Aurelia Popoff); John Dunsurne (Col. Casimir Popoff); Lauretta Brislin (Mascha); Parker Steward (Major Alexius Sparidoff); Theo Van Tassle (Lucca); Frank Worden (Stephan); Detmar Poppen (Major Massakroff); Audrey Mott, Aida Conky, Theo Bayles, Betty Hawsin, Bernice Hampshire, Anita Duncan, Verd Twiford, Hazel Andrews, Leah Baliver, Alberta Doone, Ruth Clayton, Helen Sada, Shelia Gibbs, Cora Wallace, Lillian Gast, Tamara Charle, Suzanne Black, Leona Neumann (Chorus of Girls); John Albert, Paul Largay, Frank Clark, Ernest Pavano, Dick Kneely, Joseph Napalis, Frank Manda, John Rowan, Paul Owen, Frank Worden, Jack Bruns, Morris Tepper, Chris Gerard, Albert R. Miller (Chorus of Boys)

Road Company (1934). Produced by Charles Purcell, Inc.; Director, Alonzo Price; Costumes, Tams; Music, Oscar Straus; Book (based on Bernard Shaw's play Arms and the Man), Rudolph Bernauer, Leopold Jacobson, English translation, Stanislaus Stange

Charles Purcell (Lt. Bumerli); Ruth Altman (Nadina Popoff); Olivia Martin (Aurelia Popoff); De Wolf Hopper (Col. Casimir Popoff); Lauretta Brislin (Mascha); Charles Morley (Major Alexius Spiridoff); Theo Van Tassle (Lucca); William Meader (Stephan); Detmar Poppen (Captain Massakroff); Ruth Adams, Dot Forsythe, Ruth Clayton, Florence Manners, Anna Buhr, Virda Twiford, Claire M. Quiliien, Marcelle Diesel, Sabyna Donnelly, Olga Schumacher, Mary Hennessey, Frances Moore, Brian Davis, Jack Millard, Paul Owen, Lloyd Ericsson, Cliff Whitcomb, Al Milano, Dick Neely, Dave Bell, Paul Largy, Joseph Napalis, Jack Lister, Ernest Pavano, Otto Siminak, Paul Jones, John Fulco, Morris Tepper (Ensemble)

Shaftesbury Theatre, London, England, opened August 20, 1940. Bruce Carfax (Lt. Bumerli); Doris Francis (Nadina); Ella Mayne (Aurelia Popoff); Leo Sheffield (Col. Casimir Popoff); Ruby Stewart (Mascha); Arthur Lucas (Major Alexius Spiridoff); Jack Martin (Captain Massakroff); James Marshall (Stephen); Patricia Scott (Mornosk); Mark Ryan (Jecko); Kathleen Jones (Marinska); Olive Rose (Laska); John Hughes (Mernitz); Jane Cameron (Katinka)

Curran Theatre, San Francisco, Cal., opened June 9, 1941. West Coast Production. Produced by The Los Angeles Civic Light Opera Association, David R. Faries, President; Director, Zeke Colvan; Settings, Gabriel Scognamillo; Technical director, Adrian Awan; Costumes, Kate Drain Lawson; Choreography, Aida Broadbent; Musical director, Arthur Kay; Choral director, Mario Silva; Executive producer, Edwin Lester; Music, Oscar Straus*; Book (based on Bernard

*New songs composed for this production by Oscar Straus: "Love Comes Easy to Me"; "Where Do We Go from Here?"); (cont. on p. 105)
Shaw's play *Arms and the Man*), Rudolph Bernauer, Leopold Jacobson, English translation, Stanislaus Stange; New lyrics, Ann Ronnell

John Charles Thomas (Lt. Bumerli); Hope Manning (Nadina Popoff); Mary Hopple (Aurelia Popoff); Billy Gilbert (Col. Kasimir Popoff); Ira Petina (Mascha); Eric Mattson (Major Alexius Spiridoff); Douglas Beattie (Captain Massakroff); Bert Prival (Professor); Babs Anderson, Shirley Chambers, Audis Davis, Sonia Day, Muriel Goodspeed, Dorothea Harpster, Ruth Holloway, Ernine Huff, Dorothea McFarland, Marguerite Merlin, Maydelle Miller, Rose Paidar, Norma Raymond, Bernice Renner, Lillian Roberts, Jeanette Rollins, Beatrice Shelley (Ladies of the Choral Ensemble); Kathleen Cartmell, Elinor Francis, Fay Gillette, Janet Graves, Shirley Haight, Sylvia Opert, Juelle Partin, Linda Scott (Ballet Girls); Jim Boudwin, Fred Brookins, Frank Colson, Ralph Gansko, Winston Hoggatt, Richard Horn, Colin Housley, Henry Lightfoot, Donald Mayo, Harold McMurrin, John Oliver, Sid Pepple, Howard Ross, Saul Silverman, Gordon Willis, Bill Woblbrinck, Ross Worsley (Gentlemen of the Choral Ensemble)

**Carnegie Hall**, New York, opened June 23, 1942. 24 performances. Produced by Joseph S. Tushinsky, Hans Bartsch; Director, Jose Ruben; Settings, E. B. Dunkel Studios; Costumes, Paul Dupont; Lighting, Duwico; Dances and musical numbers director, John Pierce; Music, Oscar Straus; Book (based on Bernard Shaw's play *Arms and the Man*), Rudolph Bernauer, Leopold Jacobson, English translation, Stanislaus Stange; Musical director, Joseph S. Tushinsky

Allan Jones (Lt. Bumerli); Helen Gleason (Nadina Popoff); Frances Comstock (Aurelia Popoff); A. Russell Slagle (Col. Casimir Popoff); Doris Patston (Mascha); Michael Fitzmaurice (Major Alexius Spiridoff); Detmar Poppen (Captain Massakroff); Tashamira (Ballerina); Peter Birch (Premier Dancer); Joan Benoit, Harriet Borger, Irene Carroll, Tonya Cherney, Jean Cummings, Mary LaRocue, Katherine Lester, Emily Marsh, Mae Muth, Marvel Skeels, Mildred Talbot, Joan Wheatley, Jimmy Allison, Ray Cook, Robert Curi, Joseph Monti, Carl Nelson, Nat Schultz, Larry Shindel, Ben Siegel, Gene Stern, Richard Toriigi, Robert Tower, Paul I. Wendel (Singers); Harriet Adler, Kay Alton, Richard Andre, Lief Argo, Deanne Benmore, Dan Denton, Nicolai Fatula, Marie Grey, Virginia Harriot, Eddie Howland, Emily Jewell, Audrey Kent, Anna Konstance, Ann Kus, Marion Lynn, Ruth Mann, Eileen McBride, Donna Mission, Irving Rappee, Mary Lou Reed, Arleen Robinson, Grace Rudder, Judy Sargent, John Schindehette, Peter Kite Smith (Dancers)

**Alcazar Theatre**, San Francisco, Cal., opened March 7, 1943. West Coast Production. Produced by Ali M. Ipar (by arrangement with Hans Bartsch); Director, Alonzo Price; Settings, Philip Raiguel; Costumes, Western Costume Company; Musical director, Cecil Stewart; Music, Oscar Strauss; Book (based on Bernard Shaw's play, *Arms and the Man*), Rudolph Bernauer, Leopold Jacobson, English translations, Stanislaus Stange

"Soldier Ballet"; "To Be in Love Is to Be!"; "A Song in My Heart (Lyrics, Ann Ronell; Special orchestrations, Leo Erdody)
Century Theatre, New York, opened March 12, 1947. 70 performances. Produced by J. H. Del Bondio, Hans Bartsch for the Delvan Company; Director, Felix Brentano; Settings and lighting, Jo Mielziner; Costumes, Lucinda Ballard; Choreography, George Balanchine; Orchestrations, Musical director, Jay Blackton; Music, Oscar Straus*; Book, (based on Bernard Shaw's play Arms and the Man), Rudolph Bernauer, Leopold Jacobson, English translation, Stanislaus Stange; Revised and additional lyrics, Bernard Hanighen*

Curran Theatre, San Francisco, Cal., opened May 22, 1950. West Coast Production. Produced by The San Francisco Civic Light Opera Association, S. Laz Lansburgh, President; Edwin Lester, General Director; Director, Eugene Bryden; Scenery, Gabriel Scognamillo; Costumes, Adele Palmer; Lighting and technical director, Carlton Winckler; Choral director, William Tyroler; Ballets, Aida Broadbent; Musical director, Arthur Kay; Choreography assistants, Barbara Bailey, George Foster; Music, Oscar Straus; Libretto (based on Bernard Shaw's play Arms and the Man), Rudolph Bernauer, Leopold Jacobson, English translation, Stanislaus Stange; Book revisions, new
lyrics, Forman Brown, Harold Purcell; New Ballet music arrangers, Arthur Kay, Edward Ward, Heinz Roemheld

Wilbur Evans (Lt. Bumerli); Marion Bell (Nadina Popoff); Hilda Kosta (Aurelia Popoff); Ralph Dumke (Col. Kasimir Popoff); Kathy Barr (Mascha); Donald Clarke (Major Alexius Spiridoff); Salvatore Baccaloni (Captain Massakroff); Janet Hamer (Katinka); Richard Vine (Guest of Popoff’s); Dorothy Coulter, Jeanne Marie Jorgensen (Hotel Receptionists); Richard Lerner (Stephan in Ballet); Lois Smith (Nadina in Ballet); Betty Scott (Mascha in Ballet); Sylvia Lewis (Aurelia in Ballet); Barbara Bailey, Joyce Blunt, Florence Brundage, Joan Collenette, Sylvia Lewis, Teres McGeein, Donna Pouget, Betty Scott, Lois Smith, David Adams, Herman Boden, Buddy Bryan, Roy Clark, George Foster, Richard Lerner, Raymond Moller, George Reeder, Marc Wilder (Dancers); Dalars Bennett, Betty Brusher, Hilda Correa, Dorothy Coulter, Thelma Dare, Sharon Hennagin, Jeanne Marie Jorgensen, Jeannette LeVere, Donna Phillips, Peggy Pullian, Joanne Spiller, Nitz Satmar, Joan Trangsrud, Frank Yahrke, Richard Atckison, Gerald Cardoni, Tom Charlesworth, Kenneth Chapman, Allen Egan, Roland Hughston, Robert Lamont, John Marshall, Myron Melson, Richard Scott, Robert Searles, Dominic Tripoli, Robert Vanselow, Richard Vine (Singers)

SCREEN

BIP Wardour-Gaumont, released 1932. Direction and screenplay, Cecil Lewis

Barry Jones (Captain Bluntschli); Anne Grey (Raina Petkoff); Maurice Colbourne (Sergius Saranoff); Frederick Lloyd (Major Paul Petkoff); Angela Baddeley (Louka); Wallace Evenett (Nicola); Margaret Scudamore (Catherine Petkoff); Charles Morton (Plechanoff)

HELDEN, Bavaria-Filmkunst, West Germany, released 1958 (USA release February 24, 1962). Produced by H. R. Sokal, P. Goldbaum; Director, Franz Peter Wirth; Screenplay (based on George Bernard Shaw’s play Arms and the Man), Johanna Sibelius, Eberhard Keindorff; Camera, Kalus von Rautenfeld, Rolf Kastel; Photography assistant, Knut Seedorf; Art directors, Hermann Warm, Bruno Monden; Music, Franz Grothe; Assistant director, Horst Rainer Erler; Production manager, Dietrich von Tehobald; Costumes, Herbert Ploberger; Editor, Claus von Boro; Afga color

O. W. Fischer (Captain Bluntschli); Liselotte Pulver (Raina Petkoff); Jan Hendriks (Sergius Saranoff); Kurt Kasznar (Major Petkoff); Ellen Schwiers (Louka); Manfred Inger (Nicola); Ljuba Wellitsch (Katharine Petkoff)

THE CHOCOLATE SOLDIER, Daisy Film Company, Alliance Film Corp. released November 18, 1914. Produced by F. C. Whitney; Director, Walter Morton; Supervising director, Stanislaus Stange

Tom Richards (Lt. Bumerlee); Alice Yorke (Nadina Popoff); Lucille Saunders (Amelia Popoff); George Tallman (Alexis Spin-
ARMS AND THE MAN, Omnibus, televised May 3, 1953. CBS. 1 hour. Director, John Burrell; Costumes, Leslie Renfield, Julia See Jean-Pierre Aumont (Captain Bluntschli); Nanette Fabray (Raina Petkoff); Walter Slezak (Major Paul Petkoff); Kent Smith (Major Sergius Saranoff); Martita Hunt (Catherine Petkoff); Gwen Anderson (Louka)

THE CHOCOLATE SOLDIER, NBC Color Special, televised June 4, 1955. NBC. 90 minutes. Produced by Max Liebman; Associate producer, William Hobin; Director, Jeffrey Hayden; Television adaptation, Neil Simon, William Friedberg, Will Glickman; Sets, Frederick Fox; Costumes, Paul duPont; Music arranger, Mel Pahl; Music director, Charles Sanford; Choreography, Rod Alexander; Choral director, Clay Warick
Eddie Albert (Bumerli); Rise Stevens (Nadina); Akim Tamiroff (Major Ludek); Joan Chambers (Masha); David Atkinson (Major Alexis Spiridoff); George Ebeling (General Masakroff); Will Scholz (General Kirovitch); Bambi Lynn, Rod Alexander (Dancers)

Marcia Henderson (Raina); Peter Hanson (Lunchley); Fred Beir (Sergius); Norma Varden (Catherine)

ARSENIC AND OLD LACE
A comedy by Joseph Kesselring (1941)

Synopsis
Lovable spinster Aunt Abby Brewster and Aunt Martha Brewster live in Brooklyn with their nephew Teddy, who believes he is Theodore Roosevelt given to frequent blasts on a bugle as he charges up the stairs--his San Juan Hill. The sweet old ladies interview only homeless, lonely old men as prospective lodgers, determine their religious background and kindly offer them a glass of their own homemade elderberry wine, spiced with "a tablespoon of arsenic, a half tablespoon of strychnine and just a pinch of cyanide." Eleven quickly, lethally dispatched elderly gentlemen have been given appropriate Christian funeral services by the ladies and Teddy has buried the bodies in the cellar--victims, he is told, of yellow fever. Unfortunately, before the kind old ladies can bury Mr. Spinoza (at rest and quite dead in the window seat), criminal brother Jonathan arrives home with a corpse of his own and his personal plastic surgeon, Dr. Einstein, who has transformed maniac-murderer Jonathan into the image of Boris Karloff. Another nephew, drama critic Mortimer,
frantically persuades Mr. Witherspoon to take his aunts and Teddy to "Happydale." Jonathan, outraged that his old maid aunts have topped his quota of murder victims, decides to leave before the Flatbush police discover the Brewster's private cellar cemetery known as "Panama." Before leaving for the private sanatorium, the sweet old ladies reluctantly tell Mortimer he is really not a Brewster but was an illegitimate baby they adopted. Pleased to be a bastard and free to marry Elaine, Mortimer prevents Mr. Witherspoon from drinking a farewell glass of elderberry wine which his kindly, warmhearted aunts have provided.

Comment and Critique

Joseph Kesselring's macabrely hilarious play seemed destined to run for years in London and on Broadway. "The theatre, which is several thousand years old, has never produced anything quite like Arsenic and Old Lace," wrote Louis Kronenberger of New York Newspaper PM. John Mason Brown (The New York Post) reported, "The evening is at once so side-splitting and terrific that it can be guaranteed to make even dramatic critics care for the theatre." Mr. Brown compared the play to a cross between Murders in the Rue Morgue and Alice in Wonderland or, as one of the play's characters explained, the whole affair might have occurred had Strindberg written Hellzapoppin. Richard Lockridge (The New York Sun) added, "You wouldn't believe homicidal mania could be such fun." Brooks Atkinson (The New York Times) could not recall a funnier "murder charade" than Arsenic and Old Lace and considered Bretaigne Windust's direction "inspired." John Anderson (New York Journal and American) found the wild, crazy, cock-eyed mixture of laughter and homicide what "you might get if you put Ed Wynn in The Murders In the Rue Morgue or Bea Lillie in The House of Usher."

For two years the National Road Company was headed by renowned film director and actor Erich von Stroheim, in his first and only stage experience, menacing the maiden aunts played by Laura Hope Crews and Effie Shannon.

In the London production Lilian Braithwaite and Mary Jerrold dispensed the wine for 1,337 performances. Frances Stephens, of London's Theatre World was telling her readers about the brilliant acting of Lilian Braithwaite and Mary Jerrold as the two wacky Brewster sisters who had literally taken London by storm. A later revival of the comedy in 1966 with Sybil Thorndike and Athene Seyler was generously praised. Eleven years later when the comedy was revived in London on May 19, 1977, critic Hess reported in Variety that the producers "should have resisted the farce" because it "... seems dated and misused by the limp pace and uncertain acting of this edition ... A brisk, deft performance might have salvaged the revival but under Hugh Goldie's dull staging the cast doesn't seem to have a clue of this kind...."

In the summer of 1941 Frank Capra filmed Arsenic and Old
Arsenic and Old Lace for Warner Brothers, importing Josephine Hull, Jean Adair and John Alexander to repeat their Broadway roles during their summer holiday. Under an agreement with the play’s producers, Howard Lindsay and Russel Crouse, the motion picture version could not be released until the end of the Broadway run. The film was finally released in September 1944. Director Capra’s fast-paced direction and four-week shooting schedule created an "overstrained and overstated" film in which mugging, like the insanity in the Brewster family, practically galloped. The film captured Josephine Hull’s delightfully funny recreation of her stage performance as Aunt Abby but Raymond Massey was inadequate in the Boris Karloff role and star Cary Grant almost mugged the only sane Brewster, Mortimer, off the screen. Most critics agreed that Cary Grant’s outrageous mugging marred the screen version as much as the padding of his "star" role as Mortimer Brewster—a part of far less importance in the play. Liberty Magazine noted, "This gruesome frolic owes its unique appeal to the fact that it splits your sides and chills your spine at the same time. Thanks to Producer-Director Frank Capra, this comic nightmare takes to celluloid like a witch to a broomstick."

Ford Theatre’s telecast of the play on April 11, 1949, remains the best video production with Josephine Hull and Boris Karloff reprising their stage roles. Best of Broadway’s January 5, 1955 telecast of Arsenic and Old Lace, according to Variety, was excellent, "Miss Hayes was a complete delight. Karloff and Lorre made the perfect murderous pair, relishing every line. Bean added comedy relief of his own in fine double-take fashion." Hallmark Hall of Fame’s experiment with the comedy in 1962 was found wanting by Variety, "The wit and fantasy of the Kesselring original were swamped by several earthbound actors." Dorothy Stickney and Mildred Natwick, as the administering spinsters, were considered too real to be fun while Tony Randall as Mortimer was excessively clownish. The American Broadcasting System produced a two-hour color-special of Arsenic and Old Lace on April 2, 1969, that Variety found "was still almost as good for laughs as it was 28 years ago. Acting was good and professional. But you’d expect that from a cast of pros headed by Helen Hayes and Lillian Gish as the murderous but well meaning little old Brewster sisters." At the end of the telecast, eleven of the thirteen "bodies" emerged from the cellar to take bows with the "live" cast—as had been done on the stage.

### STAGE

Fulton Theatre, New York, opened January 10, 1941. 1,444 performances. Produced by Howard Lindsay and Russel Crouse; Director, Bretaigne Windust; Setting, Raymond Sovey.

Josephine Hull (Abby Brewster); Jean Adair (Martha Brewster); John Alexander (Teddy Brewster); Boris Karloff (Jonathan Brewster); Allyn Joslyn (Mortimer Brewster); Helen Brooks (Elaine Harper); Wyrley Birch (The Rev. Dr. Harper); Edgar Stehli (Dr. Einstein); John Quigg (Officer Brophy); Bruce Gordon (Officer Klein); Henry Herbert (Mr. Gibbs); Anthony Ross (Officer...
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O'Hara); Victor Sutherland (Lt. Rooney); William Parke (Mr. Witherspoon)

National Road Company (1941-1943). Produced by Howard Lindsay and Russel Crouse; Director, Bretaigne Windust; Setting, Raymond Sovey

Laura Hope Crews (Abby Brewster); Effie Shannon (Martha Brewster); Forrest Orr (Teddy Brewster); Erich Von Stroheim (Jonathan Brewster); Jack Whiting (Mortimer Brewster); Angie Adams (Elaine Harper); Herbert Ranson (The Rev. Dr. Harper); Henry Sharp (Dr. Einstein); Al Webster (Officer Brophy); Harold Gary (Officer Klein); Henry Buckler (Mr. Gibbs); Harry Kadison (Officer O'Hara); Richard S. Bishop (Lt. Rooney); Otis Sheridan (Mr. Witherspoon)


Lilian Braithwaite (Abby Brewster); Mary Jerrold (Martha Brewster); Frank Pettingell (Teddy Brewster); Edmund Willard (Jonathan Brewster); Naunton Wayne (Mortimer Brewster); Eileen Bennett (Elaine Harper); Clarence Bigge (The Rev. Dr. Harper); Martin Miller (Dr. Einstein); George Dillon (Officer Brophy); E. J. Kennedy (Officer Klein); Fred Beck (Mr. Gibbs); Cyril Smith (Officer O'Hara); Frank Tilton (Lt. Rooney); Wilfred Caithness (Mr. Witherspoon)

Tivoli Theatre, San Francisco, Cal., opened August 5, 1944. West Coast Production. Produced by Joseph Blumenfield and Kline-Howard

Minna Phillips (Abby Brewster); Margaret Seddon (Martha Brewster); Bela Lugosi (Jonathan Brewster); Herbert Corthell (Teddy Brewster); Michael Whalen (Mortimer Brewster); Louise Arthur (Elaine Harper); P. J. Kelly (Reverend Dr. Harper); James McCalfe (Officer Brophy); Harold H. Berman (Officer Klein); Edward Colebrook (Mr. Gibbs); Henry Sharpe (Dr. Einstein); Charles Jordan (Officer O'Hara); Frank Shannon (Lt. Rooney); Housely Stevens (Mr. Witherspoon)


Lilian Braithwaite (Abby Brewster); Mary Jerrold (Martha Brewster); Raymond Rollett (Teddy Brewster); Edmund Willard (Jonathan Brewster); Naunton Wayne (Mortimer Brewster); Patricia Hicks (Elaine Harper); Clarence Bigge (The Rev. Dr. Harper); Martin Miller (Dr. Einstein); George Dillon (Officer Brophy); George Manship (Officer Klein); Walter Rignold (Mr. Gibbs); Bryan Herbert (Officer O'Hara); Frank Tilton (Lt. Rooney); Wilfred Caithness (Mr. Witherspoon)

Vaudeville Theatre, London, England, opened February 23, 1966. Produced by Peter Saunders; Director, Murray MacDonald; Setting, Anthony Holland

Sybil Thorndike (Abby Brewster); Athene Seyler (Martha Brewster); Desmond Walter-Ellis (Teddy Brewster); Neil McCarthy (Jonathan
Brewster); Richard Briers (Mortimer Brewster); Julia Lockwood (Elaine Harper); Fred Kitchen (The Rev. Dr. Harper); Martin Miller (Dr. Einstein); Tony Wall (Officer Brophy); George Roubicek (Officer Klein); Edward Waddy (Mr. Gibbs); David Andrews (Officer O'Hara); Alec Ross (Lt. Rooney); Lewis Casson (Mr. Witherspoon)


Barbara Mullen (Abby Brewster); Joyce Heron (Martha Brewster); Julian Holloway (Mortimer Brewster); Jonathan Adams (Jonathan Brewster); Brian Poyser (Teddy Brewster); Toria Fuller (Elaine Harper); Lennard Pearce (Rev. Dr. Harper); Derek Royale (Dr. Einstein); Barry J. Gordon (Mr. Gibbs); Grahame Mallard (Officer Brophy); Alan Leith (Officer Klein); Stan Pretty (Lieutenant Rooney); Lennard Pearce (Mr. Witherspoon); Barry J. Gordon (Officer O'Hara)

SCREEN

Warner Brothers, released September, 1944. Produced and directed by Frank Capra; Screenplay, Julius J. and Philip G. Epstein; Camera, Sol Polito; Art director, Max Parker; Special effects, Byron Haskin, Robert Burks; Music, Max Steiner; Musical director, Leo F. Forbstein; Orchestrator, Hugo Friedhoffer; Assistant director, Russ Saunders; Editor, Danny Mandell

Josephine Hull (Abby Brewster); Jean Adair (Martha Brewster); John Alexander (Teddy Brewster); Raymond Massey (Jonathan Brewster); Cary Grant (Mortimer Brewster); Priscilla Lane (Elaine Harper); Grant Mitchell (The Rev. Dr. Harper); Peter Lorre (Dr. Einstein); Edward McNa mara (Officer Brophy); Jack Carson (Officer O'Hara); James Gleason (Lt. Rooney); Edward Everett Horton (Mr. Witherspoon); Chester Clute (Dr. Gilchrist); Edward McWade (Mr. Gibbs); John Ridgely (Saunders); Vaughan Glaser (Judge Cullman); Garry Owen (Taxi Driver); Charles Lane (Reporter); Hank Mann (Photographer); Lee Phelps (Umpire); Leo White (Man in Phone Booth); Spencer Charters (Marriage License Clerk)

TELEVISION

Ford Theatre, televised April 11, 1949. CBS. 1 hour. Director, Marc Daniels; Set, Samuel Leve; Music Cy Feurer; Producer, Garth Montgomery

Josephine Hull (Abby Brewster); Ruth McDevitt (Martha Brewster); William Prince (Mortimer Brewster); Boris Karloff (Jonathan Brewster); Bert Freed (Teddy Brewster); Edgar Stehli (Dr. Einstein)

Best of Broadway, televised January 5, 1955. CBS. Produced by
Autumn Crocus
A play in three acts by C. L. Anthony (1931)

Synopsis

Fanny Gray, "The Lady in Spectacles," a Manchester, England kindergarten teacher, is on holiday in the Tyrol. Staying at the Gasthaus Rote Hirsch, Fanny becomes infatuated with the handsome, sensuous innkeeper, Andreas Steiner, "The Gentleman in Gay Braces." Her late, passionate awakening to romance is short-lived when she discovers that Steiner is married and a father. After her brief,
romantic interlude, she continues her virginal journey to Venice and, knowingly, eventual spinsterhood. As Fanny leaves the Gasthaus, Steiner sends his young daughter to present a basket of Autumn Crocus to her.

Comment and Critique

Playwright C. L. Anthony is the pen name of Miss Dodie Smith who later would write a more successful comedy, Call It A Day (1935). But the bitter-sweet romance of Autumn Crocus delighted audiences in America and abroad and made an international matinee idol of Francis Lederer as the virile, handsome, "Gentleman in Gay Braces." The London Times compared the fragile, romantic tale to Torrents of Spring without Turgenev's restraint or talent. The London Daily Telegraph encouraged audiences to attend Autumn Crocus at the Lyric Theatre, where it had opened on April 6, 1931, and revel in the performances of Fay Compton and Francis Lederer in the leading roles of "a charming, simple-hearted romance, full of quiet comedy and gentle pathos."

The play opened on Broadway at the Morosco Theatre on November 19, 1932, and Francis Lederer again repeated his London success in the role of the Austrian innkeeper. Brooks Atkinson (The New York Times), while finding the play amiable and Patricia Collinge and Francis Lederer attractive actors, considered the play "wearisome" and "a series of pleasant impressions without much knowledge of character or originality." Percy Hammond (The New York Herald Tribune) found, "The actor, not the play's the thing" and Francis Lederer's performance, "a skilled and a beguiling characterization."

Basil Dean adapted the play and directed it for the screen in 1934 with Fay Compton reprising her London stage role as the overly-romantic school teacher and British matinee idol, Ivor Novello, as the Tyrolean Romeo. London's Bystander's review was, "So much depends on casting, and Fay Compton is perfect as the little schoolmistress who finds romance in the Tyrol. Basil Dean, who directed, has his familiarity with the Sanger (Constant Nymph) menage to assist him, and the Tyrolese background is excellently done. Any schoolteacher on a holiday would inevitably fall in love with Ivor Novello, so one wonders why this film fails in realism. Perhaps it is because Mr. Novello is really more at home on the Rivera." Photoplay magazine reported, "Here is a picture as quiet and leisurely as a walk in the country. Adapted from the stage play, this is beautifully photographed, but rather slowly paced for the average movie-goer."

Autumn Crocus withstood the passing of the years fairly well on Robert Montgomery's October 11, 1954, television production with Julie Haydon as the spinster and George Voskovec as the Tyrolean Don Juan. Carmen Matthews and Harry Townes headed the cast of Pond's Theatre's March 24, 1955, telecast and on June 8, 1956, Margaret Truman appeared as the infatuated school teacher on Matinee
Theatre's one-hour color telecast of the play. Miss Truman had played the role with George Voskovec during a summer theatre tour in 1954. For the Matinee Theatre telecast of Autumn Crocus, Miss Truman sang an old English air, "Searching for Lambs." Twenty-five years after the play first appeared there could have been a searching for a good deal more than lambs or crocus.

STAGE

Lyric Theatre, London, England, opened April 6, 1931. 371 performances. Produced and directed by Basil Dean; Settings, Gladys E. Calthrop

Francis Lederer (Andreas Steiner); Fay Compton (Fanny Gray); Martita Hunt (Edith Gunter); Jessica Tandy (Audrey); Jack Hawkins (Alaric Craven); Gertrude Gould (Liese); Muriel Aked (Miss Mayne); George Zucco (Rev. Edward Mayne); May Agate (Frau Feldmann); Frederick Ranalow (Herr Feldmann); Joan Frost (Minna); Doris Davis (Lenschen)

Morosco Theatre, New York, opened November 19, 1932. 210 performances. Produced by Lee Shubert (in association with Basil Dean); Director, Basil Dean; Settings, Rollo Wayne (based on Gladys E. Calthrop's designs)

Francis Lederer (Gentleman in Gay Braces, Andreas Steiner); Patricia Collinge [succeeded by Dorothy Gish] (Lady in Spectacles, Fanny Gray); Evamarie Hecht (Lady in Buttoned Boots); Lowell Gilmore (Young Gentleman Living in Sin); Patricia Calvert (Young Lady Living in Sin); Minna Phillips (Lady with the Lost Underclothes); Eda Heinemann (Lady with the Baedeker); Margaret Arrow (Thirsty Lady); Charles H. Croker-King (Reverend Gentleman); Polly de Loos (Maid); Robert C. Fischer (Thirsty Gentleman); Eleanor Hausman (Crocus Gatherer)

Road Company (1934). Produced by Acme Producing Company; Director, Robert Henderson; Settings, Reliance

Rollo Peters (The Gentleman in Gay Braces); Mabel Taliaferro (The Lady in Spectacles); Helena Stungo (Lady in Buttoned Boots); Robert Henderson (Young Gentleman Living in Sin); Betty Hanna (Young Lady Living in Sin); Helen Ray (Lady with the Lost Underclothes); Edith Gresham (Lady with the Baedeker); Margaret Arrow (Thirsty Lady); Edward Broadley (The Reverend Gentleman); Curtis Karpe (Thirsty Gentleman); Hella Henricks (Crocus Gatherer)

Curran Theatre, San Francisco, Cal., opened March 12, 1934. West Coast Production. Produced by Henry Duffy; Director, Francis Lederer

Francis Lederer (The Gentleman in Gay Braces); Julie Haydon (The Lady in Spectacles); Elizabeth Froehlich (Lady in Buttoned Boots); Hugh Huntley (Young Gentleman Living in Sin); Phyllis Collins (Young Lady Living in Sin); Helena Byrne Grant (Lady with the Lost Underclothes); Eily Malyon (Lady with the Baedeker);
Else Janssen (Thirsty Lady); Colin Campbell (The Reverend Gentleman); Otto Fries (Thirsty Gentleman); Virginia Weidler (Crocus Gatherer); Herta Lind (Maid)

Road Company, Summer Tour 1954. Produced by S. M. Handelman; Director, Morton Da Costa; Settings, Charles Evans
George Voskovec (Herr Steiner); Margaret Truman (Katie); Anne Pearson (Audrey); Marc May (Alaric); Horace Cooper (Mr. Mayne); Nina Hansen (Liese); Pamela Simpson (Miss Mayne); Lucie Lancaster (Edith); Andrea McLaughlin (Minna)

SCREEN
Associated Talking Pictures, Harold Auten, distributor, released October 1934. Director, Basil Dean; Screenplay, Basil Dean; Camera, Robert Martin
Ivor Novello (Andreas Steiner); Fay Compton (Fanny Gray); Esme Church (Edith Gunter); Diana Beaumont (Audrey); Jack Hawkins (Alaric Craven); Muriel Aked (Miss Mayne); George Zucco (Rev. Edward Mayne); Mignon O'Doherty (Frau Feldmann); Frederick Ranalow (Herr Feldmann); Alice Fandor (Minna); Pamela Blake (Lenschchen); Gertrude Gould (Frau Steiner)

TELEVISION
Robert Montgomery Presents, televised October 11, 1954. NBC. 1 hour. Produced and directed by Robert Montgomery; Television adaptation, Theodore and Mathilde Ferro
Julie Haydon (Fanny Gray); George Voskovec (Herr Steiner); Pat Nye (Edith Gunter); Betty Sinclair (Miss Mayne); June Dayton (Audrey); Dean Harens (Alfred); Edgar Franken (Herr Feldman); Olga Fabian (Frau Feldman); Lana Kewalew (Linchens)

Pond's Theatre, televised March 24, 1955. ABC.
Carmen Mathews (Fanny Gray); Harry Townes (Andreas Steiner); Eda Heinemann (Edith Gunter); Barbara Barrie (Audrey); Peter Donat (Alaric)

Matinee Theatre, televised June 8, 1956. NBC. 1 hour. Television adaptation, Elizabeth Hart
Margaret Truman (Fannie Gray); Lamont Johnson (Andreas Steiner); Philip Tonge (Rev. Mayne); Cynthia Baxter (Audrey Hughes); Maudie Prickett (Edith Gunter)

THE AWFUL TRUTH
A play in three acts by Arthur Richman (1922)

Synopsis
Norman Satterly, enflamed by his wife, Lucy's, frivolous and
innocent flirtation with playboy Rufus Kempster, files for divorce. During the year-long wait for the interlocutory divorce decree to become final, Lucy, annoyed and jealous of Norman's trivial romance with a femme fatale, accepts a marriage proposal from stalwart but deathly dull oil tycoon Daniel Leeson. Norman and Lucy, unhappy with their second choices of mates, realize they are still in love. Lucy breaks her engagement to tycoon Leeson and is reunited with Norman. Both agree that with love comes mutual trust and, worse, they must face that awful truth.

Comment and Critique

Playwright Richman's prior Broadway plays, Not So Long Ago (1920), Ambush (1921) and A Serpent's Tooth (1922), had varying, moderate success. Nothing American playwright Arthur Richman wrote or would write equated the unusual success of his play The Awful Truth which was greatly enriched by the sophisticated, comedic talent of Ina Claire. Arthur Hornblow (Theatre magazine) called the comedy, "An entertaining bit of dramatic French pastry; superbly produced and acted." The New York Telegram's comments were, "Clever in a delightfully light and breezy fashion, full of sparkling repartee and played by a splendid cast. Miss Claire plays the role about whom The Awful Truth centers with her usual grace and charm. But Bruce McRae's acting is the rarest gem in a brilliant performance." Alexander Woollcott (The New York Times) found the play, "A bright, diverting little piece ... about as ponderable and vital as those English comedies which the noblest Frohman of them all used to bring proudly to the Empire Theatre each Autumn."

The Awful Truth was brought to the screen in 1925 by Peninsula Studios starring Agnes Ayres and Warner Baxter. The New York Times tagged the picture "not momentous, but is consistently amusing." Ina Claire repeated her Broadway stage role in Pathe's 1929 "talkie" remake of The Awful Truth. Photoplay magazine informed its readers, "The world is eagerly awaiting the first screen appearance* of Jack Gilbert's new wife. It will not be disappointed." The elegant Ina Claire, returning to Hollywood from Las Vegas, Nevada where she had married the screen's great silent cinema lover, John Gilbert, was asked by a presumptuous newspaper reporter, "Miss Claire, how does it feel to be married to a star?" Wise, witty and unflappable Ina Claire replied, "I really don't know! You'll have to ask Mr. Gilbert."

The best screen translation of the play was 1937's Columbia Pictures production starring Irene Dunne and Cary Grant. Briskly directed by Leo McCarey, who received the Academy Award as Best Director of the Year, the scintillating comedy lost the award as Best Picture of the Year to Warner Brothers' The Life of Emile Zola.

*Ina Claire had appeared in silent pictures for Famous Players-Paramount in 1915: The Wild Goose Chase and The Puppet Crown and in Metro's 1920 Polly with a Past.
Irene Dunne's nomination as Best Actress of 1937 was lost to Luise Rainer for her performance as Olan in Metro-Goldwyn-Mayer's film of Pearl Buck's best-seller, *The Good Earth*. Additionally, Ralph Bellamy's nomination as Best Supporting Actor in *The Awful Truth* was defeated by Joseph Schildkraut's portrayal of Captain Dreyfus in *The Life of Emile Zola*. Columbia's 1937 film remains one of Hollywood's classic screwball comedies of the thirties. Photoplay assessed the Irene Dunne-Cary Grant romp as, "Addressed to both cultivated and casual audiences, it is terrifically funny from its inception to its brilliant close."

Sixteen years later, Columbia pictures remade the story with less felicitous results. A review in *The British Film Institute Bulletin* qualified the 1953 production: "Let's Do It Again, a remake of the Cary Grant-Irene Dunne comedy, *The Awful Truth* (1937), follows the current fashion in adding Technicolor and some musical numbers, but missing the pace and wit of its original."

Robert Montgomery produced *The Awful Truth* on television on September 11, 1950. Benefitting by a smooth adaptation of the play by Don Ettlinger and sparkling performances from Jane Wyatt and Lee Bowman, *Variety* called the video version "a slick production."

**STAGE**

*Henry Miller Theatre*, New York, opened September 18, 1922. 144 performances. Produced by Charles Frohman; Director, Henry Miller

Ina Claire (Lucy Warriner); Bruce McRae (Norman Satterly); Paul Harvey (Daniel Leeson); George K. Barraud (Eustace Trent); Cora Witherspoon (Josephine Trent); Lewis A. Sealy (Jayson); Louise Mackintosh (Mrs. Leeson); Kyra Alanowa (Celeste); Raymond Walburn (Rufus Kempster)

*Royalty Theatre*, London, England, opened July 26, 1926. Produced by Charles Frohman; Directors, Dennis Eadie and Auriol Lee

Margaret Mower (Lucy Warriner); Dennis Eadie (Norman Satterly); Aubrey Mather (Daniel Leeson); David Hawthorne (Eustace Trent); Joyce Kennedy (Josephine Trent); David Horne (Jayson); Agnes Thomas (Mrs. Leeson); Una Dysatt (Celeste); S. J. Warmington (Rufus Kempster)

**SCREEN**

Producers Distributing Company, released April 6, 1925. Produced by Peninsula Studios, Frank E. Woods; Director, Paul Powell; Adaptation, Screenplay, Elmer Harris; Camera, Joseph A. Dubray

Agnes Ayres (Lucy Satterly); Warner Baxter (Norman Satterly); Phillips Smalley (Kempster); Raymond Lowney (Danny Leeson); Winifred Bryson (Josephine Trent); Carrie Clark Ward (Mrs. Leeson)
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Pathe, released August 10, 1929. Produced by Maurice Revnes; Director, Marshall Neilan; Screenplay, Arthur Richman, Horace Jackson; Dialogue director, Rollo Lloyd; Camera, David Abel; Production manager, George Webster; Editor, Frank E. Hull

Ina Claire (Lucy Warriner); Henry Daniell (Norman Warriner); Theodore von Eltz (Edgar Trent); Paul Harvey (Dan Leeson); Blanche Frederici (Mrs. Leeson); Judith Vosselli (Josephine Trent); John Roche (Jimmy Kempster)

Columbia Pictures, released October 21, 1937. Produced by; Directed by, Leo McCarey; Associate producer, Everett Riskin; Screenplay, Vina Delmar; Camera, Joseph Walker; Art directors, Stephen Goosson; Lionel Banks; Set decorator, Babs Johnstone; Costumes, Kallock; Assistant director, William Mull; Music director, Morris Stoloff; Gowns, Kallock; Set decorator, Babs Johnstone; Editor, Al Clark; Songs: "My Dreams are Gone with the Wind"; "I Don't Like Music" (M. Drake and Ben Oakland)

Irene Dunne (Lucy Warriner); Cary Grant (Jerry Warriner); Ralph Bellamy (Daniel Leeson); Alexander D'Arcy (Armand Duvalle); Cecil Cunningham (Aunt Patsy); Molly Lamont (Barbara Vance); Esther Dale (Mrs. Leeson); Joyce Compton (Dixie Belle Lee); Robert Allen (Frank Randall); Robert Warwick (Mr. Vance); Mary Forbes (Mrs. Vance); Claud Allister (Lord Fabian); Zita Moulton (Lady Fabian); Scott Colton (Mr. Barnsley); Wyn Cahoon (Mrs. Barnsley); Paul Stanton (Judge); Mitchell Harris (Jerry's Attorney); Alan Bridge, Edgar Dearing (Motor Policemen); Leonard Carey (Butler); Miki Morita (Servant); Frank Wilson (Emcee); Vernon Dent (Police Sergeant); George C. Pearce (Caretaker); Bobby Watson (Hotel Clerk); Byron Foulger (Secretary); Kathryn Curry (Celeste); Edward Peil, Sr. (Bailiff); Bess Flowers (Viola Heath); John Tyrrell (Hank); Edward Mortimer (Lucy's Attorney)

LET'S DO IT AGAIN, Columbia Pictures, released July 1953. Produced by Oscar Saul; Director, Alexander Hall; Screenplay, based on the play The Awful Truth, Mary Loos, Richard Sale; Camera, Charles Lawton, Jr.; Art director, Walter Holscher; Set decorator, William Kieman; Music director, Morris Stoloff; Choreography, Valerie Bettis, Lee Scott; Assistant director, Earl Bellamy; Gowns, Jean Louis; Editor, Charles Nelson; Music and lyrics, Lester Lee, Ned Washington

Jane Wyman (Constance Stuart); Ray Milland (Gary Stuart); Aldo Ray (Frank McGraw); Leon Ames (Chef Stuart); Valerie Bettis (Lilly Adair); Tom Helmore (Courtney Craig); Karin Booth (Deborah Randolph); Mary Treen (Nellie); Richard Wessell (Mover); Kathryn Givney (Mrs. Randolph); Herbert Heyes (Mr. Randolph); Maurice Stein (Willie); Frank Remley (Pete); Don Rice (Hal); Don Gibson (Gas Station Attendant); Bob Hopkins (Mover); Anthony De Mario (Wine Steward); Herb Vigran (Charlie); Walter Clinton (Attendant); Howard Negley (Charlie, the Cop); Joey Ray (Chauffeur); Douglas Evans (Club Manager); Frank Connor, Major Sam Harris (Men); Leoda Richards (A Woman)

SONGS: I'm Taking a Slow Burn; Zambesi Puberty Ritual; The Call of the Wild
TELEVISION

Lucky Strike Theatre, televised September 11, 1950. NBC. 1 hour. Produced by Robert Montgomery; Director, Norman Felton; Television adaptation, Don Ettlinger

Jane Wyatt (Lucy Warriner); Lee Bowman (Norman Satterly); Donald Curtis (Daniel Leeson); Eda Heineman (Mrs. Leeson); Hilda Haynes (Josephine Trent); Maurice Burke (Rufus Kempster); Maxine Stuart (Celeste)

BABES IN TOYLAND
A musical extravaganza in prologue and three acts by Victor Herbert and Glen MacDonough (1903)

Synopsis

Cruel and miserly Uncle Barnaby, aided by his henchmen Roderigo and Gonzorgo, tries to shipwreck his nephew and niece, Alan and Jane, to inherit their fortune. Alan and Jane escape to the fabled land of Mother Goose and become involved with Jack and Jill, Bo Peep, Red Riding Hood, Simple Simon, Tom Thumb, Tommy Tucker, Boy Blue and others. Evil Barnaby, in love with the Widow Piper's eldest daughter, Contrary Mary, forces her into marriage by foreclosing on her mother's home. Alan and Jane, pursued through the Spider's Forest of No Return, are rescued by a band of Gypsies and taken to Toyland. The tyrannical Toymaker magically brings his Christmas Toys to life, but they revolt against their maker and kill him. Alan is accused but acquitted of killing the Toymaker and Barnaby dies after mistakenly drinking poison he had intended for Alan and Jane.

Comment and Critique

Victor Herbert's five-year absence from the American musical theatre since his operetta The Fortune Teller in 1898 had been filled by his position as conductor of the Pittsburgh Symphony Orchestra. Herbert's infectious score for Babes in Toyland and the fairy-tale libretto by Glen MacDonough delighted generations of children aged eight to eighty from its opening on Broadway at the Majestic Theatre on October 13, 1903, through another six decades. "The songs, the dances, the processions, the fairies, the toys, the spiders, and the bears! Think of them all, set in the midst of really amazing scenery, ingenious and brilliant, surrounded with light effects which counterfeit all sorts of things from simple lighting to the spinning of a great spider's web, with costumes rich and dazzling as well as tasteful, and all accompanied with music a hundred times better than is customary in shows of this sort. What more could the spirit of mortal desire?" wrote James Gibbons Huneker in The New York Sun, The New York Dramatic Mirror's appraisal that Babes in Toyland...
was "a perfect dream of delight to the children and will recall the happy days of childhood to those who are facing the stern realities of life" persisted for many years. The New York Times said of Victor Herbert's music "nothing more satisfying of its kind has been heard in many a long day." The Shuberts noted shopworn and aged settings and costumes in their eternal "revivals" were absent from their unusually beautiful 1929 revival of Babes in Toyland. The Johnson Theatre Musical Comedy Company, directed by Milton Aborn, managed a splendid production of Herbert's fairy tale to the delight of another generation of children.

Hollywood's famous producer of the Our Gang Comedies, Hal Roach, produced Babes in Toyland for Metro-Goldwyn-Mayer in 1936 starring the incomparable funsters Stan Laurel and Oliver Hardy. The delightful Hal Roach film was reworked to accommodate the talents and comedy of Laurel and Hardy without marring the original concept, retaining Herbert's score and spreading a good deal of joy throughout the land. Walt Disney remade the Victor Herbert musical in 1961 with Ray Bolger as Barnaby and Ed Wynn as The Toymaker but the film was considered contrived and overly mechanized and devoid of the charm and fantasy that permeated the original play and the Hal Roach MGM screen production. Additionally, the Disney film "badly lacks persuasive personalities to vitalize the fantasy. Tommy Sands and Annette [Funicello] are prettily forgettable; Ray Bolger's villain is over-caricatured; Henry Calvin and Gene Sheldon as the knockabout henchmen give an exact imitation of Laurel and Hardy, missing only the irresistible comic flair. On the credit side, the ingenious camera trickery cannot be faulted, and the toy soldier's attack on the life-size Barnaby is splendid value. But the music arrangements lack charm, and the film as a whole--despite the non-stop skulduggery--is too cloyingly sweet even, one would suspect, for today's five-to-ten age group," was the verdict of an English scribe.

Musical Comedy Time's television production of Babes in Toyland on December 25, 1950, was "too elusive and heavy-handed, and the Christmas charm seldom if ever permeated and the resultant hodgepodge never broached the legit, melodic tempo of the Herbertian frolic. Even the perennially favorite "March of the Toys" and "Toyland" tunes didn't come to life in the TV version, though the opportunities for staging were boundless," was Variety's appraisal. NBC's December 18, 1954, Max Liebman Special telecast of Babes in Toyland was given a lavish, color production that Variety found "lacking in imagination. It rated the tag of spectacular only from the standpoint of lavish expenditures and size of production."

STAGE

Majestic Theatre, New York, opened October 13, 1903. 192 performances. Produced by Fred R. Hamlin, Julian Mitchell; Director, Julian Mitchell; Music, Victor Herbert; Lyrics and libretto, Glen MacDonough; Musical director, Max Hirshfeld

William Norris (Alan); Mabel Barrison (Jane); George W. Den-
ham (Uncle Barnaby); Hattie Delaro (The Widow Piper); Amy Ricard (Contrary Mary); Bessie Wynn (Tom Tom); Nellie Daly (Jill); Nella Webb (Bo Peep); Susie Kelleher (Red Riding Hood); Mary Welsh (Sallie Waters); Elizabeth Roth (Curly Locks); Irene Cromwell (Miss Muffett); Virginia Foltz (Simple Simon); Bertha Krieghoff (Peter); Doris Mitchell (Tommy Tucker); Mae Naudain (Jack); Stella Beardsley (Boy Blue); Myrtle McGrain (Bobby Shaf- toe); Frank Hayes (Roderigo); Charles Barry (Gonzorgo); Hulda Halvers (Hilda); Francis Marie (Gertrude); Dore Davidson (Master Toymaker); Charles Guyer (Grumio); Gus Pixley (Inspector Mar- maduke); Margaret Sutherland (Max); Walter Schrøde (Brown Bear); Georgia Baron (Sun Queen); Margaret Sutherland (Spirit of Maple); Mae Naudain (Spirit of Oak); Katherine Howland (Spirit of Pine); Mabel Frenyear (Spirit of Willow); Grace Field (Mima); Minnie Murray (Volcano Queen); Robert Burns (Giand Spider); Georgia Baron, Albertina Benson, Elsie Mertens, Minnie Murray (Dandies); Katherine Fairfax, Jean Carnegie, Vincie Twohey, Ethel Ricketts, Gertrude Standley, K. Murray, Jessie Thompson, Edith Sheppard, May Leslie (Butterflies); Elsie Mertens, Dix Carruthers, Gladys Earlcott (Flower Girls); Irene Cromwell, Myrtle McGrain, Albertina Benson, Grace Field (French Dolls); Mabel Frenyear, Lesbia Grealis, Mabel Powell, Toidie Boley (Punches); Ethel Ricketts, Helen Hilton, Edith Curtis, Elsie Mertens, Mar- guerite Spencer, Vincie Twohey, Thisba Knight, Marie Troy (Dutch Dolls); Georgia Baron, Katherine Howland (Toy Soldiers Captains); Maude de Rigney, Evelyn Ware, Gertrude Carson, K. Fairfax, L. Osborn, May Bishop (Trumpeters); Florence Edney, May Haywood, Daisy Carson, Dix Carruthers, May Wilson, J. Thompson (Drummers); Katherine Howland, Mabel Frenyear, Albertina Benson, Edith Curtis, Grace Field, Marie Troy, Helen Hilton, Minnie Murray, Mabel Powell, Vincie Twohey, Elsie Mertens, May Leslie, Carolyn Fostelle (Widows): Margaret Suther- land, Katherine Fairfax, L. Osborn (Justices); Albertina Ben¬ son (The Moth Queen)

SONGS: Don't Cry, Bo Peep; Floretta; Mary, Mary; Barney O'Flynn; I Can't Do the Sum; Slumber Deep; Christmas Fair Waltz; The Legend of the Castle; Rock-a-Bye Baby; Toy Soldiers' March and Military Ball; The Toymakers; Toyland; My Rag Doll Girl; An Old-fashioned Rose; Before and After; Jane; Maybe the Moon Will Help You Out

Road Company (1908-1909). Produced by Fred R. Hamlin, Julian Mitchell; Directed Julian Mitchell; Music, Victor Herbert; Lyrics and libretto, Glen MacDonough

Eddie Redway (Alan); Anna Lloyd (Jane); Howard Missimer (Uncle Barnaby); Helen McLeod (Tom Tom); Vera Blair Stanley (Con- trary Mary); Joe Kearney (Inspector Marmaduke); Will H. Hatter (Master Toymaker); Leon Mayo (Grumio); Madge Woods (Jill); Nellie Sterling (The Widow Piper); Joe Kearney (Roderigo); Will H. Hatter (Gonzorgo); Gertrude Lawrence (Hilda); Lydia Steiner (Bo-Peep); Vera McCall (Little Red Riding Hood); Caroline Stanley (Little Boy Blue); Florence Smith (Simple Simon); Hazel Belle Hoey (Tommy Tucker); Eleanor Fisher (Little Miss Muffet); Frank Kennark (The Giant Spider); Lon Demore (The Brown Bear);
Master Dick Kearney (Teddy, The Baby Bear); Fanny Dresser (The Sun Queen); Gertrude Lawrence (Spirit of the Oak); Grace Finlayson (The Moth Queen); Carrie Ellsworth (The Fire Queen); Philip Reiss, Robert Milliken, Fred Roma, Leo Jorgenson, Frank Lamorte, Ed Morrell, George Edward Young (Toymakers); Alice Monroe, May Regard, Carrie Ellsworth, Minerva Fields, Bertha Lewis, Grace Stanley, Violet Stanley, Fanny Bressler, Grace Finlayson, Etta Munnell (Butterflies); Kitty Bowles, Etta Munnell, Fany Dumont (French Dolls); Hilda Rene, Maud Miller, Evelyn Stanley (Punches); May Regard, Alice Munroe, Fanny Dressler, Etta Munnell, (Dutch Dolls); Gertrude Lawrence, Carrie Ellsworth (Trumpeters); Violet Stanley, Grace Stanley, May Gerard, Marie Delmar, Grace Finlayson, Minerva Young, Lillian Penney, Kathryn Revare, Signe Arnesen (Soldiers and Zouaves); Gertrude Lawrence, Carrie Ellsworth, Signe Arnesen, Etta Munnell, Lucia Hartford, Minerva Fields, Kathryn Revare, Hilda Rene, Kate Bowles (Widows); Phillip Reiss, Robert Milliken, Fred Roma, Leo Jorgenson, Frank Lamorte, Edward Morrell, George Edward Young (Toymakers)

Jolson Theatre, New York, opened December 24, 1929. Produced by The Shuberts; Director, Milton Aborn; Settings, Rollo Wayne; Ballets, Virginia Mauret; Musical director, Fred Waltz

William Balfour (Uncle Barnaby); Frances Moore (Frances); Marcela Swanson (Tom Tom); Adele Savoye (Adele); Mona Moray (Hilda); Barry Lupino (Gonzorgo); Rupert Darrell (Roderigo); Jane Waterous (The Widow Piper); Margaret Byers (Bo Peep); Wee Griffin (Jill); Helene Rae (Peter); Barry Lupino, Jr. (Bobby Shaftoe); Mary Thurman (Jack); Eleanor Gilmore (Sally Waters); Martha Gale (Curly Locks); Evelyn Brown (Tommy Tucker); Frances Baviello (Simple Simon); Ethel Lynne (Red Riding Hood); Helen Etheridge (Miss Muffett); Dene Dickens (Boy Blue); Betty Byron (Jane); Frank Gallagher (Alan); Frank Yanelli (First Dandy); Don Catlin (Second Dandy); Leotabel Lane (Contrary Mary); W. J. McCarthy (Inspector Marmaduke); Dean Raymond (Master Toy-maker); Chester Herman (Grumio); Frank Yanelli (Max); Bernie Sager (The Brown Bear); Barry Lupino, Jr. (The Baby Bear); Joseph Schrodé (The Giant Spider); Dene Dickens (A Fairy); Louis Diamond (Santa Claus); John Ballas, Robert Kanter, Charles Silvern, Addie Frank, Freddie Goodrow, Thomas Keenan (Midgets); Gladys Roy, Mary Thurman, Helene Rae, Eleanor Gillmore, Suzaine Thurston; Florence Larmorere, Elizabeth Flanagan, Sally Galbreath, Frances Moore, Dorothy Wadleigh, Helen Etheridge, Martha Joiner, Hetty Ward, Merry Wagner, Ellaine Win ters, June Clarke, Lou Keital, Maxine Inman, Beth Renard, Catherine Cole, Margaret Walker, Barbara Kroll, Anne Greeley, Margie Claire, Ann Stearns (Girls of the Ensemble); William Burbank, Louis Diamond, George Keonig, Harry Knabenshue, Bronet Wroblewski, Jack Willard, Daniel Meduri, Frank Yanelli, Ernest Goodhart, Al Enso (Boys of the Ensemble); Helen Selva, Judith Gorney, Edee Belmont, Sally Merrill, Mildred Harris, Anna Fair, Betty Knox, Sunny Risk, Marta Ann Favalli, Katherine Eyles, Ida Rudson (Virginia Mauret Ballet); Antoinette
Lupino, Barry Lupino, Jr., Alice Farley, Doreen McShane, Shirley Gordon, Anna Marie Fink, June Meier, Anita Stewart (Toyland Tots)

Imperial Theatre, New York, opened December 20, 1930. 33 performances. Produced by The Shuberts and Milton Aborn; Director, Milton Aborn; Settings, Rollo Wayne; Ballet, Virginia Mauret; Music, Victor Herbert; Book and lyrics, Glen MacDonough

William Balfour (Uncle Barnaby); Frances Moore (Frances); Betty Flanigen (Betty); Leslie Stowe (Master Toymaker); Bert Matthews (Inspector Marmaduke); Joseph Knight (Grumio); Ruth Gillette (Tom Tom); Mary Wilson (Hilda); Jack Cameron (Gonzorgo); Robert Darrell (Roderigo); Jayne Waterous (The Widow Piper); Margaret Byers (Bo Peep); Ethel Lynne (Jill); Florence Little (Peter); Mabel Thompson (Bobby Shaftoe); Betty Hayden (Jack); Eleanor Gilmore (Sallie Waters); Dorothy May (Curly Locks); Lydia Lucke (Tommy Tucker); Frances Baviello (Simple Simon); Gertrude Waldon (Little Red Riding Hood); Lillian Morris (Miss Muffett); Billie Williams (Boy Blue); Betty Byron (Jane); Charles Barnes (Alan); Frank Yannelli (Max); Harry Knabenshue (Brown Bear); Bernie Sager ( Giant Spider); Dene Dickens (Fairy); Edward Bird (Santa Claus); Dorothy Kane (Contrary Mary); Frank Yannelli (Dandy); June Meier, Anita Stewart, Alice Farley, Ann Middleton, Rhoda Lax, Leona Serkes, Alexander Lewis (Toyland Tots); Edith Artley, Frances Baviello, Margaret Bicket, Flo Cazelle, Eleanor Gilmore, Maxine Inman, Dene Dickens, Betty Flanigen, Iione Haals, Betty Hayden, Peggy Holloman, Florence Little, Ethel Lynne, Lydia Lucke, Dorothy May, Catherine Mayfield, Frances Moore, Lillian Morris, Helen Nedo, Caroline Rickman, Olga Schumacker, Louise Sellergren, Rosalind Shaw, Mabel Thompson, May Valle, Gertrude Waldon, Marie Wagner, Margaret Walker, Madeline Walsh, Billie Williams (Girls of the Ensemble); Edward Bird, Jerry Cummins, Harry Knabenshue, Walter Franklyn, Maurice Warner, Lynn Eldridge, Pedro Giovanni, Henry Dean, C. Raviol, Owen Pauline, Frank Yannelli (Boys of the Ensemble)

THE BABES IN TOYLAND (Rock version). American Shakespeare Theatre, Stratford, Connecticut, opened November 2, 1979. Produced by Fran and Barry Wissler, in association with Trudy; Director, Munson Hicks; Scenery and costumes, Michael J. Hotopp; and Paul dePass; Musical direction, Bob Christianson; Choreography, Tony Stevens; Orchestration, Kirk Nurock; Book, based on the Victor Herbert and Glen MacDonough operetta, Ellis Weiner; New music and lyrics, Shelly Markham and Annette Liesten; A Sid & Marty Krofft production

Mark Holleran (Tom); C. A. Hutton (Barnaby); Debbie McLeod (Mary); S. Barkley Murray (Mother Goose); Dan Kruger (Old King Cole); Michael Calkins (Horace); Ken Bonafons (Grandfather); Roger Lawson (Sugarbear); Dan Kruger (Promoter); Edward T. Jacobs (Hatstack); Alan F. Seiffert (Jack Be Nimble); Lynn Hippen (Old Woman in the Shoe); Alan F. Seiffert (Drummer Boy); Robert Hancock (The Wall); Shari Watson (Little Bo Peep); Ken
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Bonafons (Humpty Dumpty); S. Barkley Murry, Edward T. Jacobs, Shari Watson (Dancers); Mona Finston, Robert Hancock, Lynn Hippen, Dan Kruger, Steve Mathews, S. Barkley Murray, Alan F. Seiffert (Toy Soldiers); Robert Hancock, Lynn Hippen, Alan F. Seiffert (Puppeteers)

SONGS: Big Baby; It's A Sweet Life; Wooden Soldiers; Toymaker's Music Box; Something Must Be Done; (I Can't Do The Sum--Victor Herbert); Never Mind, Bo Peep, We Will Find Your Sheep; Step Out in Front; Toyland (Victor Herbert); Come to Toyland; What a Lovely Way to Spend the Day; Ladies of the Grand Ballet; Mary's Beaux; Pretty Girl; Dance With Me; Tunnel of Love; Toyland Waltz; The Bare Facts; The Two of Us; March of the Soldiers (Victor Herbert); Take Me Back; Toyland March

SCREEN

Metro-Goldwyn-Mayer, released November 30, 1934. Produced by Hal Roach; Directors, Charles Rogers, Gus Meins; Camera, Art Lloyd, Francis Corby; Screenplay, Nick Grinde, Frank Butler; Music director, Harry Jackson; Music, Victor Herbert; Book and lyrics, Glen MacDonough; Editors, William Terhune, Bert Jordan

Stan Laurel (Stannie Dum); Oliver Hardy (Ollie Dee); Charlotte Henry (Little Bo Peep); Felix Knight (Tom-Tom); Johnny Downs (Little Boy Blue); Jean Darling (Curly Locks); Marie Wilson (Mary Quite Contrary); Henry Brandon (Evil Silas Barnaby); Virginia Karns (Mother Goose); Florence Roberts (Widow Peep); William Barress (The Toymaker); Ferdinand Munier (Santa Claus); Frank Austin (Justice of the Peace); Gus Leonard (Candle Snuffer); John George (Barnaby's minion); Alice Dahl (Little Miss Muffett); Peter Gordon (Cat and the Fiddle); Sumner Getchell (Tom Thumb); Billy Bletcher (Chief of Police); Payne Johnson (Jiggs); Angelo Rossitto (Elmer); Charley Rogers (Fisherman); Alice Moore (Queen of Hearts); Alice Cooke (Mother Bubbard); Kewpie Morgan (Old King Cole); Scott Mattraw (Town Crier); Fred Holmes (Balloon Man); Jack Raymond, Eddie Borden (Demon Bogeymen); Stanley "Tiny" Sandford, Eddie Baker (Duckers); Dick Alexander, Richard Powell (King's guards); Sam Lufkin, Jack Hill, Baldwin Cooke, Charlie Hall (Toyland townspeople); Scotty Beckett, Marianne Edwards, Tommy Bupp, Georgie Billings, Jerry Tucker, Jackie Taylor, Dickie Jones (Schoolchildren)

Buena Vista Productions, released December 1961. Produced by Walt Disney; Director, Jack Donohue; Assistant director, Austen Jewell; Screenplay, Ward Kimball, Joe Rinaldi, Lowell S. Hawley; Camera, Edward Colman; Art directors, Carroll Clark, Marvin Aubrey Davis; Special effects, Eustace Lycett, Robert A. Mattey; Animation, Joshua Meador; Toy sequences, Bill Justice, Xavier Atencio, Yale Gracey; Music, Victor Herbert; Music adaptation, George Bruns; Book and lyrics, Glen MacDonough; revised libretto and lyrics, Mel Leven; Choreographer, Tommy Mahoney; Costumes, Bill Thomas, Chuck Keehne, Gertrude Casey; Animation sequences, Eustace Lycett, Bill Justice, Xavier Atencio; Music editor, Evelyn Kennedy; Orches-
trations, Franklyn Marks; Choral arrangements, Jud Conlon; Editor, Robert Stafford
Ray Bolger (Barnaby); Ed Wynn (The Toymaker); Tommy Sands (Tom Piper); Annette Funicello (Mary Contrary); Tommy Kirk (Grimio); Kevin Corcoran (Boy Blue); Henry Calvin (Gonzorgo); Gene Sheldon (Roderigo); Mary McCarty (Mother Goose); Ann Jillian (Bo Peep); Brian Corcoran (Willie Winkle); Marilee Arnold, Melanie Arnold (Twins); Jerry Glenn (Simple Simon); John Perri (Jack-be-Nimble); David Pinson (Bobby Shaftoe); Bryan Russell (Little Boy); James Martin (Jack); Ilana Dowding (Jill); Bess Flowers (Villager)
SONGS: I Can't Do the Sum; Just a Toy; Floretta; Castle in Spain; We Won't Be Happy Till We Get It; Lemonade; Just a Whisper Away; March of the Toys; Toyland (Victor Herbert, Glen MacDonough); The Workshop Song; The Forest of No Return; Slowly He Sank into the Sea; (George Bruns, Mel Leven)

TELEVISION
Musical Comedy Time, televised December 25, 1950. NBC. 1 hour. Directed by Bill Corrigan; Television adaptation, Alexander Kirkland; Music, Harry Sosnick
Dennis King (Dr. Electronic); Robert Weede (Santa Claus); Edith Fellowes (Bo Peep); Dorothy Jarnac, Gil Lamb, Robert Dixon

NBC Color Special, televised December 18, 1954. [re-televised December 24, 1955]. NBC. 90 minutes. Produced and directed by Max Liebman; Television adaptation, Neil Simon, Will Glickman, William Friedberg, Fred Saidy; Associate producer-director, Bill Hobin; Costumes, Paul du Pont; Choreography, Rod Alexander; Musical director, Charles Sanford
Wally Cox (The Toymaker); Dennis Day (Tom-Tom); Dave Garro-way (Santa Claus); Jack E. Leonard (Silas Barnaby); Ellen Barrie (Joan); Mary Mace (The Widow Piper); Karin Wolfe (Ann Piper); Jack Powell (Clown); Barbara Cook (Jane Piper); Jo Sullivan (Bo Peep); Charlie Carroli & Paul (Dancers); Bill and Cora Baird (Puppets); Bambi Linn, Rod Alexander (Dancers)

BAKER STREET see SHERLOCK HOLMES

THE BANDIT OF SHERWOOD FOREST see ROBIN HOOD

BANJO EYES see THREE MEN ON A HORSE

BAREFOOT IN THE PARK
A comedy in three acts by Neil Simon (1963)
Synopsis

Newlyweds Corie and Paul Bratten's six-day honeymoon is spent in blissful isolation at Manhattan's Plaza Hotel before moving to a Greenwich village, fifth floor walk-up apartment. Incurable romantic Corie's fascination with the bohemian, unheated, unfurnished flat is not shared by her young lawyer husband nor by her practical, widowed mother, Ethel Banks. Corie is fascinated by their evicted neighbor, an aging Don Juan, Victor Velasco, and decides he would be the solution to her mother's loneliness and problems. But the morning after a wine-laced dinner party when Ethel appears in Victor's dressing gown, Corie's horrified prudery erupts. Rebelling against Corie's criticism of his too serious life-style, Paul gets drunk and is found by Corie roaming barefoot in the park. Aging roué Victor admits his declining taste for sexual adventure and Ethel eagerly accepts his invitation to dinner while Corie coaxes Paul down from the skylight realizing marriage is more compromise than adventure.

Comment and Critique

Former television writer Neil Simon had written three Broadway produced plays--Catch a Star (1955), Come Blow Your Horn (1961) and Little Me (1962)--before Barefoot in the Park established him as America's foremost comedy playwright of the sixties and the future. Mike Nichols received the Antoinette Perry (Tony) Award in 1964 as Broadway's best director for Barefoot in the Park and the play established Santa Monica, California-born (August 18, 1937) Robert Redford as one of the country's brighter theatrical hopes who, after the screen version of the Simon play, became one of the screen's foremost leading men. Howard Taubman (The New York Times) called Barefoot in the Park "a bubbling, rib-tickling comedy." New York's Village Voice was not impressed: "Well, welcome Barefoot in the Park to the ranks of dull hits. It is a play with all the mannerisms of comedy that yet manages to be funny only intermittently." Cue magazine considered the play as a "felicitous, fey frolic--as light-hearted, airy and gay as a Sunday bike ride in Wall Street or kite-flying in Central Park."

Hal Wallis' Paramount Picture production of the play received rave reviews from most of the press. It was directed by Gene Saks (husband of Beatrice Arthur, "Maude" of television fame) and reunited Robert Redford and Jane Fonda who had appeared together in 1965's Columbia picture The Chase. Variety called the film "one howl of a picture ... a thoroughly entertaining comedy delight about a young marriage." Archer Winsten (The New York Post) said, "The amount of fun writer Neil Simon can wring out of these rather tired situations is astounding."

An ABC television series was developed from Neil Simon's play, adapted to a thirty-minute weekly situation comedy by Bill Idelson revamping Simon's characters to black newlyweds but the series
did not work following its premiere on September 24, 1970. Variety correctly tagged the misguided racial comedy, "Never rewrite a hit is one of the maxims of show-biz ... a bland TV sit-com."

STAGE

Biltmore Theatre, New York, opened October 23, 1963. 1,530 performances. Produced by Saint Subber; Director, Mike Nichols; Setting, Oliver Smith; Costumes, Donald Brooks; Lighting, Jean Rosenthal

Elizabeth Ashley (Corie Bratter); Robert Redford (Paul Bratter); Mildred Natwick (Mrs. Banks); Kurt Kaszner (Victor Velasco); Herbert Edelman (Telephone Man); Joseph Keating (Delivery Man). Successive players: Penny Fuller, Joan Vank Ark (Corie Bratter); Anthony Roberts (Paul Bratter); Eileen Heckart, Ilka Chase (Mrs. Banks); Erik Rhodes, Charles Korvin, Jules Munshin (Victor Velasco); Judd Hirsch (Telephone Man)

Road Company (1964-1966). Produced by Saint Subber; Director, Mike Nichols; Setting, Oliver Smith, Costumes, Donald Brooks; Lighting, Jean Rosenthal

Joan Van Ark [succeeded by Beverly Pemberthy] (Corie Bratter); Richard Benjamin [succeeded by Phillip Clark] (Paul Bratter); Myrna Loy (Mrs. Banks); Sandor Szabo (Victor Velasco); Lou Tiano (Telephone Man); Paul Haney (Delivery Man)

Piccadilly Theatre, London, England, opened November 24, 1965. Produced by Saint Subber; Director, Richard Benjamin; Setting, Oliver Smith

Marlo Thomas (Corie Bratter); Daniel Massey (Paul Bratter); Mildred Natwick (Mrs. Banks); Kurt Kaszner (Victor Velasco); John Brandon (Telephone Man); Maurice Podbrey (Delivery Man)

Road Company (1965-1966). Produced by Saint Subber; Director, Harvey Medlinsky; Setting, Oliver Smith; Costumes, Donald Brooks; Lighting, Jean Rosenthal; Production assistant, James Turner

Joan McCall (Corie Bratter); Joel Crothers [succeeded by Tab Hunter] (Paul Bratter); Lynn Bari (Mrs. Banks); Woody Romoff (Victor Velasco); Alan North (Telephone Man); Don Fenwick (Delivery Man)

Road Company (1966). Produced by Saint Subber; Director, Woody Romoff; Setting, Oliver Smith; Costumes, Donald Brooks; Lighting, Jean Rosenthal

Pamela Grey (Corie Bratter); Don Fenwick (Paul Bratter); Sylvia Sidney (Mrs. Banks); Woody Romoff (Victor Velasco); Andrew Gerado (Telephone Man); Ray Parker (Delivery Man)

Road Company (1968). Produced by Stan Seiden, Norman Dolin; Director, Thomas Montgomery; Setting, Oliver Smith; Costumes, Marge Mann

Margaret O'Brien (Corie Bratter); Jack Mullaney (Paul Bratter);
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Virginia Mayo (Mrs. Banks); Lyle Talbot (Victor Velasco); John J. Fox (Telephone Man); Don Steele (Delivery Man)

SCREEN

Paramount Pictures, released May 24, 1967. Produced by Hal Wallis; Associate producers, Paul Nathan, Neil Simon; Director, Gene Saks; screenplay, Neil Simon; Camera, Joseph La Shelle; Assistant director, Bud Grace; Art directors, Hal Pereira, Walter Tyler; Set decorator, Arthur Krams; Costumes, Edith Head; Music, Neal Hefti; Title song, Neal Hefti, Johnny Mercer; Editor, William A. Lyon

Jane Fonda (Corie Bratter); Robert Redford (Paul Bratter); Mildred Natwick (Mrs. Ethel Banks); Charles Boyer (Victor Velasco); Herbert Edelman (Telephone Man); James Stone (Delivery Man); Ted Hartley (Frank); Mabel Albertson (Aunt Harriet); Fritz Feld (Restaurant proprietor)

TELEVISION

ABC Series, televised September 24, 1970 to January 14, 1971. 30 minutes. Produced by William P. D'Angelo; Director, Bruce Bilson; Television adaptation, Bill Idelson, Harvey Miller

Tracy Reed (Corie Bratter); Scoey Mitchell (Paul Bratter); Thelma Carpenter (Mabel Bates); Nipsey Russell (Honey Robinson); Harry Holcombe (Arthur Kendricks); Agnes Moorehead (Mrs. Wilson); Herbert Rudley (Mr. Wilson); Gil Lamb (Hansom Driver); Doris Packer (Mrs. Kendricks); Charles Lampkin (S. J. Robinson); Gino Conforti (Slow Eddie); Natalie Schaefer (Miss Lorraine); Stanley Adams (Delivery Man); Bryan O'Bryne (Auctioneer); Jonathan Hole (Drunk); Alison Mills (Candy); Jane Dulo (Mrs. Murphy); Bill Callaway (Student); Cindy Williams (Agnes); Malodie Norman (Lady); Harry Caesar (Lewis); Ronald Feinberg (Packer); Vito Scotti (Velasquez); Lillian Hayman (Aunt Violet); Mabel Robinson (Gladys); Richard X. Slattery (Sergeant); Lee Schreiber (Sid); Lewis Charles (Mike); Jackie Coogan (Walding); Huntz Hall (Fellows); Tol Avery (Judge); Herb Edelman (Wormser); Jack Frey (Bernie); Severn Darden (Dr. Elsley)

THE BARKER

A play of carnival life in three acts by Kenyon Nicholson (1927)

Synopsis

Nifty Miller, a self-proclaimed greatest carnival Barker in the business, terminates his long-running affair with hula dancer Carrie when his son Chris arrives to spend summer vacation from law school with his father at Colonel Gowdy's carnival. Scorned and
vengeful Carrie hires the carnival's young and beautiful snake-charmer, Lou, to seduce Chris. Lou and Chris fall in love, marry and leave for Chicago where Chris continues his law studies supported by side-show siren Lou, employed as a night club dancer. Nifty, in a drunken rage, quits ballyhooing but after hearing the ineffectual spiel of his carnival replacement returns to the show.

Comment and Critique

John Kenyon Nicholson was born in Crawfordsville, Indiana on May 21, 1894, and in 1921 wrote his first play Honor Bright, with his uncle (novelist Meredith Nicholson). Crawfordsville, Indiana had also produced playwright Maurine Watkins (Chicago 1926), and, earlier, General Lew Wallace (Ben-Hur, 1899); playwright Edward E. Rose (Alice of Old Vicennes, 1901) and in 1908 George Middleton's dramatization of Meredith Nicholson's novel, The House of a Thousand Candles. Kenyon Nicholson was a professor of English and Drama at Columbia University when he wrote his first full-length solo play, The Barker, in 1927. Percy Hammond (The New York Herald Tribune) appraised the play as "a zealous enlargement of life among the rural show folk, depicting in great detail their character, customs and whereabouts. It is one of those dramas that one should not like, but which one often does." Walter Huston, in the title role of The Barker gave a striking performance although Claudette Colbert as the redeemed snake charmer effectively walked away with the acting honors: Time magazine felt the combination of the characters emotional impact against the bizarre vernacular of the Carnie dialogue "lend Playwright Nicholson's creation a sure magic."

First National Pictures' 1928 screen version of the play was that studio's first venture into "talking" pictures with a Vitaphone musical score and four sequences with spoken dialogue. The New York Times review lauded the excellent performances by the four principal players, Milton Sills, Betty Compson, Dorothy Mackaill, Douglas Fairbanks, Jr., and the unobtrusive direction of George Fitzmaurice while finding the primitive injection of sound and dialogue into the film muffled and inconsistent. Photoplay magazine proclaimed, "If they would give us more pictures like this, the silent drama would not have to fear the competition of the "talkies." However, The Barker is now having some incidental sound applied. You will hear Milton Sills' ballyhoo and persuasive call of the midway." Lady Eleanor Smith, reviewing the film for London's Bystander wrote, "The Barker thrills from start to finish, and is one of the best films sent from America for many months. Milton Sills is excellent in the title role, and proves to be the possessor of a fine speaking voice. Betty Compson gives the performance of her career as the spiteful Carrie. Dorothy Mackaill is, to my mind, miscast as the snake-charmer; she is too placid and unemotional a beauty for the spitfire Lou, and one thought of Claudette Colbert's stage performance with regret. (Claudette Colbert had played the role on the London stage in 1928 with James Kirkwood as The Barker.) Douglas Fairbanks, Jr., as Chris, brings a pleasant Young Woodley-ish flavour to the Bohemian atmos-
phere of the fair-ground." The Academy of Motion Picture Arts and Sciences nominated Betty Compson as Best Actress of the Year for her impressive playing of revenge-seeking hula dancer, Carrie. The Academy Award, however, went to Mary Pickford for her performance in Coquette.

Fox Film Corporation remade the play in 1933 as Hoopla, shifting the dramatic emphasis of the story from Nifty Miller to Lou, played by Clara Bow in her last screen appearance. Hoopla was generously panned by the press as "hammy and hackneyed." Photoplay noted, "Clara Bow should be a natural for the writhing and wriggling carnival dancer in the favorite stage play The Barker but it doesn't pan out that way--there is considerable yardage of Clara that her followers might enjoy, but as a tale it won't thrill." Undeterred by the disenchanted Hoopla, Fox remade The Barker twelve years later as a musical starring Betty Grable and called Billy Rose's Diamond Horseshoe that Photoplay called "Pretty, pretty, pretty are the scenery, costumes, settings and star, Miss Betty Grable, but silly is the story that wends its weary way amongst the music, color and backgrounds. With Billy Rose's Diamond Horseshoe as a background, the production takes on plenty of glamour," Liberty Magazine called the movie a "splendiferous musical, the richest Technicolor confection to spill from the Twentieth Century-Fox cornucopia, is based on the name and fame of Billy Rose's New York restaurant. A set which exactly duplicates the plush glories of that renowned spot has been constructed purely to set off the toothsome assets of Betty Grable."

Ford Theatre's telecast of The Barker was well produced and competently performed. Variety reported, "Lloyd Nolan made utterly believable his portrayal of an old-time Carney Barker torn between his son and his business ... with Eileen Heckart in a sock portrayal of the cooch dancer." Broadway Television Theatre's ninety-minute telecast of the play was judged as "a perfect video translation of the play--played to the hilt!"

STAGE

Biltmore Theatre, New York, opened January 18, 1927. 172 performances. Produced by Charles L. Wagner (in association with Edgar Selwyn); Director, Priestly Morrison; Settings, P. Dodd Ackerman

Walter Huston (Nifty Miller); Claudette Colbert (Lou); Norman Foster (Chris Miller); Eleanor Winslow Williams (Carrie); George W. Barbier (Colonel Gowdy); Mae Hopkins (Cleo); Raymond Bramley (Doc Rice); Al Roberts (Hap Spissell); Philip Heege (T-Bone); Albert Hyde (Pop Morgan); Ross Hertz (A Hick); John Irwin (Sailor West); Florence Gerald (Maw Benson); Nakoloilani, Pakuakini, Pakalaka (Hawaiian Trio)

Road Company (1927-1928). Produced by Charles L. Wagner (in association with Edgar Selwyn); Director, Priestly Morrison; Settings, P. Dodd Ackerman
Richard Bennett (Nifty Miller); Edith Arnold (Lou); Sanford Mc-Cauley (Chris Miller); Marjorie Wood (Carrie); Walter Law (Colonel Gowdy); Adelaide Kendall (Cleo); Charles E. Siegel (Doc Rice); Donald MacMillan (Hap Spissell); Tom Law (T-Bone); Charles E. Siegel (Pop Morgan); Jack Grey (A Hick); Tom Blake (Sailor West); Gwen DeLany (Maw Benson); Hawaiian Trio

Curran Theatre, San Francisco, Cal. (1927). West Coast Production. Produced by Edward Belasco, Fred J. Butler, Gerhold O. Davis (by arrangement with Charles L. Wagner); Director, Fred J. Butler
John St. Polis (Nifty Miller); Isabel Withers (Lou); Curtis Arnall (Chris Miller); Virginia Cleary (Carrie); Robert Homans (Colonel Gowdy); Carolin Terrill (Cleo); Robert Shaw (Doc Rice); James Donlan (Hap Spissell); Robert Morse (T-Bone); Joseph Buckley (Pop Morgan); Frederick Wallace (A Hick); John De Weese (Sailor West); Fanny Rice (Maw Benson); Hawaiian Trio

James Kirkwood (Nifty Miller); Claudette Colbert (Lou); Norman Foster (Chris Miller); Frances Carson (Carrie); Joseph Kilgour (Colonel Gowdy); Eugenia Hoyt (Cleo); Sydney Seaward (Doc Rice); Ben Welden (Hap Spissell); George Dillon (T-Bone); Arthur H. Cann (A Hick); Ernest Sefton (Sailor West); Naomi Jacob (Maw Benson); Hawaiian Trio

SCREEN

First National Pictures, released August 27, 1928. Presented by Richard A. Rowland; Producer, Al Rockett; Director, George Fitz-maurice; Adaptation, screenplay, Benjamin Glazer; Camera, Lee Garmes; Titles, Herman Mankiewicz; Dialogue, Joseph Jackson; Musical score, Louis Silvers; Editor, Stuart Heisler; Costumes, Max Ree
Milton Sills (Nifty Miller); Dorothy Mackaill (Lou); Douglas Fairbanks, Jr. (Chris Miller); Betty Compson (Carrie); S. S. Simon (Colonel Gowdy); George Cooper (Hap Spissell); John Erwin (Sailor West); Sylvia Ashton (Maw Benson); Tom Dugan (T-Bone)

HOOLA, Fox Pictures, released November 31, 1933. Director, Frank Lloyd; Screenplay (based on Kenyon Nicholson's play The Barker), Bradley King, Joseph Moncure March; Camera, Ernest Palmer; Musical score, Louis De Francesco
Preston Foster (Nifty Miller); Clara Bow (Lou); Richard Cromwell (Chris Miller); Minna Gombell (Carrie); Roger Imhof (Colonel Gowdy); Herbert Mundin (Hap Spissell); James Gleason (Jerry); Florence Roberts (Maw Benson)

BILLY ROSE'S DIAMOND HORSESHOE, 20th Century-Fox, released April 11, 1945. Produced by William Perlberg; Director, George Seaton; Screenplay (based on Kenyon Nicholson's play The Barker), George Seaton; Camera, Ernest Palmer; Art directors, Lyle Wheeler, Joseph C. Wright; Choreography, Hermes Pan; Music directors, Alfred Newman, Charles Henderson; Songs, Mack Gordon, Harry Warren; Editor, Robert Simpson
Betty Grable (Bonnie Collins); Dick Haymes (Joe Davis, Jr.); Phil Silvers (Blinky Walker); William Gaxton (Joe Davis, Sr.); Beatrice Kay (Claire Williams); Carmen Cavallaro (Himself); Hal K. Dawson (Carter); Margaret Dumont (Mrs. Standish); Roy Benson (Harper); Paul Bakanas (King Otto IV); Bess Flowers (Duchess of Duke); Charles Coleman (Major Domo); Ruth Rickaby (Wardrobe woman); Milton Kibbee (Prop Man); Lee Phelps (Bartender); Eric Wilton (Sir How Dare You); Eddie Auff (Clarinet Player); Edward Gargan (Stagehand); Reed Hadley (Interne); Dorothy Day (Dorothy); Cyril Ring (Man); Virginia Walker (Girl); Willie Solar (Himself); George Melford (Stage Doorman); Kenny Williams (Dance Director)

SONGS: I Wish I Knew; The More I See You; In Acapulco; Play Me an Old Fashioned Melody; A Nickel's Worth of Jive; Moody; Welcome to the Diamond Horseshoe; Cooking Up a Show

TELEVISION

Ford Theatre Hour, televised January 13, 1950. CBS. 1 hour. Produced by Winston O'Keefe; Director, Marc Daniels; Television adaptation, Nancy Moore
Lloyd Nolan (Nifty Miller); Jean Carson (Lou); William Redfield (Chris Miller); Eileen Heckart (Carrie); June Lockhart, Meg Mundy (Women)

Broadway Television Theatre, televised June 16, 1952. N/N. 90 minutes. Produced by Warren Wade; Director, Richard Larkin
Sidney Blackmer (Nifty Miller); Gloria McGhee (Lou); Robert Casey (Chris Miller); Virginia Gilmore (Carrie); Grace Valentine (Maw Benson); Jack Diamond (Hap Spissell)

THE BARRETTS OF WIMPOLE STREET
A play in three acts by Rudolf Besier (1930)

Synopsis

Tyrannical Edward Moulton-Barrett rules his Wimpole Street home in London with an iron hand. His harsh, puritanical repression compels him to inflict unreasonable restrictions on his children except for his eldest daughter, invalid Elizabeth, for whom he reserves great affection while incurring the hatred of his other sons and daughters. Through correspondence Elizabeth shares her poetry with fellow poet Robert Browning. Against the wishes of Papa Barrett, Browning visits Elizabeth and they fall in love. Eventually Browning persuades Elizabeth to escape her paternal-imposed prison and marry him. Only after Elizabeth realizes that her father's great solicitude and affection for her is incestuously motivated does she elope to Italy with Browning. Her enraged father, seeking revenge, determines to kill her pet cocker spaniel Flush. Elizabeth has taken Flush with her.
Comment and Critique

Rudolf Besier's drama disturbed members of the Moulton-Barrett family when the play opened in England. They protested the scathing, erotically compelled portrayal of their grandfather, Edward Moulton-Barrett. Several references were toned down or deleted but Cedric Hardwicke's masterful portrayal of Edward breathed fire if there remained less clinical appraisal of Edward Moulton-Barrett than is included in G. K. Chesterton's Life of Browning. The London Times noted the change in the provocative character of the father, "The unity and naturalness of the portrait has been greatly strengthened, and Mr. Cedric Hardwicke's acting is now at ease." The Daily Mail responded, "Mr. Hardwicke is one of our finest actors, but the dice were too heavily loaded against him. Mr. Besier will not allow Edward Moulton-Barrett the tiniest fragment of sympathy. But it was an original and deeply interesting play, finely acted. And for such we must be duly grateful."

Katharine Cornell practically made the play her own, with a successful Broadway run, transcontinental tours, and playing Elizabeth Barrett 140 times in front line areas of World War II in Europe. Brooks Atkinson (The New York Times) wrote, "After a long succession of meretricious plays it introduces us to Katharine Cornell as an actress of the first order ... she could hardly be more discriminating, true and exalting." Time magazine: "Not only has playwright Rudolf Besier succeeded in presenting an interesting phase in the life of famed poetess Elizabeth Barrett Browning, but he has artfully achieved an absorbing picture of gloomy Victorian domesticity." The New Yorker magazine turned their usual cheek, having been irritated by its pretensions and embarrassed by the play's comedy to rise in defense of Papa Barrett. Although admitting to the elder Barrett's Tzaristic tendencies, they felt it was "late in the day to drag up incest. He was bad enough just plain, without making him fancy." Actress Susan Peters, who was actually paralyzed from the waist down as a result of a 1944 hunting accident, played the role of Elizabeth Barrett on a nation-wide tour in the 1949-1950 season to generally rave reviews.

Metro-Goldwyn-Mayer's film version of The Barretts of Wimpole Street opened at the Capitol Theatre in New York on September 28, 1934. Richard Watts, Jr. (The New York Herald Tribune) wrote, "The screen has been handsomely loyal to the play and, admirably acted by Miss Norma Shearer, Fredric March and, in particular, by Charles Laughton. The celebrated stage drama of Victorian family tyranny and love among the artists reaches the screen as a distinguished and loyal motion picture." The New York Times considered Norma Shearer's portrayal of Elizabeth Barrett Browning, "a brave and touching piece of acting." Charles Laughton's performance as Papa Barrett was judged as "superb" and Fredric March was declared "a healthy and virile Browning." William Troy in The Nation felt Fredric March's reading of his lines had little interest in their meaning whereas Charles Laughton was comparable to any of the talented members of Katharine Cornell's stage company of The Barretts.
Sidney Franklin, the director of Metro-Goldwyn-Mayer's 1934 screen version of The Barretts of Wimpole Street, was assigned the remake of the play in 1957. Filmed in England in CinemaScope and Metrocolor, the picture was less successful than MGM's first screening. London found Hollywood's decision to remake The Barretts of Wimpole Street in an era of rock n' roll, drugs and hysteria more than strange. But not to worry since the English judgment on the remake was it had "little flair or imagination ... far too static and theatrically maneuvered."

The various television productions of The Barretts have been judged as good to excellent. Prudential Playhouse's 1950 telecast of the play was called effective in which Helen Hayes gave an eloquent performance as Elizabeth Barrett. Kraft Theatre's 1953 video entry of the play was appraised by Variety as, "performances were uniformly good, but the characters somehow never became very convincing." CBS's special telecast of the play in 1955 was "excellently acted but the vigor of the production just couldn't wipe the crustiness off the drama," reported Variety. Guthrie McClintic's directed 1956 television production of the Rudolf Besier drama, was lavishly lauded by most critics, including Variety, who called the show "an incandescent gem.... No finer vehicle could have been chosen for Miss Cornell's TV debut.... It was well nigh inconceivable that this was her first television performance...."

Robert and Elizabeth, a musical version of The Barretts of Wimpole Street, starring Keith Michell and June Bronhill in the title roles, opened in London at the Lyric Theatre on October 20, 1964. Jeremy Rundall, reviewing the musical for Plays and Players, felt the show veered into too many directions and verged on light opera, among other things and, although well performed, pondered whether a musical version of The Barretts was worth doing.

STAGE
Queen's Theatre, London, England, opened September 23, 1930. 529 performances. Produced by Barry Jackson; Director, H. K. Ayliff; Scenery and costumes, Paul Shelving
Gwen Ffrangcon-Davies (Elizabeth Moulton-Barrett); Scott Sunderland (Robert Browning); Cedric Hardwicke (Edward Moulton-Barrett); Marjorie Mars (Henrietta Moulton-Barrett); Susan Richmond (Arabel Moulton-Barrett); Barry K. Barnes (Octavius Moulton-Barrett); Bryan Coleman (Septimus Moulton-Barrett); Hugh Moxey (Alfred Moulton-Barrett); Leonard Bennett (Charles Moulton-Barrett); Douglas Quayle (Henry Moulton-Barrett); Anthony Marshall (George Moulton-Barrett); Joan Barry (Bella Hedley); Oliver Johnston (Henry Bevan); Aubrey Mallalieu (Doctor Chambers); Wilfrid Caithness (Doctor Ford-Waterlow); Harry Wilcoxon (Captain Surtees Cook); Tuppeny of Ware (Flush); Eilee Beldon (Wilson)

Empire Theatre, New York, opened February 9, 1931. 370 perform-
ances. Produced by Katharine Cornell; Director, Guthrie McClintic; Setting and Costumes, Jo Mielziner

Katharine Cornell (Elizabeth Moulton-Barrett); Brian Aherne (Robert Browning); Charles Waldron (Edward Moulton-Barrett); Margaret Barker (Henrietta Moulton-Barrett); Joyce Carey (Arabel Moulton-Barrett); John Halloran (Octavius Moulton-Barrett); Frederick Voight (Charles Moulton-Barrett); Vernon Downing (Alfred Moulton-Barrett); William Whitehead (Septimus Moulton-Barrett); Basil Harvey (Henry Moulton-Barrett); Leslie Denison (George Moulton-Barrett); Dorothy Mathews (Bella Hedley); John D. Seymour (Henry Bevan); George Riddell (Doctor Chambers); Oswald Marshall (Doctor Ford-Waterlow); John Buckler (Captain Surtees Cook); Brenda Forbes (Wilson); Flush (himself)


Gwen Ffrangcon-Davies (Elizabeth Moulton-Barrett); Scott Sunderland (Robert Browning); Wilfrid Lawson (Edward Moulton-Barrett); Marjorie Mars (Henrietta Moulton-Barrett); Susan Richmond (Arabel Moulton-Barrett); Holland Bennett (Octavius Moulton-Barrett); Guy Verney (Septimus Moulton-Barrett); Douglas Wells (Alfred Moulton-Barrett); F. Thornton Bassett (Charles Moulton-Barrett); Douglas Quayle (Henry Moulton-Barrett); Kenneth Fraser (George Moulton-Barrett); Joan White (Bella Hedley); Oliver Johnston (Henry Bevan); Aubrey Mallalieu (Doctor Chambers); Wilfrid Caithness (Doctor Ford-Waterlow); Ronald Waters (Captain Surtees Cook); Eileen Beldon (Wilson)

Martin Beck Theatre, February 25, 1935. 24 performances. Produced by Katharine Cornell; Director, Guthrie McClintic; Setting and costumes, Jo Mielziner

Katharine Cornell (Elizabeth Moulton-Barrett); Brian Aherne (Robert Browning); Charles Waldron (Edward Moulton-Barrett); Margalo Gillmore (Henrietta Moulton-Barrett); Joyce Carey (Arabel Moulton-Barrett); Burgess Meredith (Octavius Moulton-Barrett); David Vivian (Septimus Moulton-Barrett); Robert Champlain (Alfred Moulton-Barrett); John Gordon-Gage (Charles Moulton-Barrett); Gilmore Bush (Henry Moulton-Barrett); Irving Morrow (George Moulton-Barrett); Margot Stevenson (Bella Hedley); John Hoysradt (Henry Bevan); Moroni Olsen (Doctor Chambers); Reynolds Evans (Doctor Ford-Waterlow); John Emery (Captain Surtees Cook); Brenda Forbes (Wilson)

SOS-Natousa Special Service, Unit 319, in cooperation with USO Camp Shows and the American Theatre Wing: Opened August 25, 1944, Santa Maria, Italy. 140 performances. Director, Guthrie McClintic; Production assistant, Nancy Hamilton; Production manager, Gertrude Macy; Stage technician, William Noon; Stage Manager, Elaine Perry

Katharine Cornell (Elizabeth Moulton-Barrett); Brian Aherne (Robert Browning); McKay Morris (Edward Moulton-Barrett); Emily Lawrence (Henrietta Moulton-Barrett); Margalo Gillmore (Arabel Moulton-Barrett) Erick Martin (Octavius Moulton-Barrett); Chester Stratton (Alfred Moulton-Barrett); Robert Ross (Charles Moulton-
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Barrett); Roger Stearnes (Henry Moulton-Barrett); Keinert Wolff (George Moulton-Barrett); Betty Brewer (Bella Hedley); Roger Stearnes (Henry Bevan); Guthrie McClintic (Doctor Chambers); Robert Ross (Doctor Ford-Waterlow); Chester Stratton (Captain Surtees Cook); Brenda Forbes (Wilson)

Ethel Barrymore Theatre, New York, opened March 26, 1945. 88 performances. Produced by Katharine Cornell; Director, Guthrie McClintic; Setting and costumes, Jo Mielziner

Katharine Cornell (Elizabeth Moulton-Barrett); Brian Aherne (Robert Browning); McKay Morris (Edward Moulton-Barrett); Emily Lawrence (Henrietta Moulton-Barrett); Patricia Calvert (Arabel Moulton-Barrett); Erick Martin (Octavius Moulton-Barrett); Stanley Parlan (Alfred Moulton-Barrett); Howard Otway (Charles Moulton-Barrett); Roger Stearnes (Henry Moulton-Barrett); Keinert Wolff (George Moulton-Barrett); Betty Brewer (Bella Hedley); Roger Stearnes (Henry Bevan); Russell Gaige (Doctor Chambers); Ivan Simpson (Doctor Ford-Waterlow); Chester Stratton (Captain Surtees Cook); Brenda Forbes (Wilson)

Margaret Johnston (Elizabeth Moulton-Barrett); Alec Clunes (Robert Browning); Tom Walls (Edward Moulton-Barrett); Sarah Churchill (Henrietta Moulton-Barrett); Rita Daniel (Arabel Moulton-Barrett); David Carr (Octavius Moulton-Barrett); Peter Voit (Alfred Moulton-Barrett); Christopher Calthrop (Septimus Moulton-Barrett); John Law (Charles Moulton-Barrett); Norris Stayton (Henry Moulton-Barrett); Peter Prowse (George Moulton-Barrett); Patricia Raine (Bella Hedley); Alban Blakelock (Henry Bevan); Robert McLachlan (Doctor Chambers); Frederick Victor (Doctor Ford-Waterlow); Tom Walls, Jr. (Captain Surtees Cook); Olive Milbourne (Wilson)

Road Company (1949-1950). Produced by John Kenley; Director, Ted Post; Setting, Otten Tingen
Susan Peters (Elizabeth Moulton-Barrett); Robert Carroll (Robert Browning); Brandon Peters (Edward Moulton-Barrett); Karen Lindgren (Henrietta Moulton-Barrett); Ruth Manning (Arabel Moulton-Barrett); Brooks West (Octavius Moulton-Barrett); Leslie Cutler (Septimus Moulton-Barrett); Gordon Lacy (Alfred Moulton-Barrett); Gregory Mitchell (Henry Moulton-Barrett); Natalie Nowick (Bella Hedley); Warren Burmeister (Henry Bevan); Frank Sutton (Doctor Chambers); Thomas Poston (Captain Surtees Cook); Alice Thomson (Wilson)

ROBERT AND ELIZABETH, Lyric Theatre, London, England, opened October 20, 1964. Produced by Martin Landau for Marian Productions, Ltd.; Director, Wendy Toye; Settings and costumes, Malcolm Pride; Lighting, John Wyckham; Musical director, Alexander Faris; Music, Ron Granier; Book (based on The Barretts of Wimpole Street by Rudolf Besier, and research by Fred G. Moritt), and Lyrics, by Ronald Millar
June Bronhill (Elizabeth); Keith Michell (Robert Browning); John Clements (Edward Moulton-Barrett); Angela Richards (Henrietta);
Mary Denison (Arabel); John Tillinger (George); Rob McClennan (Alfred); John McGee (Henry); Ivor Danvers (Charles); John Parker (Septimus); Michael Ridway (Octavius); Sarah Badel (Bella Hedley); Gordon Wilcock (Henry Bevan); Jeremy Lloyd (Captain Surtees Cook); David Jennings (A Fellow Officer); Stella Moray (Wilson); Charles West (Doctor Chambers); David Kelsey (Mr. Macready); Bryon O'Leary (Mr. Harrison); Alan Dudley (Stage Manager); Cynthia Morey (Mrs. Butler); Robert Vahey (Evans); Perry Johnson, Dean Viner (Vendors); Charles West (Sweeper); Bryan O'Leary, David Sinclair (Policemen); Ken Robson, Patrick McIntyre (Postmen); Alan Dudley (Lamplighter); Rex Rainer, Louis Godfrey (Working Boys); Jill Love (Chloe); Patsy Porter (Clair); David Kelsey (A Pickpocket); Alan Dudley (Travies); Barbara Leigh (Lady Mary); Cynthia Morey (Lady Sarah); Alan Dudley (Sandwichman); Barbara Leigh, Cynthia Morey, Catherine SMEIDEN, Jennifer Conway, Marilyn Duggan, Anita Lockwood, Wendy Eathorne, David Jennings, Dean Viner, Perry Johnson, David Sinclair, Bryan O'Leary, Gordon Wilcock (Singers); Jill Loewe, Judith Eltham, Peter Porter, Pamela Miller, Ruth Tell, Rex Rainer, Louis Godfrey, Patrick McIntyre, Ken Roberts, Arthur Sweet (Dancers)

SONGS: The Wimpole Street Song; The Family Moulton-Barrett; The World Outside; The Moon in My Pocket; I Said Love; Want to Be Well; You Only to Love Me; The Real Thing; In a Simple Way; I Know Now; Soliloquy; Pass the Eau de Cologne; What's Natural; I'm the Master Here; Escape Me Never; Hate Me, Please; Under a Spell; The Girls that Boys Dream About; What the World Calls Home; Woman and Man; Frustration

ROBERT AND ELIZABETH, Canadian Tour 1977. Produced by Martin Landau; Director, Val May; Settings, Graham Brown; Costumes, Deirdre Clancy; Lighting, Robert Bryan; Choreography, Irving Davies; Musical director, Ron Grainer; Book (based on The Barretts of Wimpole Street by Rudolf Besier) and lyrics, Ronald Millar; Music, Ron Grainer

Sally Ann Howes (Elizabeth); Jeremy Brett (Robert Browning); Michael Denison (Edward Moulton-Barrett); Rosamund Shelley (Henrietta); Jeanna L'Esty (Arabel); Andrew C. Wadsworth (George); Jeffrey Perry (Alfred); Patrick Ryecart (Henry Bevan); Peter Sergeant (Charles); Nigel Greaves (Octavius); John Newton (Septimus); Jeremy Child (Captain Surtees Cook); Cynthia Morey (Wilson); John O'Flynn (Dr. Chambers); Peter Sergeant (Howard); Patrick Ryecart (Mr. Harrison); Lynne Williamson (Mrs. Butler); Sandra Berkin (Flowerseller); Tim Brown (Evans); Jan Todd, Sandra Berkin (Bridesmaids); David Goodland (Mr. Langton); John O'Flynn (Mr. Macready); Jan Todd, Lynne Williamson (Elegant Ladies); Tim Brown (Lamplighter); Howard Williamson (Ticket Collector); David Goodland (Pickpocket); Lucy Fenwick (Bella Hedley); Andrew C. Wadsworth, Howard Williamson (Policemen)

SCREEN

Metro-Goldwyn-Mayer, released September 1934. Produced by Irving
The Barretts of Wimpole Street

Thalberg; Director, Sidney Franklin; Screenplay, Donald Ogden Stewart, Ernst Vajda, Claudine West; Camera, William Daniels; Music, Herbert Stothart; Art director, Cedric Gibbons; Gowns and costumes, Adrian; Editor, Margaret Booth

Norma Shearer (Elizabeth Moulton-Barrett); Fredric March (Robert Browning); Charles Laughton (Edward Moulton-Barrett); Maureen O'Sullivan (Henrietta Moulton-Barrett); Katherine Alexander (Arabel Moulton-Barrett); Ralph Forbes (Captain Surtees Cook); Una O'Connor (Wilson); Marion Clayton (Bella Hedley); Ian Wolfe (Henry Bevan); Ferdinand Munier (Doctor Chambers); Vernon Downing (Octavius Moulton-Barrett); Neville Clark (Charles Moulton-Barrett); Matthew Smith (George Moulton-Barrett); Robert Carleton (Alfred Moulton-Barrett); Alan Conrad (Henry Moulton-Barrett); Peter Hobbes (Septimus Moulton-Barrett); Leo G. Carroll (Dr. Ford-Waterlow); Winter Hall (Clergyman); Lowden Adams (Butler); Robert Bolder (Old man); Margaret Seddon (Woman); George Kirby (Coachman)

Metro-Goldwyn-Mayer, released February, 1957. Produced by Sam Zimbalist; Director, Sidney Franklin; Screenplay, John Dighton; Camera, F. A. Young; Art director, Alfred Junge; Music, Bronislaw Kaper; Editor, Frank Clarke; Costumes, Elizabeth Haffenden; Assistant director, D. Middlemas; Special effects, Tom Howard

Jennifer Jones (Elizabeth Moulton-Barrett); Bill Travers (Robert Browning); John Gielgud (Edward Moulton-Barrett); Virginia McKenna (Henrietta Moulton-Barrett); Maxine Audley (Arabel Moulton-Barrett); Michael Brill (George Moulton-Barrett); Kenneth Fortescue (Octavius Moulton-Barrett); Nicholas Hawtrey (Henry Moulton-Barrett); Richard Thorp (Alfred Moulton-Barrett); Keith Baxter (Charles Moulton-Barrett); Brian Smith (Septimus Moulton-Barrett); Susan Stephen (Bella Hedley); Leslie Phillips (Harry Bevan); Laurence Naismith (Doctor Chambers); Moultrie Kelsall (Dr. Ford-Waterlow); Jean Anderson (Wilson); Vernon Gray (Captain Surtees Cook)

SONG: Wilt Thou Have My Hand (Herbert Stothart)

TELEVISION

Prudential Playhouse, televised December 5, 1950. CBS. 1 hour. Produced and directed by Donald Davis

Helen Hayes (Elizabeth Barrett); Robert Pastene (Robert Browning); Gene Lockhart (Edward Moulton-Barrett); Bethel Leslie (Henrietta Moulton-Barrett)

Kraft Theatre, televised October 22, 1953. ABC. 1 hour. Produced and directed by Fielder Cook; Television adaptation, Robert Howard Lindsay

Valerie Cossart (Elizabeth Barrett); Alexander Scourby (Robert Browning); Frederick Tozere (Edward Moulton-Barrett)

CBS Special, televised June 8, 1955. CBS. 1 hour. Produced by Fletcher Markle; Director, James Sheldon; Television adaptation, Vincent McConnor
THE BAT
A mystery drama in three acts by Mary Roberts Rinehart and Avery Hopwood (1920)

Synopsis

Wealthy spinster Cornelia Van Gorder refuses to abandon her rented summer home because of anonymous threats; mysterious, nightly intruders searching for a large sum of money missing from the local bank; an occasional murder; and the growing hysteria of her maid, Lizzie. Cornelia hires Detective Anderson to guard the property after learning a notorious thief known as "The Bat" is suspected of being in the area. A violent summer storm orchestrates the intrusion of four men seeking the missing fortune. Cornelia finally admits to terrified Lizzie, "There is someone in this house!" During her search, Cornelia discovers a secret room and the missing money. A vigil is maintained in the secret room and "The Bat" is finally captured.

Comment and Critique

Mary Roberts Rinehart, with able collaborator playwright Avery Hopwood, adapted her 1908 novel, The Circular Staircase, into a three-act play in 1920 called The Bat. The play ran nearly three years and became the keystone upon which many future mystery plays would be founded. Critics and public thrilled to the Rinehart spine-tingling play laced with Hopwood's humor. The Bat became one of the twenties' most popular Broadway hits. Road companies experienced the same measure of success as the Broadway production and audiences responded to producers Wagenhals and Kemper's plea not to divulge the solution of the mystery. Only Agatha
Christie’s ever-running play The Mousetrap in London has exceeded the initial popularity of The Bat. The New York World called it, “The best play of the year” and Richard Lockridge (The New York Sun) wrote, “A high powered mystery, with one of the funniest characters ever seen on the stage. A big hit!” London’s Bystander: “The success of the management in keeping secret the identity of The Bat 'till the closing scene will doubtless prove an appealing advertisement in favour of the play, which is most exciting from first to last.”

The story was originally filmed in 1915 in Chicago under the novel title The Circular Staircase by Selig. Hollywood’s filming of The Bat in 1926 featuring Louise Fazenda and Jack Pickford became one of that year’s most successful motion pictures. Photoplay called it, “Perfectly written, originally by Mary Roberts Rinehart and Avery Hopwood, and scenarized by Julien Josephson, this Roland West production is simply superb.” United Artists’ studio remade the play in 1930 as The Bat Whispers and Photoplay was advising the public to “Swallow a sedative, grasp your nerves firmly in both hands, set your teeth, and go look at this daddy of all mystery thrillers.” Chester Morris, star of the 1930 “talkie,” appeared on the screen at the end of the film, done to the nines in a dress suit, asking the film audience not to give away the plot.” When, in 1959, Liberty Pictures filmed The Bat it was pronounced sluggish, with over-active performances and a lack of definition both in characterization and incident, and one is left caring as little about the victims as about the identity of The Bat.

The 1937 Broadway stage revival of The Bat* was greeted by an audience that tittered instead of shivered, and the 1953 Broadway revival starring Lucile Watson and ZaSu Pitts generated little interest. By 1960, when Dow Chemical’s Hour of Great Mysteries televised The Bat, Variety growled, “It is best forgotten” and, deploiring the throwing away of such great talents as Helen Hayes and Jason Robards, Jr. on a vintaged trifle, added, “How now, brave Dow?”

**STAGE**

Morosco Theatre, New York, opened August 23, 1920. 867 performances. Produced by Wagenhals & Kemper; Director, Collin Kemper; Effie Ellsler (Miss Cornelia Van Gorder); May Vokes (Lizzie); Edward Ellis (Dr. Wells); Harrison Hunter (Anderson); Harry Morvil (Billy, the Butler); Stuart Sage (Brooks); Anne Morrison (Miss Dale Ogden); Richard Barrows (Richard Fleming); Kenneth Hunter (Reginald Beresford); Robert Vaughan (An Unknown Man)

*A Chicago company of The Bat opened December 25, 1920, at the Princess Theatre and ran 53 weeks with Ryder Keene, Gilda Leary, Lizzie Hudson Collier, John Stokes, Carl Anthony, Robert Barrett and Eva Williams. On March 22, 1925, the play was revived at Chicago’s Central Theatre for an eight-week run with Barbara Ladd, Richard Bishop and Ben Roberts.
Eva Moore (Miss Cornelia Van Gorder); Drusilla Wells (Lizzie);
Claude Rains (Billy, the Butler); A. Scott-Gatty (Dr. Wells);
Arthur Wontner (Detective Anderson); Nora Swinburne (Miss Dale
Ogden); C. Stafford Dickens (Richard Fleming); Herbert Boling-
broke (Richard Beresford); George Relph (Brooks); Alan Jeayes
(An Unknown Man)

Majestic Theatre, New York, opened May 31, 1937. Produced by
Ben Lundy; Director, B. F. Kamsler
Minnette Barrett (Miss Cornelia Van Gorder); May Vokes (Lizzie);
Arvid Paulson (Billy); Herman Lieb (Detective Anderson); Robert
Ober (Dr. Wells); Linda Lee Hill (Dale Ogden); Matthew Smith
(Richard Fleming); Eric Kalkhurst (Reggie Beresford); Norman
Stuart (Jack Brooks); Richard Barrows (An Unknown Man)

National Theatre, New York, opened January 20, 1953. 23 perform¬
ances. Produced by James Withers Elliott; Director, Jonathan Sey¬
mour; Settings, and lighting, Ralph Alswang; Costumes, Alice Gibson
Lucile Watson (Cornelia Van Gorder); ZaSu Pitts (Lizzie); Harry
Shaw Lowe (Billy); Sheppard Strudwick (Anderson); Peter Hanson
(Brooks); Harry Bannister (Dr. Wells); Paula Houston (Dale Og¬
den); Laurence Haddon (Richard Fleming); Charles Proctor (Reg¬
inald Beresford); Raymond Bailey (An Unknown Man); Bert Ber¬
tram (A Stranger)

L'ENIGME DE LA CHAUVE-SOURIS, Grand Guignol Theatre, Paris,
France, opened March 3, 1953. Produced by Denis and Marcel Mau-
rey; Director, Georges Vitaly; French adaptation of the play The Bat,
R. J. Chaufford; Settings, Berton & Colombier, with Cecil Robson
Claire Jordan (Cornelia Van Gorder); Madeleine Cheminat (Liz¬
ze); Jacques Jouanneau (Billy); Micheliene Estella (Dale Ogden);
Jean Ozenne (Dr. Wells); Louis Arbessier (Anderson); Jacques
Gaffuri (Richard Fleming); Xavier Renoult (Reginald Beresford)

SCREEN

THE CIRCULAR STAIRCASE, Selig Pictures, released September
20, 1915. Director, Edward Le Saint; Novel by Mary Roberts Rine-
hart; basis for the play The Bat
Eugenie Besserer (Aunt Ray); Stella Razetto (Gertrude Innes);
Guy Oliver (Halsey Innes); Edith Johnson (Louise Armstrong);
William Howard (Jack Bailey); George Hernandez (Paul Arm¬
strong); Bertram Grassby (Dr. Walker); Anna Dodge (Liddy);
Jane Watson (Mrs. Watson); F. J. Tyler (Old Tom); Fred Hunt-
ley (Detective Jamieson); Clyde Benson (Arnold Armstrong)

THE BAT. Produced by Feature Productions; United Artists release
March 14, 1926. Producer, Director, Adaptor, Roland West; Screen-
play, Julien Josephson; Titles, George Marion, Jr.; Camera, Arthur
Edeson; Art Direction, William Cameron Menzies; Production assist-

Louise Fazenda (Lizzie Allen); Emily Fitzroy (Miss Cornelia Van Gorder); Kamiyama Sojin (Billy, the Butler); Jack Pickford (Brooks); Jewel Carmen (Miss Dale Ogden); Robert McKim (Dr. Wells); Eddie Gribbon (Detective Anderson); Arthur Houseman (Richard Fleming); Andre de Beranger (Gideon Bell); Tullio Carminati (Moletti); Lee Shumway (The Unknown); Charles W. Herzer (Man in Black Mask)

THE BAT WHISPERS. Produced by Art Cinema Corp; United Artists release, November 29, 1930. Director, Adaptor & dialogue, Roland West; Camera, Ray June; Camera 65mm Magnifilm version, Robert H. Planck; Assistant director, Paul Roe Crawley; Sets, Paul Crawley; Editor, James Smith; Recording Engineer, Oscar Lagerstrom; Production assistants, Roger H. Heman, Charles H. Smith, Ned Herbert Mann, Helen Hallett. Sound version of The Bat.

Chester Morris (Detective Anderson/The Bat); Una Merkel (Dale Van Gorder); Maude Eburne (Lizzie Allen); Grayce Hampton (Cornelia Van Gorder); William Bakewell (Brooks); Hugh Huntley (Richard Fleming); Gustave von Seyffertitz (Dr. Venrees); Richard Tucker (Mr. Bell); Chance Ward (Police Lieutenant); Wilson Benge (Butler); De Witt Jennings (Police Captain); Sidney D'Albrook (Police Sergeant); Charles Dow Clark (Detective Jones); S. E. Jennings (Man in the Black Mask); Spencer Charters (caretaker); Ben Bard (The Unknown)

THE BAT. Produced by Liberty Pictures; Allied Artists released August 9, 1959. Producer, C. J. Tevlin; Director, scenarist, Crane Wilbur; Camera, Joseph Biroc; Editor, William Austin; Assistant director, David Milton; Sound, Charles Schelling; Music, Louis Forbes. Theme played by Alvino Rey; Art director, David Milton; Sets, Rudy Butler.

Vincent Price (Dr. Malcolm Wells); Agnes Moorehead (Cornelia Van Gorder); Gavin Gordon (Lt. Anderson); John Sutton (Warner); Lenita Lane (Lizzie Allen); Elaine Edwards (Dale Bailey); Darla Hood (Judy Hollender); John Bryant (Mark Fleming); Harvey Stephens (Carter Fleming); Mike Steele (Jack Bailey); Riza Royce (Mrs. Patterson); Robert B. Williams (Detective)

TELEVISION

Broadway Television Theatre, Televised November 23, 1953. NN. 90 minutes. Produced by Warren Wade; Director, Robert St. Aubrey Estelle Winwood (Cornelia Van Gorder); Alice Pearce (Lizzie Allen); Jay Jostlyn (Lt. Anderson)

Dow Hour of Great Mysteries, televised March 31, 1960. NBC. 1 hour. Produced by Robert Saudek; Director, Paul Nickell; Television adaptation, Walter Kerr; Narrator, Joseph N. Welch

Helen Hayes (Cornelia Van Gorder); Jason Robards, Jr. (Lt. Anderson); Margaret Hamilton (Lizzie Allen); Martin Brooks
Gillian Holroyd is attracted to the tenant in the apartment above her in the Murray Hill section of New York City: handsome publisher Shepherd Henderson. Learning Henderson is to marry an old college enemy of hers, Gillian resorts to her considerable supernatural powers as a modern day witch to break off Henderson's wedding. Aided by her roguish, warlock brother Nicky, her meddlesome, maiden Aunt, whose witchcraft is wobbly, and her confidant and familiar Siamese cat called Pyewacket, Gillian succeeds in winning the bewitched Henderson who is entranced and hopelessly in love with her. Where such exorcist's exercises as bell, book and candle have failed, Love destroys Gillian's supernatural powers. Gillian's unnatural blushing proves, alas, she is human but happy to be in love with Henderson even as a dispossessed witch.

Comment and Critique

Compared to John van Druten's 1943 runaway Broadway hit, The Voice of the Turtle (1,557 performances), and his adaptation of I Remember Mama in 1944 (714 performances), his whimsical witchcraft comedy, Bell, Book and Candle, was only a moderate success. However, through the artistry of Rex Harrison and Lilli Palmer it remained on Broadway, after its opening on November 14, 1950, at the Ethel Barrymore Theatre, for 233 performances. In London, the play delighted audiences for over a year, where Harrison and Miss Palmer repeated their Broadway roles. Rex Harrison and Lilli Palmer returned to Broadway in 1952 in Christopher Fry's play Venus Observed and on October 5, 1954, opened in Bell, Book and Candle at the Phoenix Theatre in London. The marriage of Rex Harrison and Lilli Palmer was dissolving in smoky publicity given to Rex's romance with actress Kay Kendall* and the play in London's West End.

*On February 6, 1956, Lilli Palmer received her divorce from Harrison who married charming, ill-fated Kay Kendall on June 23, 1957. Miss Kendall died September 6, 1959.
was referred to as Bell, Book and Kendall. Preferring divorce to witchcraft, Miss Palmer left the London production of Bell, Book and Candle and was replaced by Joan Greenwood, who in turn was succeeded by the fey Kay Kendall for the British road tour of the play.

"Since Bell, Book and Candle is a comedy about witchcraft, it may sound like a pun to report that it is completely enchanting," wrote Brooks Atkinson of The New York Times. Richard Watts, Jr. (The New York Post) comments on the private life of a witch, "Being as erudite as he is urbane in his playwriting, John van Druten has given us a jaunty modern comedy about witchcraft. It is so attractively acted, and Irene Selznick has given it such a smooth and artful production, that I find myself putting off as long as possible the ungracious report that the new play collapses rather seriously after a fine beginning."

Variety found the play, "Chiefly notable as offering the first American appearance together of Rex Harrison and Lilli Palmer--but as the play's magic lapses into prosaic romance, interest tends to wane," Rosalind Russell made an eighteen-week road tour in Bell, Book and Candle and, although critics found the play lightweight if amusing, Miss Russell was classified as "attractive, gay and, as befits a witch, charming." Joan Bennett succeeded Rosalind Russell in the road company and Herman Kogan (Chicago Sun-Times) noted, "As a beguiling sorceress Joan Bennett is a lovely actress and a joy to behold.... Zachary Scott is very funny as the man bewitched."

Columbia Pictures' 1958 screen version of Bell, Book and Candle was "Like the stage play, only so-so sorcery but it comes pretty close to magic so far as its color values are concerned. The production is as sleek and pictorially entrancing as any romance we've looked at this year," according to Bosley Crowther (The New York Times). Photoplay magazine praised the technicolor photography and called the picture, "Hilarious in spots, but wavering between comedy to drama." An English critic's appraisal of the restless, pedantic script was, "Few American films succeed in portraying the supernatural effectively, and this slender adaptation of John van Druten's light and sparkling fantasy falls into most of the obvious traps. James Stewart is fatally lacking in lightness and Kim Novak remains, as always, la fausse vamp."

NBC's Comedy Special pilot for a possible thirty-minute television series based on Bell, Book and Candle was shown on September 8, 1976. There was little comparison with the proposed NBC series and the long running (September 17, 1964 to July 1, 1972) ABC well-produced and well-acted comedy series Bewitched that featured Elizabeth Montgomery as a young, beautiful witch coping with a mortal husband and a sophisticated family of witches and warlocks led by Agnes Moorehead as Mother Endora, Maurice Evans as her warlock father and hilarious Marion Lorne and Paul Lynde as her Aunt and Uncle. Bewitched's sequel, Samantha, was not equal to the original. The Bell, Book and Candle series did not materialize.
STAGE

Ethel Barrymore Theatre, New York, opened November 14, 1950. 233 performances. Produced by Irene Mayer Selznick; Director, John van Druten; Scenery and lighting, George Jenkins; Costumes, Valentina and Anna Hill Johnstone
Lilli Palmer (Gillian Holroyd); Rex Harrison (Shepherd Henderson); Jean Adair (Miss Holroyd); Scott McKay (Nicky Holroyd); Larry Gates (Sidney Redlitch)

Road Company, opened December 21, 1951, Playhouse, Wilmington, Delaware. Tour--18 weeks. Produced by Shepard Traube, by arrangement with Irene Mayer Selznick; Director, John van Druten; Scenery and lighting, George Jenkins; Costumes, Valentina and Anna Hill Johnstone; Production associate, Eddie Rich
Rosalind Russell (Gillian Holroyd); Dennis Price [American Stage Debut] (Shepherd Henderson); Dorothy Sands (Miss Holroyd); William Windom (Nicky Holroyd); Joseph Leon (Sidney Redlitch)

Road Company (April 1952-March 1953). Produced by Shepard Traube, by arrangement with Irene Mayer Selznick; Director, John van Druten; Scenery and lighting, George Jenkins; Costumes, Valentina; Production associate, Eddie Rich; Additional gowns, Charles Le Maire and Anna Hill Johnson
Joan Bennett (Gillian Holroyd); Zachary Scott (Shepherd Henderson); Dorothy Sands (Miss Holroyd); William Windom (Nicky Holroyd); Frank Tweddell (Sidney Redlitch)

GELLEBTE HHEXE, Kammerspiele Theatre, Vienna, Austria, opened September 19, 1952. Director, Peter Preses; Costumes and setting, Edith Almoslino; Translation of John van Druten's play Bell, Book and Candle by Alfred Polgar; A Theatre im der Josephstadt Production
Ursula Schult (Gillian Holroyd); Leopold Rudolf (Shep Henderson); Adrienne Gessner (Queenine Holroyd); Hans Ziegler (Sidney Redlitch); Robert Rober (Nicky Holroyd)

Phoenix Theatre, London, England, opened October 5, 1954. 485 performances. Produced by H. M. Tennent, Ltd., by arrangement with Irene Mayer Selznick; Director, Rex Harrison; Scenery and lighting, Alan Tagg
Lilli Palmer [succeeded by Joan Greenwood] (Gillian Holroyd); Rex Harrison (Anthony Henderson); Athene Seyler (Miss Holroyd); David Evans (Nicholas Holroyd); Esmond Knight (Sidney Redlitch)

SCREEN

Columbia Pictures, released October 22, 1958. Produced by Julian Blaustein; Director, Richard Quine; Screenplay, Daniel Taradash; Camera, James Wong Howe; Color consultant, Henri Jaffa; Gowns, Jean Louis; Art director, Cary Odell; Set decorator, Louis Diage; Music, George Duning; Assistant director, Irving Moore, Special color consultant, Eliot Elifson; Editor, Charles Nelson
Bell, Book and Candle

Kim Novak (Gillian Holroyd); James Stewart (Shepherd Hender¬son); Jack Lemmon (Nicky Holroyd); Ernie Kovacs (Sidney Red¬litch); Hermione Gingold (Mrs. De Pass); Elsa Lancaster (Queenie); Janice Rule (Merle Kittridge); Phillippe Clay (French Singer); Bek Nelson (Secretary); Howard McNear (Andy White); Wolfe Barzell (Proprietor); James Lamphier (Waldo); Joe Barry (Exterminator); Gail Bonney (Merle's Maid); Monty Ash (Herb Store Owner); John Truax, Don Brodie (Cab Drivers); Ollie O'Toole (Elevator Opera¬tor); The Brothers Candoli (Musicians); William Bloom, Maurice Marks, Joe Palma, Dick Crockett, Ted Mapes (Men)

SONG: Bell, Book and Candle; Music, George Duning; Lyrics, Steve Allen

RECORDINGS: Sound Track Album--Colpix Records

TELEVISION

NBC Comedy Special, televised September 8, 1976. NBC. 30 min¬utes. Produced by Bruce Lansbury; Director, Hy Averback; Tele¬vision adaptation, Richard DeRoy; Columbia Pictures Television pro¬duction pilot for possible series

Yvette Mimieux (Gillian Holroyd); Michael Murphy (Alex Brandt); Doris Roberts (Aunt Enid); John Pleshette (Nicky Holroyd); Brid¬get Hanley (Lois); Alan Fudge (Leonard); Edward Andrews (Bishop Fairburn); Susan Sullivan (Rosemary); Dori Whitaker (Melissa); Sean Marshall (Donny)

A BELL FOR ADANO

A play in three acts by Paul Osborn, based on a novel by John Hersey (1944)

Synopsis

Allied Military Governor Major Victor Joppolo strives to in¬still the principles of American democracy into the World War II lib¬erated Sicilian town of Adano. He establishes order out of chaos, provides sanitation, stems an imminent plague, and delegates author¬ity to townsmen. Joppolo discovers the most pressing concern of the town is for the replacement of the village's 700-year-old bell, con¬fiscated by the Fascists to make guns. American-born son of Italian immigrants, Joppolo understands the important symbolism of the bell to the oppressed citizens and that their traditions and customs are more vital to them than the enforced blessings of foreign democracy. Joppolo has convinced the town council that American principles are far different from the concept of Fascists and Nazis when blustering General Middleton's car is obstructed by carts bringing water and food into the town. The General immediately bars all carts from entering the town. Joppolo countermands the ridiculous General's order for which he is transferred from Adano. But he has won the loyalty and respect of the people, the love of Tina and, more im¬portantly, he has restored a bell for Adano.
Comment and Critique

John Hersey's best-selling novel, A Bell for Adano, was dramatized by Paul Osborn. Produced by Leland Hayward and directed by H. C. Potter, the play opened at the Cort Theatre in New York on December 6, 1944, to play 304 performances. Burton Rascoe (The New York World-Telegram) felt A Bell for Adano was destined to become as successful in the theatre as the novel. Every aspect of the play was given brilliant and sensitive care. Paul Osborn, whose delightful, sentimental plays On Borrowed Time (1938) and Morning's at Seven (1939) had charmed Broadway theatregoers, made a fine adaptation of John Hersey's short novel. H. C. Potter tenderly directed the Leland Hayward production that starred Fredric March in one of his best performances in the theatre as Major Victor Joppolo. Ward Morehouse (The New York Sun) found A Bell For Adano "... a war play of great vitality."

The play was a hit in London where it opened at the Phoenix Theatre on September 19, 1945. Frances Stephens (Theatre World) advised the John Hersey tale had a great deal to recommend it, not the least being the excellent portrayal by Robert Beatty as Major Joppolo.

Twentieth Century-Fox's film version of A Bell for Adano faithfully reproduced the Osborn play with a fine performance by John Hodiak as Major Joppolo. Photoplay magazine called it, "the most touching film of the month ... the one and only fault is the lack of emphasis placed on the General's violence in contrast to the kindly patience and understanding for the people of Adano by the Major. For in this contrast hangs the balance and plot of the story." The New Yorker magazine felt the film version emphasized various defects apparent in the play and further compounded them by stressing comedy, ethnic, Hollywood and lethal folklore, plus a belabored love interest, "that its original dramatic values have been very nearly lost."

Ford Star Jubilee's telecast of the play was "directed expertly and professionally by Paul Nickell but a bit too intense and frantic," according to Variety. Variety also praised the elaborate sets and the splendid cast headed by Barry Sullivan, "who was ideally suited to the role of Major Victor Joppolo" but found the combination of spectacle and first-rate Schwartz-Dietz songs intruded upon Hersey's fragile story until much of it got lost in production and music.

Hallmark Hall of Fame's production of the play, televised November 11, 1967, was, claimed Variety eleven years later, "stagey in the extreme," with a television adaptation that "merely bored" and "as with the bulk of Hall of Fame output over the years, Adano was a study in the conventional, the passé and the irrelevant."

STAGE

Cort Theatre, New York, opened December 6, 1944. 304 perform-
ances. Produced by Leland Hayward; Director, H. C. Potter; Setting and costumes, Motley; lighting, William Richardson
Fredric March (Major Victor Joppolo); Margo (Tina); Everett Sloane (Sergeant Leonard Borth, M. P.); Harold J. Stone (Gar-
gano); Alexander Granach (Tomasino); Gilbert Mack (Giovanni Zito); Tito Vuolo (Giuseppe Ribaudo); Silvio Minciotti (Cacopardo);
Joe Verdi (Craxi); Leon Rothier (Father Pensovecchio); Miriam Goldine (Marguerita); Alma Ross (Carmelina); Florence Aquino (Laura Sofia); Bruce MacFarlane (Captain Purvis); Jack Arnold (Sergeant Frank Trapani, M. P.); Fred Barton (Corporal Chuck Schultz, M. P.); Harry Selby (Colonel George Middleton); Michael Vallon (Bellanco); Mario Badolati (D’Arpa); Doreen McLean (Spin-
nato); Albert Raymo (Pietro Afronti); Charles Mayer (Carlo Erba);
J. Scott Smart (Basile Gionnavi); Rolfe Sedan (Mayor Nasta);
Clark Poth (Joe Pollock, M. P.); Phil Arthur (Lt. Livingston, U.S. S. Navy); Rex King (Bill Munroe, M. P.)

Robert Beatty (Major Victor Joppolo); Jessie Evans (Tina); Bonor Colleano, Jr. (Sergeant Leonard Borth); Philip Morant (Gargano);
Frederick Valk (Tomasino); Milo Sperber (Giovanni, Zito); Mac-
donald Parke (Giuseppe Ribaudo); Andrea Malandrinos (Cacopardo);
Maurice Bannister (Craxi); Victor Rietti (Father Pensovecchio);
Selma Vaz Dias (Marguerita); Lilly Molnar (Carmelina); Eileen Way (Laura Sofia); Nicholas Stuart (Captain Purvis); Martin Mur-
phy (Sergeant Frank Trapani); Clement Ashby (Corporal Chuck Schultz); Harry Selby (General Marvin); Tony de Lungo (Bellanca);
Orest Orloff (D’Arpa); Nadio Radowitz (Spinutto); Arnold Marle (Pietro Afronti); Marcel Poncin (Carlo Erba); Sebastian Cabot (Giovanni Basile); Gerard Kempinski (Major Nasta); Philip O’Brien (Joe Pollock, P. F. C.); Thomas Palmer (Lt. Livingston, U.S. S. Navy); John Fitzgerald (Bill Munroe, P. F. C.)

SCREEN

Twentieth Century-Fox, released August 1945. Producers, Louis D. Lighton, Lamar Trotti; Director, Henry King; Screenplay, Norman Reilly Raine, Lamar Trotti; Camera, Joseph LaShelle; Art directors, Lyle Wheeler, Mark-Lee Kirk; Music director, Alfred Newman; Spe-
cial effects, Fred Sersen; Editor, Barbara McLean
John Hodiak (Major Joppolo); William Bendix (Sergeant Borth);
Gene Tierney (Tina); Glen Langan (Lt. Livingston); Richard Conte (Nicolo); Stanley Prager (Sergeant Trampani); Henry Mor-
gan (Captain Purvis); Montague Banks (Giuseppe); Reed Hadley (Commander Robertson); Roy Roberts (Colonel Middleton); Hugh Haas (Father Pensovecchio); Marcel Dalio (Zito); Fortunio Bon-
anova (Gargano); Henry Armetta (Errante); Eduardo Cinnelli (Major Nasta); Roman Bohnen (Erba); Luis Alberni (Cacopardo);
(William Edmunds (Tomasino); Yvonne Vautrot (Francisca); John Russell (Captain Anderson); Minor Watson (General McKay);
Grady Sutton (Edward); Minerva Urecal (Italian Woman); Harry Carter (N. C. O.); Eva Puig (Woman); Earl Easton (Boy Violinist);
Berkeley Square
A play in three acts by John L. Balderston (1926)

Synopsis

American Peter Standish's fascination with the eighteenth century increases with the inheritance of his ancestral home in London's Berkeley Square. There he is magically projected back to the year 1784 and assumes the body of his ancestral namesake. Familiarity with the family history permits him to follow the past life of the earlier Peter, sitting for his portrait by Sir Joshua Reynolds and becoming engaged to Kate Pettigrew. However, retaining his twentieth-century mind and soul, he falls in love with Kate's sister, Helen. When Helen dies Peter reverts to his modern world to reject marriage to wealthy Marjorie Frant and spend the rest of his life with the memory of Helen.
Comment and Critique

Playwright John Balderston was the London correspondent of the New York World. His American ancestor was the famous Revolutionary War seamstress of Philadelphia, Betsy Ross. The play is based on an unfinished story by Henry James, "A Sense of the Past." After the initial London production of the play, Leslie Howard convinced his partner, producer Gilbert Miller, to buy the play. Three years later, when Howard re-opened the play in London, the Sunday Graphic announced, "Any greengrocer will tell you peaches should not be handled overmuch. Berkeley Square when done at the St. Martin's a year or so ago was a peach of a play." The London Daily Telegraph responded, "As it now stands it is an excellent play. It has a brilliant central theme, firmly handled and worked out with simplicity and truth." The Telegraph also felt the idea could have germinated a masterpiece which Berkeley Square had not quite borne.

Leslie Howard's unshakeable faith in the play was reflected in the response to its Broadway opening just days after the stock market crash in 1929.

Burns Mantle of the New York Daily News found relief in that Berkeley Square with its fantasy-drama should arrive on Broadway shortly after the collapse of the stock market and enable one to relax in the theatre at a play where it was "not necessary to actually believe anything or anybody." Congratulating Leslie Howard, Mr. Mantle added, "An actor with the soul of a poet is a rare joy in a play that was born in the soul of a poet adventuring in the theatre." Robert Garland (New York World Telegram) acknowledged, "There is nothing to do but remove your critical hat in the presence of so magnificent a play and so magnificent a performance as the performance of Mr. Leslie Howard." Heywood Broun in the New York Telegram modestly stated, "Berkeley Square is easily the finest play now to be seen in New York...."

Fox films wisely signed Howard, Valerie Taylor and Irene Browne from the Broadway cast for their screen version of Berkeley Square. Declaring that nothing like its poetic charm had come out of Hollywood, The New York Times selected Berkeley Square as one of the ten best pictures of 1933, calling it "a picture filled with gentle humor and appealing pathos." The New York Evening Sun classified Frank Lloyd's sensitively beautiful film as "... a haunting love story that fulfills everyone's wish." When remade by Twentieth Century-Fox in 1951 as I'll Never Forget You a London critic (where the film was released as The House on the Square) echoed most of the critical opinion, "The play was a somewhat tenuous piece of whimsicality, reminiscent of Barrie rather than of James, and any novelty which its juggling with theories of time and reincarnation may once have possessed has now vanished. Really imaginative handling might still bring an authentic romantic quality to the story, but the new version is prosaic and pedestrian both in direction and in performance." Variety's review of the remake was, "The charm and sensitivity inherent in the 1933 Jesse L. Lasky production of Berkeley
Square are notably absent in 20th-Fox’s remake. Power gives a monotonous performance that isn’t aided by an unmanageable script. The Technicolor trappings— in what seem like over-exposed film stock—are applicable to the eighteenth century unfolding, while the modern era story is told in black and white."

Studio One’s March 20, 1949, television production of Berkeley Square featured William Prince and Leueen MacGrath. Variety felt the television adaptation was ineffective in portraying the time transition with poor camera work but admired the excellent performance given by Leueen MacGrath against a poor showing on the part of William Prince as Peter Standish. Prudential Playhouse’s February 13, 1951, telecast of the play with Richard Greene and Grace Kelly was considered stylishly acted and expertly directed by Donald Davis. Hallmark Hall of Fame televised Berkeley Square in color on February 5, 1959. Headlining John Kerr, Edna Best and Jeanne Carson, Variety reported the play "Failed to make a successful transition to TV. John L. Balderston’s play sagged on TV under the weight of a heavy-footed performance by John Kerr in the lead role."

STAGE

St. Martin’s Theatre, London, England, opened October 6, 1926. 187 performances. Produced by Frank Birch
Lawrence Anderson (Peter Standish); Jean Forbes-Robertson (Helen Pettigrew); Valerie Taylor (Kate Pettigrew); Beatrice Wilson (Lady Anne Pettigrew); Brian Gilmore (Tom Pettigrew); Ivor Bernard (Mr. Throstle); Frances Rutledge (Mrs. Barwick); Grizelda Hervey (Marjorie Frant); J. Fisher White (The American Ambassador); Jane Millican (Maid)

Lyric Theatre, London, England, opened March 6, 1929. 60 performances. Produced by Leslie Howard and Gilbert Miller; Director, Leslie Howard; Settings, Sir Edwin Lutyens; Costumes, Marion Balderston
Leslie Howard (Peter Standish); Jean Forbes-Robertson (Helen Pettigrew); Valerie Taylor (Kate Pettigrew); Marjorie Gabain (Lady Anne Pettigrew); Brian Gilmore (Tom Pettigrew); Tarver Penna (Mr. Throstle); Frances Rutledge (Mrs. Barwick); Gladys Rogers (Marjorie Frant); H. O. Nicholson (The American Ambassador); Nancy Pawley (Maid); J. Smith-Wright (Lord Stanley); Irene Howard (Miss Sinclair); S. Lewis-Ransome (Sir Josuha Reynolds); Elliott Seabrooke (Major Clinton); Tom Wood (Duke of Cumberland); Marie Lohr (Duchess of Devonshire); Juliet Mansel (Miss Barrymore)

Lyceum Theatre, New York, opened November 4, 1929. 229 performances. Produced by Gilbert Miller, Leslie Howard; Directed by Leslie Howard; Setting, Sir Edwin Lutyens; Costumes, B. J. Simmons & Co., Ltd.
Leslie Howard (Peter Standish); Margalo Gillmore (Helen Pettigrew); Valerie Taylor (Kate Pettigrew); Brian Gilmour (Tom
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Pettigrew); Alice John (Lady Anne Pettigrew); Tarver Penna
(Mr. Throstle); Lucy Beaumont (Mrs. Barwick); Ann Freshman
(Marjorie Frant); Fritz Williams (The American Ambassador);
Irene Howard (Maid); Charles Romano (Major Clinton); June Eng-
lish (Miss Barrymore); Louise Prussing (Duchess of Devonshire);
Henry Warwick (Lord Stanley); Robert Greig (H.R.H., The Duke
of Cumberland)

Produced by Andre Van Gyseghem

Andre Van Gyseghem (Peter Standish); Jean Forbes-Robertson
(Helen Pettigrew); Rosalinde Fuller (Kate Pettigrew); Christine
Silver (Lady Anne Pettigrew); Grey Blake (Tom Pettigrew); Tan-
ver Penna (Mr. Throstle); Ann Stephenson (Mrs. Barwick); Rose-
mary Scott (Marjorie Frant); Duncan Yarrow (The American Am-
bassador); Ruth Grundy (Maid)

SCREEN

Fox, released September 15, 1933. Produced by Jesse L. Lasky;
Director, Frank Lloyd; Screenplay, Sonya Levien, John L. Balder-
ston; Camera, Ernest Palmer; Editor, Harold Schuster; Costumes,
William Lambert; Musical numbers, Louis De Francisco; Settings,
William Darling

Leslie Howard (Peter Standish); Heather Angel (Helen Pettigrew);
Valerie Taylor (Kate Pettigrew); Irene Browne (Lady Anne Petti-
grew); Colin Keith-Johnston (Tom Pettigrew); Ferdinand Gotts-
chalk (Mr. Throstle); Beryl Mercer (Mrs. Barwick); Betty Law-
ford (Marjorie Frant); Samuel S. Hinds (The American Ambassa-
dor); Alan Mowbray (Major Clinton); Juliette Compton (Duchess
of Devonshire); Olaf Hytten (Sir Josuha Reynolds); David Tor-
rence (Lord Stanley).

I'LL NEVER FORGET YOU, 20th-Century-Fox, released December
1951. Released in England as THE HOUSE IN THE SQUARE. Pro-
duced by Sol C. Siegel; Director, Roy Baker; Screenplay (based on
the play Berkeley Square), Ranald MacDougall; Camera, Georges
Perinal; Costumes, Margaret Furse; Art director, C. P. Norman;
Music, William Alwyn; Music director, Muir Mathieson; Editor, Alan
Obiston

Tyrone Power (Peter Standish); Ann Blyth [replaced Constance
Smith] (Helen Pettigrew/Martha Forsyth); Michael Rennie (Roger
Forsyth); Beatrice Campbell (Kate Pettigrew); Irene Browne
(Lady Anne Pettigrew); Dennis Price (Tom Pettigrew); Raymond
Huntley (Mr. Throstle); Kathleen Byron (Duchess of Devonshire);
Robert Atkins (Dr. Samuel Johnston); Ronald Adam (Ronson);
Ronald Simpson (Sir Joshaua Reynolds); Felix Aylmer (Sir William,
the Physician); Alexander McCrindle (James Boswell); Hamlyn
Benson (Magistrate); Gibb McLaughlin (Jacob); Diane Hart (Dolly);
Tom Gill (Macaroni); Jill Clifford (Maid); Peter Drury (Police-
man); Victor Maddern (Geiger Man); Alec Finter (Throstle's
Coachman); Anthony Pelly (Footman); Catherine Carlton (Girl);
Richard Carrickford (Bow Street Runner); Rose Howlett (Woman); Arthur Denton (Loonies' Driver)

**TELEVISION**

*Studio One*, televised March 20, 1949. CBS. 1 hour. Produced by Worthington Miner; Director, Paul Nickell; Television adaptation, Joseph Liss

- William Prince (Peter Standish); Leueen MacGrath (Helen Pettigrew)

*Prudential Playhouse*, televised February 13, 1951. CBS. 1 hour. Produced and directed by Donald Davis; Television adaptation, Robert Anderson

- Richard Greene (Peter Standish); Grace Kelly (Helen Pettigrew); Mary Scott (Kate Pettigrew); Rosalind Ivan (Lady Anne Pettigrew); Don McHenry (Tom Pettigrew); Richard Aherne (Mr. Throstle); Cele McLaughlin (Mrs. Barwick)

*Hallmark Hall of Fame*, televised February 5, 1959. NBC. 90 minutes. Produced and directed by George Schaefer; Television adaptation by Theodore Apstein

- John Kerr (Peter Standish); Edna Best (Lady Anne Pettigrew); Jeanne Carson (Kate Pettigrew); Janet Munro (Helen Pettigrew); Frances Reid (Duchess of Devonshire); John Colicos (Tom Pettigrew); Mildred Trares (Marjorie Frant); Jerome Kilty (Mr. Throstle); Winston Ross (Major Clinton); Norah Howard (Mrs. Barwick); Shelia Coonan (Maid)

**MISCELLANEOUS STAGE PRODUCTION OF BERKELEY SQUARE:**

- 1931 with Victor Jory, Muriel Kirkland
- 1936 with Alexander Kirkland, Doris Dalton, Hayden Rorke, Staino Braggiotti, Philip Tonge
- 1938 with Douglass Montgomery, Sylvia Field, Benay Venuta
- 1951 with Jeffrey Lynn, Barbara Britton
- 1952 with Peter Hanson, Doris Lloyd, Marjorie Steele

**BEST FOOT FORWARD**

A musical comedy in two acts by John Cecil Holm with music and lyrics by Hugh Martin and Ralph Blane (1941)

**Synopsis**

Hollywood press agent Jack Haggerty persuades his client, sexy but fading movie star Gale Joy, currently between pictures and without studio options or offers, to accept the impetuous invitation of student Bud Hooper to be his "date" at the Junior Prom of Winsocki Prep School outside Philadelphia. At the Prom, Bud's jilted girl,
Helen Schlessinger, steals Gale's dress-sash and other inspired souvenir-seeking students soon strip her down to panties and bra. Gale takes refuge in the boy's dormitory; the headmaster threatens to expel Bud and others; agent Haggerty and Gale return to Hollywood and the school and young romance return to normal.

Comment and Critique

John Cecil Holm, author of the very successful stage farce Three Men on a Horse, interested director George Abbott in his script, Young Man's Fancy. Mr. Abbott engaged a new song-writing team, Hugh Martin and Ralph Blane, retitled the show Best Foot Forward and assembled a cast of immeasurably talented teen-agers.

From Hollywood Mr. Abbott imported Rosemary Lane--one-time member of the Lane Sisters (former vocalists with Fred Waring's Band) and, more recently, a Warner Brothers star with her sisters in such fare as Four Daughters, Daughters Courageous, Four Wives and Four Mothers--to make her Broadway debut as the movie-star. The joyous musical had all the youthful zest and talent Broadway had previously enjoyed in the musicals Good News (1927), Babes in Arms (1937) and Too Many Girls (1939) and would start on their way to notable careers unknowns Nancy Walker and June Allyson in their first featured Broadway roles.

In 1963, the Off-Broadway revival of Best Foot Forward introduced another great talent in her first New York appearance, Judy Garland's daughter Liza Minnelli. John Anderson (The New York Journal-American) called the show "bright, breezy and brash," and extolled the exuberant young dancers under the direction of Gene Kelly. Richard Lockridge (The New York Sun) considered the musical "a fresh and smiling show" but expressed doubts of the historic or histrionic value of Holm's book. Burns Mantle (New York Daily News) tapped George Abbott's reason for doing the show by hiring a company of youngsters whom the selective draft boards would not press into service for a season or two, adding, "It is a gay troupe, full of pep and bursting with enthusiasm." The pre-war exuberance and post-war frenetics had waned by 1963 and the revival of Best Foot Forward, off-Broadway at Stage 73 in New York, was not blessed with the company assembled by Mr. Abbott way back in 1941. Although John Cecil Holm had updated and revised his original book, the revival lacked the freshness and zest of the original. The 1963 Best Foot Forward (Danny Daniels, a chorus boy in the 1941 production, directed the 1963 revival) remains notable, however, for the legitimate stage debut of Judy Garland's daughter, Liza Minnelli who, at $34 a week, virtually salvaged the revival, especially in her solo number, "You Are for Loving," written especially for her by Hugh Martin and Ralph Blane. The over-publicized presence of Liza M. in Best Foot Forward kept the show running 7 months until October 13, 1963. Metro-Goldwyn-Mayer's 1943 film version of Best Foot Forward became one of the studio's more successful translations of a Broadway musical. The MGM musical featured Lucille Ball as the glamorous Hollywood star who creates havoc at a military school.
in glorious technicolor while Harry James and his orchestra increased
the frenzy of an exuberantly youthful cast. MGM wisely imported
several members of the Broadway cast for the film version. June
Allyson and Nancy Walker remained to become part of the Hollywood
scene. Photoplay correctly gauged the audience reaction with their
review, "For verve, vim and Harry James, this little hurricane set
to music should mechanize young and old alike...."

Harriet Gould (Liberty magazine) noted,

Several seasons ago, one of Broadway's more popular mu¬
sicals was Best Foot Forward, George Abbott's sprightly
production about a hectic house party at a boys' boarding
school. With a few minor changes, Metro's Best Foot For¬
ward is the Technicolored version of this still sprightly
comedy. Winsocki (the boarding school) becomes a mili¬
tary academy. The glamorous movie star who causes all
the commotion is Lucille Ball instead of Rosemary Lane.
The Prom orchestra that sets the jitterbugs (in the audi¬
ence as well as on the screen) off on a tear is led by Harry
James--Himself--In Person. The story is a fragile one,
serving only as a framework on which Director Eddie Buz¬
zell has hung a number of fresh-as-paint production num¬
bbers, good tunes, and old--but still amusing--gags. ... 
Best Foot Forward hasn't lost any of its pep and appeal in
the transition to the screen. The three best tunes from the
stage show (including the rousing "Buckle Down, Winsocki")
have been retained. Three of the juvenile leads from the
Abbott production--Tommy Dix, Nancy Walker and June
Allyson--were also signed for the screen version. But it's
ugly, rasp-voiced Nancy Walker who takes the honors. Lu¬
cille Ball and William Gaxton manage to put punch into even
the most trite lines. And they serve as fine foils for the
carryings-on of the youngsters--who, after all, are the
real stars of this nicely paced and thoroughly entertaining
musical.

NBC's Color Special telecast of Best Foot Forward on Novem¬
ber 20, 1954, Variety claimed, "... registered as a big disappoint¬
ment in the onward and upward ascent of the TV specs primarily be¬
cause it was a lamentably creaky vehicle to start with. It was so
bogged down by stereo-types in book and dialogue that it seldom gen¬
erated any spirit ... the color was excellent."

STAGE

Ethel Barrymore Theatre, New York, opened October 1, 1941. 326
performances. Produced and directed by George Abbott; Scenery and
lighting, Jo Mielziner; Costumes, Miles White; Dance director, Gene
Kelly; Music and lyrics, Hugh Martin, Ralph Blane; Book, John Ce¬
cil Holm; Orchestrations, Donald Walker, Hans Spialek; Overture,
Robert Russell Bennett; Musical director, Archie Bleyer; Assistant
designer, George C. Jenkins
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Rosemary Lane (Gale Joy); Gil Stratton, Jr. (Bud Hooper); Victoria Schools (Ethel); June Allyson (Minerva); Nancy Walker (Blind Date); Betty Anne Nyman (Miss Ferguson); Maureen Cannon (Helen Schlessinger); Danny Daniels (Junior); Lou Wills, Jr. (Fred Jones); Jack Jordan, Jr. (Dutch Miller); Kenneth Bowers (Hank Hoyt); Richard Dick (Freshman); Bobby Harrel (Satchel Moyer); Lee Roberts (Goofy Clark); Tommy Dix (Chuck Green); Marty May (Jack Haggerty); Fleming Ward (Dr. Reeber); Stuart Langley (Old Grad); Roger Hewlett (Professor Lloyd); Vincent York (Chester Billings); Robert Griffith (Professor Williams); Norma Lehn (Waitress); Frances Bryan, Marianne Cude, Dorothy Eden, Bee Farnum, Mary Ganly, Anne Guier, Kay Guier, Rhoda Hoffman, Terry Kelly, Kaye Popp, Rosemary Schaefer, Rose Marie Schiller, Lenore Thomas, Doris York (Dancing Girls); Eileen Barton, Peggy Ellis, Anne Ellis, Barbara Grant, Carol Horton, Beverly Hosier, Betty McCloskey, Elaine Miller, Penny Porter, Renee Rochelle, Marilyn Ross, Audrey Sperling (Singing Girls); Buddy Allen, Wilbur Baron, Lou Wills, Jr., Kenneth Buffett, Danny Daniels, Richard Dick, Stanley Donen, Perry Jubelier, Billy Parsons, George Staisuy, Buddy Styles, Elmer Vernon, Art Williams (Dancing Boys); Van Atkins, John Balian, Harvey Gould, Eugene Martin (Singing Boys)

SONGS: Don't Sell the Night Short; Three Men on a Date; That's How I Love the Blues; The Three B's; Everytime; The Guy Who Brought Me; I Know You by Heart; Shady Lady Bird; Buckle Down, Winsocki; My First Promise; What Do You Think I Am?; Just a Little Joint With a Juke Box; Where Do You Travel?; I'll Gladly Trade

Road Company (1942-1943). Produced and directed by George Abbott; Scenery and lighting, Jo Mielziner; Costumes, Miles White; Dances, Gene Kelly; Book, John Cecil Holm; Music and lyrics, Hugh Martin and Ralph Blane; Musical director, George Hirst; Orchestations, Donald Walker and Hans Spialek; Overture, Robert Russell Bennett; Joy Hodges (Gale Joy); Marty May (Jack Haggerty); Gil Stratton, Jr. (Bud Hooper); Maureen Cannon (Helen Schlessinger); Judson Laire (Professor Lloyd); Jack Jordan, Jr. (Dutch Miller); Kenneth Buffet (Fred Jones); Richard Dick (Freshman); Gil Johnson (Goofy Clark); Kenneth Bowers (Hank Hoyt); Bobby Harrel (Satchel Moyer); Tommy Dix (Chuck Green); Len D. Hollister (Dr. Reeber); Stuart Langley (Old Grad); Leila Ernst (Minerva); Doris Hollingsworth (Ethel); Betty Anne Nyman (Miss Ferguson); Ollie Franks (Blind Date); Otis Schaefer (Waitress); Roger Hewlett (Chester Billings); Edison Rice (Professor Williams); Claire Anderson, Dorothy Blute, Dorothy Eden, Bee Farnum, Gay Hess, Kay Guier, Virginia McGraw, Kaye Popp, Rosemary Schaefer, Paula Kaye, Dorothy Douglas, Joan Summer, Jean Coyne, Laura Ford (Dancing Girls); Eileen Barton, Peggy Anne Ellis, Barbara Grant, Audrey Botkin, Betty McCloskey, Scherol Gaynes, Carol Lorraine, Ann Romney, Iris Howard, Lucy Lee, Marilyn Ross (Singing Girls); Buddy Allen, Wilbur Baron, William Baron, Jimmy Dunne, Kenneth Buffet, Richard Dick, Lynn Malone, Joe Malvin, Billy Parsons, Buddy Styles, John Foley, Art Williams, Benny De Sio (Dancing Boys); Van Atkins, Dick Bracken, Bob Cantell, Dudley Post, Peter Ford, Ben Ford (Singing Boys)
Stage 73, New York, opened April 2, 1963. 224 performances. Produced by Arthur Whitelaw, Buster Davis, Joan D’Incecco, Lawrence Baker, Jr.; Director, Choreographer, Danny Daniels; Settings and costumes, Robert Fletcher; Lighting, Jules Fisher; Musical director, Buster Davis; Dance music arranger, William Goldenberg; Music and lyrics, Hugh Martin, Ralph Blane; Book, John Cecil Holm

Paula Wayne [succeeded by Veronica Lake] (Gale Joy); Glenn Walken (Bud Hooper); Liza Minnelli (Ethel Hofflinger); Grant Walden (Jack Haggerty); Kay Cole (Minerva Brooks); Ronald Walken (Dutch Miller); Karin Wolfe (Helen Schlesinger); Edmund Gaynes (Hunk Hoyt); Paul Charles (Fred Jones); Gene Castle (LeRoy (Goofy) Clarke); Don Slaton (Harrison (Satchel) Moyer); Edwin Cooper (Dr. Reeber); Susie Martin (Lois Street); Renee Winters (Linda Ferguson); Jill Choder (Winnie McKay); Jack Irwin (Old Grad); Patricia Stewart (Waitress); Truman Smith (Chester Billings); Tony Manzi (Professor Lloyd); Paul Kasti (Chet Evans); Karen Smith (Debbie Baxter)

SONG: You Are for Loving, written for Liza Minnelli by Hugh Martin and Ralph Blane

RECORDING: Original Cast Album, Cadence Records

OTHER STAGE PRODUCTIONS OF BEST FOOT FORWARD:

Dallas State Fair, Dallas, Texas, 1953 with Joan Bennett, Debbie Reynolds, Alice Pearce, James Mitchell, Peggy King, Lew Parker and Mort Marshall

SCREEN

Metro-Goldwyn-Mayer, released June 30, 1943. Produced by Arthur Freed; Director, Edward Buzzell; Screenplay, Irving Brecher, Fred Finklehoffe; Camera, Leonard Smith; Art director, Cedric Gibbons; Choreography, Charles Walters; Music and lyrics, Hugh Martin, Ralph Blane; Musical director, Lennie Hayton; Editor, Blanche Sewell

Lucille Ball (Lucille); William Gaxton (Jack Haggerty); June Allyson (Minerva); Nancy Walker (Blind Date); Virginia Weidler (Helen Schlessinger); Tommy Dix (Bud Hooper); Kenny Bowers (Dutch); Gloria De Haven (Ethel); Jack Jordan, Jr. (Hank); Chill Wills (Chester Shoat); Henry O’Neill (Major Reeber); Sara Haden (Miss Talbert); Darwood Kaye (Killer); Bobby Stebbins (Greenie); Beverly Tyler (Miss Delaware Water Gap); Morris Ankrum (Colonel Harkrider); Donald McBride (Captain Bradd); Nana Bryant (Mrs. Dalrymple); Jack Wagner, Jack McGee (Boys); Bess Flowers (Mrs. Bradd); Harry Hayden (Professor); Robert Emmet O’Connor (Conductor); Billy Bletcher (Waxer); Art Thompson, Lulu Mae Bohrman (Elderly Couple); Hugh Sheridan (Boy); Isabel Randolph (Wife); Harry James and His Music Makers (Themselves)

TELEVISION

NBC Color Special, televised November 20, 1954. Produced by Max
Billy Budd
A play in two acts by Louis O. Coxe and Robert Chapman, based on Herman Melville's novel (1951)

Synopsis

Handsome, uneducated, innocent Billy Budd, a paragon of goodness, is assigned as a seaman to the Royal Navy frigate H.M.S. Indomitable engaged in warfare with Napoleon's French fleet in 1798. Sadistic, malevolent, master-at-arms, John Claggart, hated by the crew, resents the crew's affection for the guileless, virtuous Billy and is enraged by the favorable impression the young seaman has made on the ship's officers. Claggart unjustly accuses Billy of inciting mutiny and ridicules Billy's stutter and inarticulation in defending the charge. Billy hits Claggart and kills him. Officers and crew feel Billy was justified in hitting Claggart but the naval code demands a court martial trial. Captain Edward Fairfax Vere, aware of Claggart's treachery and sympathetic to Billy, strictly adheres to British Naval Law and, against his own moral beliefs and concept of justice, sentences Billy Budd to be hanged for hitting a superior officer. Captain Vere is completely unnerved when, before his hanging, Billy, trying to prevent a possible mutiny, cries out, "God bless Captain Vere!"
Comment and Critique

Louis O. Coxe and Robert Chapman adapted Herman Melville’s posthumously published 1924 novella, *Billy Budd, Foretopman*, into a two-act play in 1949 under the title of *Uniform of Flesh* which was produced by the Experimental Theatre under the sponsorship of the American National Theatre and Academy at the Lenox Hill Playhouse in New York on January 29, 1949, for seven performances. Chandler Cowles and Anthony B. Farrell produced a revised version of the play *Billy Budd* at the Biltmore Theatre on February 10, 1951, starring Dennis King as Captain Vere and with Charles Nolte in the title role he had played in 1949’s *Uniform of Flesh*. Melville’s tale of confrontation between a paragon of virtue and the vindictive purveyor of evil was based on an incident that occurred in the nineteenth-century American Navy and, as recorded by Brooks Atkinson (*The New York Times*), "Mr. Coxe and Mr. Chapman have written an extraordinarily skillful play." John Chapman (*The New York Daily News*) compared the Melville adaptation to a tragic H. M. S. Pinatone, dismissing it with "I thought Billy was silly." William Hawkins (*The New York World-Telegram*) conversely considered the play, "an absorbing work, with its share of wry humor, and is unquestionably memorable theatre." John McClain (*The New York Journal-American*) did not like the show and "was bored with golden-boy Billy Budd’s staunch preoccupation with holiness."

On March 22, 1969, a musical version of *Billy Budd*, adapted by Stephen Glassman with music and lyrics by Ron Dante and Gene Allan, called *Billy* opened and closed after one performance at the Billy Rose Theatre in New York.

Composer Benjamin Britten was commissioned by the Arts Council of Great Britain to compose an opera based on *Billy Budd* which premiered at the Royal Opera House, Covent Garden, London, England on December 1, 1951, with Theodor Uppman in the title role and Peter Pears as Captain Vere. The first performance of the opera in America was NBC’s television production, aired October 19, 1952. "That producer Samuel Chotzinoff and musical director, Peter Herman Adler, the fine cast and supporting technicians brought it off with such artistic appreciation and finesse reaffirms the exciting potential for opera on TV. But it's the combination of Britten's score and the cast chosen to interpret it that rate the major laurels," reported Variety. The American stage debut of Britten's seventh opera *Billy Budd*, was in Bloomington, Indiana on December 5, 1952.

Peter Ustinov produced, directed and, with DeWitt Bodeen and Robert Rossen, adapted the Coxe-Chapman stage adaptation of Melville’s story to the screen in 1962. Ustinov also played the role of Captain Vere. Writer Robert L. Nadeau’s analysis of the film concluded the adaptation lacked Melville’s integrity and rage, "Although what is most conspicuously absent in the film of Billy Budd is the richness, variety, and terrible ambiguity found in Melville. Ustinov’s salted-down version of Melville’s novella, while painstakingly accurate in detailing life aboard an eighteenth century warship was, according
to one English appraiser, "well photographed, admirably acted though dully directed." Terence Stamp made a perfect, idealized Billy Budd. Veterans Melvyn Douglas and Robert Ryan scored heavily in the roles of old Dansker and the evil Claggart respectively but Ustinov, as an English scribe observed, "seems to have crept into the wrong film."

Billy Budd has been produced on television several times. CBS's Playhouse of Stars telecast of the play on January 11, 1952, was, according to Variety, "an excellent adaptation of the Broadway play [and] captured the full intent of Melville's allegory. The fine cast and TV presentation had impact and achieved the peak performance of the season." The first United States performance of Benjamin Britten's opera based on Melville's Billy Budd was produced by NBC's TV Opera Company. "That producer Samuel Chotzinoff and music director, Peter Herman Adler, the fine cast and supporting technicians brought it off with such artistic appreciation and finesse reaffirmed the exciting potential for Opera in TV. But it's the combination of Britten's score and the cast chosen to interpret it that rate the major laurels. ", reported Variety. Pond's Theatre televised Billy Budd on March 10, 1955 and DuPont Show of the Month's television production of the play on May 25, 1959, rated general critical praise. Alfred Ryder quickly substituted for ill Jason Robards, Jr. in the role of Claggart and played the part brilliantly. Don Murray made the holier-than-thou Billy Budd somehow reasonably credible and the supporting cast, especially Tim O'Connor as Jenkins, was excellent.

STAGE

UNIFORM OF FLESH, Lenox Hill Playhouse, New York, opened January 29, 1949. 7 performances. Produced by the Experimental Theatre under the sponsorship of the American National Theatre and Academy; Director, Norris Houghton; Scenery and costumes, Paul Morrison; Musical arrangements and direction, Lehman Engel; a play in two acts, adapted from Herman Melville's novel Billy Budd, by Louis O. Coxe and R. H. Chapman; Technical director, Howard Jondi; Charles Nolte (Billy Budd); Tom McDermott (Captain Edward Fairfax Vere); Peter Hobbs (John Claggart); Martin Brandt (The Dansker); Anthony Carr (Kincaid); Winston Ross (Phillip Michael Seymour); Preston Hanson (Lieutenant Ratcliffe); Robert McQueeney (Lieutenant Wyatt); John Fisher (Gardiner); Everett Dwight (Rea); Carl Shelton (Surgeon); Lee Marvin (Payne); Sherman Lloyd (O'Daniel); Guy Tano (Butler); Wynn Handman (Hallam); Walter Thompson (Messboy); Carl Shelton (Duncan); Ken Sutton (Talbot); Charles Holt (Evans); Curly Schatz (Bugler); Charles Argilo (Drummer Boy); Paul Anderson (Jenkins); Charles Fade, Peter Ostroff, Allen Schepper (Sailors); Sven Holst, Paul Mario (Tenors); John Salter, Earl Seyfert (Baritones)

Biltmore Theatre, New York, opened February 10, 1951. 105 performances. Produced by Chandler Cowles, Anthony B. Farrell; Director, Norris Houghton; Scenery, Paul Morrison; Costumes, Ruth Morley; Production associate, Benet Segal
Dennis King (Edward Fairfax Vere, Captain, Royal Navy); Charles Nolte (Billy Budd, Foretopman); Torin Thatcher (Master-at Arms, John Claggart); James Daly (Talbot); Jeff Morrow (Jenkins); Lee Marvin (Marine, Hallam); Guy Spaull (Phillip Michael Seymour); George Fells (The Dansker); Bertram Tanswell (Jackson); Leonard Yorr (Butler); Kenneth Paine (Kincaid); Judson Pratt (Payne); Walter Burke (O'Daniel); Charles Hudson (Messboy); Bernard Kates (Squeak); Robert McQueeney (Duncan); Winston Ross (Surgeon); Jack Manning (Gardiner); Henry Garrard (Rea); Preston Hanson (Lt. John Ratcliffe); Norman Ettlinger (Bordman Wyatt); Charles Carshon (Stoll); Martin Brandt (Byren); David Long (Drummer); Robert Dudley (Sailor); Bill Froelich (Marine)

BILLY, Billy Rose Theatre, New York, opened March 22, 1969. 1 performance. A Vanark Enterprises, Ltd. production; Produced by Bruce W. Stark (in association with Joseph Shoctor); Director, Arthur A. Seidelman; Sets, Ming Cho Lee; Costumes, Theoni V. Aldredge; Lighting, Martin Aronstein; Book, based on the play Billy Budd, Stephen Glassman; Music and lyrics, Ron Dante, Gene Allan; Musical director, Jack Lee; Vocal arrangements, orchestrations, Ronald Frangipane; Special arrangements, incidental music, Wally Harper; Musical sequences director, Grover Dale

Laurence Naismith (Capt. Edward Vere); John Devlin (Master-at-Arms, John Claggart); Robert Salvio (Billy Budd); John Beal (The Dansker); Barbara Monte (Molly); William Countryman (Lt. William Ratcliffe); Michael Tartel (Lt. Roger Mordant); Simm Landres (Cpl. John Bernard); Laried Montgomery, Danny Villa (Marine Corporals); Dolph Sweet (Whiskers); George Marcy (Campbell); Alan Weeks (Boscombe); Igors Gavon (Boyer); Al Cohen (Gilbert); Peter De Maio (Donald Taff); Danny Carroll (Rawley); Joseph Dellassorte (John Thorp); Bill Schustik (Stafford); Pascual Vaquer (Fallon); Howard Girven (Smithy); Laried Montgomery (Stoker); Steven Boockvor (Rush); Christopher Chadman (Potter); Michael Peters (Roper); Tim Ramirez (Marsten); Ron Tassone (Harker); Frank De Sal (Seeger); De Wayne Oliver (Grimer)

SONGS: Molly; Chanty; Watch Out For Claggart; Work; Shaking Hands with the Wind; Whiskers' Dance; It Ain't Us Who Make the Wars; The Bridge to Nowhere; There in the Dark; Afraid; In the Arms of a Stranger; The Fiddlers' Green; Requiem

STAGE--OPERA

Covent Garden, London, England, December 1, 1951. Produced by Basil Coleman; Designer, John Piper; Chorus Master, Douglas Robinson; Composer, Benjamin Britten; Libretto, (based on Herman Melville's novel), E. M. Forster, Eric Crozier; Musical conductor, Benjamin Britten; Covent Garden Orchestra Leader, Thomas Matthews; Vocal score, Erwin Stein

Theodor Uppman (Billy Budd); Peter Pears (Captain Vere); Frederick Dalberg (Claggart, Master-at-arms); Hervey Alan (Mr. Red-
burn); Geraint Evans (Mr. Flint); Michael Langdon (Lieutenat Ratcliffe); Anthony Marlowe (Red Whiskers); Bryan Drake (Donald); Inia Te Wiata (Dansker); William McAlpine (Novice); David Tree (Squeak); Ronald Lewis (Bosun); Rhydderch Davies (First Mate); Hubert Littlewood (Second Mate); Emlyn Jones (Maintop); John Cameron (Novice's Friend); Alan Hobson (Arthur Jones); Peter Flynn (Cabin Boy); Brian Ettridge, Kenneth Nash, Peter Spencer, Colin Waller (Four Midshipmen)

Metropolitan Opera House, New York, March 31, 1979. Produced by John Dexter; Conductor, Raymond Leppard; Designed, William Dudley; Lighting, Gil Wechsler; Chorus Master, David Stivender; Assistant stage directors, Brian Gray, Bruce Donnell; Musical preparation, Donald Foster, William Vandice; Prompter, William Vendice; Composer, Benjamin Britten; Libretto, E. M. Forster

Richard Stilwell (Billy Budd); Peter Pears (Captain Vere); James Morris (Claggart); Peter Glossop (Redburn); David Ward (Mr. Flint); John Cheek (Lt. Ratcliffe); Robert Nagy (Red Whiskers); Andrew Foldi (Dansker); James Atherton (Novice); Andrea Velis (Squeak); Morley Meredith (Bosun); Andrew Smith (First Mate); Gene Boucher (Second Mate); John Carpenter (Maintop); John Davies (Novice's Friend); Nico Castel (Arthur Jones); Scott Rigby (Cabin Boy); Richard Firmin (Gunner's Mate); Hal Roberts (Sailor); Robert Goodloe (Donald); Jeremy Pearce, Mark Freiman, Stephen White, Michael Carter (Midshipmen)

SCREEN

Allied Artists, released October 30, 1962. Executive producer, A. Ronald Lubin; Producer, Director, Peter Ustinov; Screenplay, DeWitt Bodeen, Robert Rossen, Peter Ustinov; Camera, Robert Krasker; Production designer, Don Ashton; Art director, Peter Murton; Costumes, Anthony Mendelson; Assistant directors, Michael Birkett, Claude Watson; Music, and music director, Anthony Hopkins; Editor, Jack Harris; Special effects, George Blackwell; Assistant cameramen, John Harris, Kelvin Pike

Peter Ustinov (Captain Edward Vere); Terence Stamp (Billy Budd); Robert Ryan (Master-at-Arms, John Claggart); Melvyn Douglas (The Dansker); Ronald Lewis (Jenkins); David McCallum (Lt. Wyatt); John Neville (Lt. Ratcliffe); Paul Rogers (Lt. Seymour); Lee Montague (Squeak); Thomas Heathcote (Payne); Ray McAnally (O'Daniel); Robert Brown (Talbot); John Meillon (Kincaid); Cyril Luckham (Hallam); Niall MacGinnis (Captain Graveling); Victor Brooks, Barry Keegan (Seamen)

TELEVISION

Playhouse of Stars, televised January 11, 1952. CBS. 30 minutes. Produced and directed by William H. Brown, Jr.; Television adaptation of play by Louis O. Coxe and Robert Chapman by Don Ettinger; Sets, Al Ostrander; Music, Glen Osser
Charles Nolte (Billy Budd); Walter Hampden (Captain Edward Fairfax Vere); Peter Hobbs (John Claggart); Wolfe Barzell (Dansker); Guy Spaull (Philip Michael Seymour)

NBC TV Opera, televised October 19, 1952. NBC. 90 minutes. Produced by Samuel Chotzinoff; Director, Kirk Browning; Associate producer, Charles Polacheck; Music director, Peter Herman Adler; Settings, William Molyneaux; Composer, Benjamin Britten

Theodor Uppman (Billy Budd); Andrew McKinley (Captain Edward Fairfax Vere); and David Williams, Paul Ukena, Robert Holland, Leon Lishner, Kenneth Smith, Robert Gross

Pond's Theatre, televised March 10, 1955. ABC. 1 hour. Joseph Wiseman (John Claggart); Geoffrey Horne (Billy Budd); Luther Adler (Captain Edward Fairfax Vere)

DuPont Show of the Month, televised May 25, 1959. CBS. 90 minutes. Director, Robert Mulligan; Television adaptation Jacqueline Babbin and Audrey Gellen; Settings, Bob Wade; Produced by David Susskind

Don Murray (Billy Budd); James Donald (Captain Edward Fairfax Vere); Alfred Ryder [replaced Jason Robards, Jr.] (John Claggart); Roddy McDowell (Squeak); Eric Berry (Seymour); Thayer David (Ratcliffe); George Ebeling (Dansker); Tim O'Connor (Jenkins); James Valentine (Wyatt); Tom Clancy (Talbot); John McLiam (Kincaid); Pat Malone (O'Daniel); Robert Blossom (Jackson)

BILLY ROSE'S DIAMOND HORSESHOE see THE BARKER

BIOGRAPHY
A comedy in three acts by S. N. Behrman (1932)

Synopsis
Mediocre, amoral, portrait painter Marion Froude is cajoled into writing her autobiography for a magazine by an intense, radical young editor, Richard Kurt, much to the consternation of U.S. Senate-candidate, Leander Nolan, her former lover from earlier years in Knoxville, Tennessee. Wryly observing the moralistic tempest swirling around Marion are another visitor, Melchoir Feydak, a Hollywood-bound Austrian composer, and movie-star Warwick Wilson. Kurt refuses Nolan's bribe of a lucrative Washington, D.C. job to abandon the biography and is threatened with a libel suit by Nolan's father-in-law, political power boss Orrin Kennicott. Despite Marion's love for Kurt she refuses to marry him because of their clashing temperaments, and she burns the biography.
Worcester, Massachusetts-born (in 1893) Samuel Nathaniel Behrman entered the theatre as a press agent for George Abbott's smash-hit *Broadway* (1926). His first play, *The Second Man* was produced by The Theatre Guild in 1927, followed by *Serena Blandish* (1929) and in 1931, *Brief Moment*. Few American playwrights wrote more sophisticated, wittier or brilliant dialogue than S. N. Behrman and, in *Biography*, such dialogue was in the hands of an actress well-schooled in its terse delivery, Ina Claire. New Yorker magazine: "Its essential value is enhanced many times by the witty and intelligent performance of Ina Claire, one of the few comedienne who can give the impression of knowing what a comedy line means even before they have spoken it." Robert Garland (New York World-Telegram): "Acting of the first order, led by Ina Claire and shared in by the entire cast, provides splendid entertainment. The Theatre Guild has gotten around to a play worthy of the high position it occupies in the history of the modern American theatre ... adult and provocative ... an evening of rare playgoing felicity." Gilbert W. Gabriel (New York American): "Luckily for all concerned, this was the premiere of S. N. Behrman's new comedy, *Biography*, and in it was Ina Claire. The combination seemed to have been arranged in heaven.... *Biography* is a better than good play. It will hold place among this year's few best. Richard Lockridge (The New York Sun) felt, "Behrman is the one master of high comedy we have in America." John Mason Brown (New York Post) said, "A play of witty tolerance, rippling over deeps and shallows and sparkling always. Miss Claire is the ablest comedienne our theatre knows. Her playing has about it the brilliance of a diamond." Although Brooks Atkinson (The New York Times) found *Biography* not especially the most lucid of Behrman's comedies, he admired the playwright's "comedies that shine with a truth of character." Time magazine, appraising the play, concluded it was not an adult script and resulted, "in a play which is of not more importance than the over-stuffed situation with which it is concerned." In London the comedy was produced by Noel Coward with Ina Claire repeating her performance as the high-living artist and Laurence Olivier as editor Richard Kurt that *The Bystander* found "tensely and truthfully suggesting an underlying vein of tenderfoot unhappiness in this boorish young man that gave a clear, rasping edge to his rebellious code."

Metro-Goldwyn-Mayer's screen translation of the Behrman comedy was laundered and retitled *Biography of a Bachelor Girl* but neither the cleansing nor retitling kept the screen version from staggering under the miscasting of Ann Harding as the amoral artist and Robert Montgomery unconvincing as the radical editor. Thornton Delehanty (New York Post) explained, "What Miss Harding does to the picture is to make the central and all-important character as artificial and unbelievable as are compatible with her trite and meaningless gestures."

*Prudential Playhouse's* television production of *Biography*
shown on October 10, 1950, had the benefit of a sterling performance by Gertrude Lawrence. Wrote Variety: "The show ran off without a hitch. Miss Lawrence was successfully pixielish, serious and poignantly appealing milking the most out of each scene." The television premiere production of Prudential's Family Playhouse series was also considered to be "A standout example in all departments of the best in adult video dramatics. The play emerged as almost a tour-de-force for the star and she capitalized on it thoroughly."

**STAGE**

**Guild Theatre**, New York, opened December 12, 1932. 267 performances. Produced by The Theatre Guild; Director, Philip Moeller; Setting, Jo Mielziner

Ina Claire (Marion Froude); Earle Larimore (Richard Kurt); Arnold Korff (Melchoir Feydak); Jay Fassett (Leander Nolan); Alexander Clark (Warwick Wilson); Charles Richman (Orrin Kinnicott); Mary Arbenz (Slade Kinnicott); Helen Salinger (Minnie)

**Ambassador Theatre**, New York, opened February 5, 1934. 16 performances. Produced by The Theatre Guild; Director, Philip Moeller; Setting, Jo Mielziner

Ina Claire (Marion Froude); Shepperd Strudwick (Richard Kurt); Arnold Korff (Melchoir Feydak); Jay Fassett (Leander Nolan); Norman Stuart (Warwick Wilson); Charles Richman (Orrin Kinnicott); Gertrude Flynn (Slade Kinnicott); Josephine Deffry (Minnie)

**Columbia Theatre**, San Francisco, Cal., opened April 16, 1934. West Coast Production. Produced by Daniel Wells; Director, Edgar MacGregor

Alice Brady (Marion Froude); Hardie Albright (Richard Kurt); Albert Conti (Melchoir Feydak); Huntly Gordon (Leander Nolan); Hugh Enfield (Warwick Wilson); Douglas Wood (Orrin Kinnicott); Ada May (Slade Kinnicott); Sarah Edwards (Minnie)


Ina Claire (Marion Froude); Laurence Olivier (Richard Kurt); Alexander Sarner (Melchoir Feydak); Frank Cellier (Leander Nolan); Reginald Tate (Warwick Wilson); Sam Livesey (Orrin Kinnicott); Joan Wyndham (Slade Kinnicott); Annie Esmond (Minnie)

**Road Company** (1934). Director, George L. Fogle

Irene Purcell (Marion Froude); Damian O’Flynn (Richard Kurt); Harry D. Southard (Melchoir Feydak); Walter Davis (Leander Nolan); Frederick Newell (Warwick Wilson); Joseph King (Orrin Kinnicutt); Lillian Savin (Slade Kinnicott); Helen Salinger (Minnie)

**SCREEN**

**BIOGRAPHY OF A BACHELOR GIRL**, Metro-Goldwyn-Mayer, released
1935. Produced by Irving Thalberg; Director, Edward H. Griffith; Screenplay (based on S. N. Behrman's play, Biography), Anita Loos; Additional dialogue, Horace Jackson; Camera, James Wong Howe; Art director, Cedric Gibbons; Costumes, Adrian; Editor, William S. Gray

Ann Harding (Marion); Robert Montgomery (Richard Kurt); Edward Everett Horton (Leander Nolan); Edward Arnold (Melchoir Feydak); Una Merkel (Slade Kinnicott); Greta Meyer (Minnie); Willard Robertson (Process server); Donald Meek (Mr. Irish); Charles Richman (Orin Kinnicott)

TELEVISION.

Prudential Playhouse, televised October 10, 1950. CBS. 1 hour. Produced and directed by Donald Davis; Co-producer, Dorothy Matthews; Television adaptation, Robert Anderson

Gertrude Lawrence (Marion Froude); Kevin McCarthy (Richard Kurt); Hiram Sherman (Leander Nolan); Tonio Selwart (Melchoir Feydak); Lawrence Feltcher (Orin Kinnicott)

BIOGRAPHY OF A BACHELOR GIRL see BIOGRAPHY

THE BISHOP MISBEHAVES
A comedy in three acts by Frederick Jackson (1934)

Synopsis

The Bishop of Broadminster and his sister, Lady Emily Lyons, stop at the Queen's Head pub, Tadworth, Surrey, England to escape a storm and stumble on an aftermath of a robbery. The fussy, aged Bishop, an avid reader of mystery novels, indulges his suppressed sleuthing impulse. Uncovering clues, the Bishop also finds the stolen jewels in a mug and replaces them with his calling card. The thieves --Donald Meadows, his lovely fiancée Hester Grantham, aided by barkeeper Red Eagen--who have robbed a wealthy financier, arrive at the Bishop's Palace at Broadminster seeking the jewels and intent on appropriating the Bishop's well-known gold plate from the rectory. The Bishop outwits the crooks, locks them in a vault and restores the jewels to Hester from whom they had originally been stolen by her wealthy, financier guardian.

Comment and Critique

Frederick Jackson's initial theatrical success was his play The Hole in the Wall produced in 1920 followed by quickly departed, forgotten plays such as Two Little Girls in Blue (1921), For Goodness Sake
In 1935 Jackson had nine plays produced [Prelude, The Naked Man, Beginner's Luck, Murder with Pen and Ink, Carrida, The King's Messenger, The Ascending Dragon, The Bishop Misbehaves, The Road to Paradise], the most successful of which was his comedy The Bishop Misbehaves. "Loyal to his cherished reputation as a producer of clean little plays, John Golden produced a clean little play last night at the Cort Theatre. With his weather eye on Hollywood rather than on Broadway, he produced it with Walter Connolly as its star. The cleric who is nicely naughty is a Father Brownish prelate who makes no attempt to disguise the fact that Scotland Yard is where his talents rightfully belong. An accomplished comedian, as many a play and many a talking picture goes to prove, Mr. Connolly brings his every resource to bear on Mr. Jackson's sanctified detective. Those resources are many, the results are as satisfactory as the clean little play allows. Laughs are both natural and numerous," wrote Robert Garland (New York World-Telegram). Brooks Atkinson (The New York Times), added, "Although Mr. Jackson takes his time to the point of dawdling and the director has joined too readily in the joke of treating crime in a kindly manner, the result is nevertheless cheerful and amiably humorous. For it is Walter Connolly who plays the part of the wayward bishop. Mr. Connolly is weary with righteousness, elderly in his gait and slightly short of breath at the crucial moments. In fact, he is capital. The Bishop Misbehaves shares the genial enjoyment of his beamingly imaginative performance. Votaries of crimes should be warned that the excitements of Mr. Jackson's play are no keener than those a bishop might sanction. As the director, Ira Hards might quicken them by sharpening the crime events considerably. Surely the Bishop of Broadminster, who has a tolerant soul, would not excommunicate him from the theatre if he insisted upon crime manners that were ruder. As for the bishop, he is the play, and the play is Walter Connolly--altogether a winning combination for a frisk in the cloister."

John Mason Brown greeted Walter Connolly's return to Broadway after a three-year absence in Hollywood in The Evening Post review of what he called "a mild but passably amusing crime play. Mr. Jackson's idea is so rich in its possibilities that, grateful as one is to him for the pleasantries in which his script abounds, one cannot help but wish that he had been considerably more inventive in thinking up complications and in creating excitement. The trouble which real Crime Club addicts will find in his otherwise agreeable little melodrama is that it causes them to look with such pity upon the stupid "criminals" and to feel every bit as smart as is the bishop, who is the "Master Mind" on this occasion. Mr. Jackson has, however, kept his play moving pleasantly enough for those who do not ask for too much and who are glad to relax, even at a melodrama."

In Metro-Goldwyn-Mayer's 1935 screen version of The Bishop Misbehaves, British stage and screen star, Edmund Gwenn made his Hollywood debut. The MGM film was directed by the renowned German director of such cinematic classics as Variety and Atlantic,
whose expertise was wasted during the Thirties in Hollywood in a series of "B" pictures: E. A. DuPont. The screen version of Jackson's play was a well-made programme that Photoplay tagged as "Fast and funny--a neat British farce dripping with cockney brogue and swiftly paced with side-splitting complications." Time magazine noted, "Walter Connolly made a great success as the Bishop in the Broadway version of Frederick Jackson's play last winter, but it is hard to believe that anyone could be as good as Edmund Gwenn in this adaptation." Screenland magazine added, "Plenty of exciting action--beautifully played by Edmund Gwenn...."

The antic adventures of the Bishop were produced for television by Prudential Playhouse on March 27, 1951, with Walter Hampden and on September 22, 1952, The Broadway Television Theatre presented The Bishop Misbehaves with Gene Lockhart as the clever cleric. Kraft Theatre's August 12, 1954, television production of the play featured Bramwell Fletcher.

STAGE

Phoenix Theatre, London, England, opened September 23, 1934. Hugh E. Wright (The Bishop of Broadminster); Ena Moon (Hester Grantham); John Boxer (Donald Meadows); Hilary Pritchard (Red Eagen); Katie Johnson (Lady Emily Lyons); George Cross (Sir Guy Newberry); Betty Jardine (Lady Newberry); William Collins (Collins); Richard Goolden (Mr. Brookes); S. Canynge Caple (Frenchy)

Cort Theatre, New York, opened February 20, 1935. 121 performances. Produced by John Golden; Director, Ira Hards; Settings, Woodman Thompson
Walter Connolly (The Bishop of Broadminster); Jane Wyatt (Hester Grantham); Alan Marshal (Donald Meadows); A. P. Kaye (Red Eagen); Lucy Beaumont (Lady Emily Lyons); Reynolds Denniston (Guy Waller); Phyllis Joyce (Mrs. Waller); James Jolley (Collins); Horace Sinclair (Mr. Brookes); Charles Laite (Frenchy)

Road Company (1935-1936).
Cecil Lean (The Bishop of Bradminster); Natalie Schafer (Hester Grantham); Martin Burton (Donald Meadows); John E. Blight (Red Eagen); Helen Ray (Lady Emily Lyons); Edward Jephson (Guy Waller); Cleo Mayfield (Mrs. Waller); Richard Clark (Collins); Jack Soanes (Mrs. Brookes); Walter Holbrook (Frenchy)

SCREEN

Metro-Goldwyn-Mayer, released September 13, 1935. A Lawrence Weingarten production; Producer, John Goldwyn; Director, E. A. Dupont; Screenplay, Leon Gordon and George Auerbach; Camera, James Van Trees; Music, Edward Ward; Editor, James E. Newcom
Edmund Gwenn (The Bishop); Maureen O'Sullivan (Hester Grant- ham); Norman Foster (Donald Meadows); Dudley Digges (Red Eagen); Lucile Watson (Lady Emily Lyons); Melville Cooper (Col- lins); Charles McNaughton (Frenchy); Etienne Girardot (Brookes); Reginald Owen (Guy Weller); Ivan Simpson (Mr. Grantham); Lil- lian Bond (Mrs. Waller); Lumsden Hare (Constable); Robert Greig (Mr. Rosalind); Leonard Carey (Office Man); William Austrin (Percy Cloud); Charles Coleman (Commissionaire); Orrin Burke (Greek)

TELEVISION

Prudential Playhouse, televised March 27, 1951. CBS. 1 hour.
Produced and directed by Donald Davis
Walter Hampden (The Bishop); Dorothy Gish (Emily)

Broadway Television Theatre, televised September 22, 1952. N/N. 90 minutes. Produced by Warren Wade
Gene Lockhart (The Bishop); Alice Pearce (Emily)

Kraft Theatre, televised August 12, 1954. ABC. 30 minutes.
Bramwell Fletcher (The Bishop); Nydia Westman (Emily); William Whitman (Donald); Joyce Ashe (Hester); Harry Bellaver (Red Eagen); Anthony Kemble-Cooper (Brookes); Frederick Tozere (Mr. Waller); Colette Lyons (Mrs. Waller)

BLIND ALLEY
A play in three acts by James Warwick (1935)

Synopsis

The secluded Long Island home of Dr. Anthony Shelby, a psychiatrist, and his wife, Doris, is invaded by gangster Hal Wilson, his tough girl friend, Masie Stoner, and his henchmen. Wilson and his gang plan to use Shelby's home as a hideout until a boat arrives to rescue them from the law. Professor Shelby discovers Wilson is unnerved by recurring nightmares and, during the next two days, slowly psychoanalyzes the gangster, forcing him to reveal suppressed jealousy of his wayward mother and deep hatred for his cruel stepfather. Unleashing his pent-up furies, Wilson, in a towering rage, kills his gun-moll, Masie. Professor Shelby quietly persists in his analysis until Wilson is shaken and totally mentally confused. Wilson turns his gun on himself and commits suicide.

Comment and Critique

James Warwick's 1935 play, Blind Alley, was among the first to make use of psychoanalysis versus crime. Twenty years later
Joseph Hayes developed a similar theme, without Freudian overtones, in his play *The Desperate Hours*, in which a private home is invaded by escaping criminals and Maxwell Anderson had used a similar situation as background for his 1939 play, *Key Largo*. John Mason Brown (The New York Evening Post) reported, "As James Warwick's *Blind Alley* indicates in exciting terms, the uses of psychology are more numerous than you might at first suppose. At any rate, it can perform this service when a playwright with Mr. Warwick's flair for melodrama has the good fortune to have a guignol of his as well directed and as well played as is his *Blind Alley*.

Five years later Roy Hargrove repeated his role of Wilson in a 1940 revival of the play that Brooks Atkinson (The New York Times) found "an agreeable attack of nerves. Although the world has changed a good deal in the last five years, *Blind Alley* is still an excellent melodrama. But that odd echo of a world that was excited by minor violences is the only mark of age down Mr. Warwick's *Blind Alley*. The story is still plausible, and it is cleverly told." Burns Mantle (The New York Daily News) pointed out the play had originally been tested in the summer of 1935 at the Pasadena Playhouse and that the 1940 revival was of "one of our best gangster melodramas. It is a tense play, intelligently written and projected. The story fascinates an audience through most of the three acts."

Columbia Pictures' 1939 film version of the play starred Chester Morris. B. R. Crisler (The New York Times) reviewed the motion picture version: "Given the present confused state of civilization, the union of Chester Morris and psychoanalysis was probably inevitable--after all, there was no point in these two great artistic and intellectual forces remaining aloof from each other indefinitely. Besides, the rather whimsical experiment of grafting Dr. Freud's facile theory of dream symbols on a typical Columbia melodrama has justified itself admirably in the case of *Blind Alley* by producing, on the whole, a rather better-than-typical Columbia melodrama. Henceforward, there is no reason why psychoanalysis should be ashamed of Chester Morris, or even why Chester Morris should be ashamed of psychoanalysis."

Columbia Pictures remade *Blind Alley* in 1948 with William Holden as the gangster analyzed by Lee J. Cobb. The 1948 picture was called *The Dark Past*. An English scribe found the 1948 film treatment bore a marked resemblance to the story of the motion picture *The Small Voice* but probed deeper into the dark recesses of the mind and cause of criminal action, "plus powerful acting by Lee J. Cobb as the psychiatrist and William Holden as the killer, make this far more tense and gripping." Photoplay magazine called the film exciting, "In his most impressive performance to date, William Holden plays a vicious killer who is his own worst enemy. It all adds up to good, fast melodrama."

Studio One's telecast of *Blind Alley* on January 30, 1949, was classified by Variety as "Talent wasted on recreation of drama." Warren Wade's Broadway Television Theatre airing of the play on
September 15, 1952, had the advantage of Roy Hargrove reprising his original Broadway role and came across as exciting video-drama. Kraft Theatre produced Blind Alley, starring Darren McGavin for their June 10, 1954, telecast.

**STAGE**

Booth Theatre, New York, opened September 24, 1935. 119 performances. Produced by James R. Ullman; Director, Worthington Miner; Setting, S. Syrjala

Roy Hargrave (Hal Wilson); George Coulouris (Dr. Anthony Shelby); Katharine Warren (Doris Shelby); James Truex (Fred Landis); Lloyd Barry (Teddy); Mabel Montgomery (Nora); Ruth Falls (Masie Stoner); Jay Adler (Buck); James Brooks (Nick); Albert G. West (Officer Thorne); Edna Ramsey (Agnes)

Windsor Theatre, New York, opened October 15, 1940. 63 performances. Produced by Mary Louise Elkins, Clarence Taylor; Director, J. B. Daniels; Setting, Frederick Fox

Roy Hargrave (Hal Wilson); James Todd (Dr. William Anthony Shelby); Lila Lee (Doris Shelby); Richard Sisson (Fred Landis); Michael Artist (Teddy); Aline McDermott (Nora); Bernadene Hayes (Masie Stoner); Jay Adler (Buck); Jack Lambert (Nick); Thomas Hume (Officer Thorne); Dodee Wick (Agnes)

**SCREEN**

Columbia Pictures, released May 11, 1939. Director, Charles Vidor; Screenplay, Philip MacDonald, Michael Blankfort, Albert Duffy; Camera, Lucien Ballard; Music director, Morris W. Stoloff; Editor, Otto Meyer; Assistant director, Clifford Broughton

Chester Morris (Hal Wilson); Ralph Bellamy (Dr. Anthony Shelby); Ann Dvorak (Mary); Joan Perry (Linda Curtis); Melville Cooper (George Curtis); Rose Stradner (Doris Shelby); John Eldredge (Dick Holbrook); Ann Doran (Agnes); Marc Lawrence (Buck); Stanley Brown (Fred Landis); Scatty Beckett (Davy Shelby); Milburn Stone (Nick); Grady Sutton (Holmes); Eddie Acuff (State Trooper); John Hamilton (Warden); Marie Blake (Harriet)

THE DARK PAST, Columbia Pictures, released December 1948. Produced by Buddy Adler; Director, Rudolph Mate; Screenplay (based on James Warwick's play Blind Alley), Philip MacDonald, Michael Blankfort, Albert Duffy; Camera, Joseph Walker; Adaptation, Malvin Wald, Oscar Saul; Art director, Gary Odell; Set decorator, Frank Tuttle; Music, George Duning; Music director, Morris W. Stoloff; Costumes, Jean Louis; Assistant director, Milton Fieldman; Editor, Viola Lawrence

William Holden (Al Walker); Nina Foch (Betty); Lee J. Cobb (Dr. Andrew Collins); Adele Jergens (Laura Stevens); Stephen Dunne (Owen Talbot); Lois Maxwell (Ruth Collins); Barry Kroeger
BLITHE SPIRIT
An improbable farce in three acts by Noel Coward (1941)

Synopsis

Novelist Charles Condomine, seeking authentic occult atmosphere for a new book, invites an energetic, enthusiastic but inept medium, Madame Arcati, to hold a seance in his home. Madame Arcati's celestial control, Daphne, suffering from an astral head cold, confuses matters by returning Charles's deceased vivacious first wife, Elvira, to the Condomine drawing room, though she is visible only to Charles. His perplexed and furious second wife, Ruth, eventually realizes the bizarre situation and is relieved that Charles's strange behavior (and stranger one-sided conversations with Elvira) is not indicative of madness. Elvira, deciding Charles must join her celestial group, disconnects his automobile brakes. But Ruth takes the car and Charles quickly has two highly agitated ectoplasmic wives. Madame Arcati confesses she is, alas, a one-way medium with no occult expertise in returning visiting spirits but discovers that the Condomine's dimwitted maid, Edith, is a "natural" and the real instigator of the apparition-arrivals. Ruth and Elvira disappear but Charles's relief is brief when objects start flying around the room. He announces to the walls that he is selling the house.
Noel Coward wrote *Blithe Spirit* in six days. The "improbable farce" became his most successful comedy; one of three longest running shows in the history of the London Stage, topped by Chu-Chin-Chow and Agatha Christie's everlasting *The Mousetrap*. Burns Mantle (*The New York Daily News*) called Coward's comedy "deliberately impudent" with "one of his most ingenious plots" while John Anderson (New York Journal-American) considered Mr. C's sub-title for the play ("an improbable farce") "... the year's wildest understatement," adding it was "also hilariously funny, brilliantly clever and about as cockeyed as a play can be and still stay on the stage." Brooks Atkinson (*The New York Times*) found the substance and plot of the farce rather thin although saw Mr. Coward "in a rare mood of inconsequential mischief." Richard Lockridge (*The New York Sun*) gloved over the expert playing of the principals and declared, "Nothing is gayer than a good Coward ghost."

The technicolor film version of *Blithe Spirit* opened in London at the Odeon, Leicester Square, in April 1945 and the author later wrote, "I will draw a light, spangled veil over *Blithe Spirit*, which they made while I was away in South Africa. It wasn't entirely bad, but it was a good deal less good than it should have been." The film, despite Coward's reservations, was a success. Photoplay allowed, "It may not make you believe in spirits, but you'll have a lot of fun.... Harrison gives another of his clean-cut performances, richly shaded with humor. But the outstanding characterization is Margaret Rutherford's medium, a lusty, gusty dealer in spirits if ever there was one!" *The New York Times* viewed the screen version of Coward's astral whimsy as "... no more substantial now than it was on the stage" and paraphrased one of Elvira's comments to Charles, "... it does not quite live up to the high hopes with which it started out...."

*Blithe Spirit* was transferred to the musical stage as *High Spirits* and opened at the Alvin Theatre on Broadway on April 7, 1964, starring the incomparable Beatrice Lillie as the medium, Madame Arcati. Henry Hewes in *Saturday Review* called the musical "a fairly lively development of the Master's treatise on spiritualism." Noel Coward directed the show, which was adapted to the musical stage by Hugh Martin and Timothy Gray who also supplied a serviceable if not endearing or memorable score.

Canadian-born (Toronto, May 29, 1898) Beatrice Lillie, who had set Broadway laughing in her debut January 9, 1924, in Charlot's Revue, appeared in her last Broadway musical and third "book" show. Two previous outings in Broadway book musicals, *Oh, Please* (1926) and *She's My Baby* (1928), were short lived. Lady Peel (Beatrice Lillie had married Sir Robert Peel in 1920) was frantically funny as Madame Arcati, singing a love song to her Ouija board, careening across the stage on a bicycle, and broadly burlesquing curtain calls with outrageous bravado. Lillie's clowning and Tammy Grimes' whirling portrayal of Elvira kept *High Spirits* on Broadway for 375 perform-
The musical opened in London on November 3, 1964, with British star Cicely Courtneidge as Madame Arcati. High Spirits survived in London for a mere 94 performances and was classified by Plays and Players as "... a pleasant little show, well staged and with some tuneful numbers...."

Blithe Spirit became one of the earliest plays produced on television when NBC aired their ninety-minute video production on May 12, 1946. The Edward Sobel production featured Carol Goodmer, Philip Tonge, Lenore Corbett, and Estelle Winwood as Madame Arcati. "By every standard, video has demonstrated with this production of Blithe Spirit that it can equal the best of stage and screen entertainment," reported Variety, which continued, "From the technical viewpoint, Blithe Spirit was transferred to the fluorescent screen like a finished product, with polish, fluency and compactness. Only one word can describe the show's thesping--superlative. This is television as it should be."

Ford Star Jubilee produced a two-hour color-special production on television, shown on January 14, 1956, of Blithe Spirit starring Noel Coward, Claudette Colbert, Mildred Natwick and Lauren Bacall. Despite the expert and professional playing of the principals, the basic supernatural joke of Mr. Coward's had worn thin over the years and its ectoplasm had faded. Mildred Natwick, reprising her 1941 Broadway performance as Madame Arcati, was superb. Variety judged the cast played the farce "to the hilt," adding that Coward's timing, inflections and nuances were as triumphant as his direction."

On December 7, 1966, Hallmark Hall of Fame televised Blithe Spirit again with Dirk Bogarde, Ruth Gordon, Rosemary Harris and Rachel Roberts playing the leading roles. Ruth Gordon's compelling mugging made a gem of characterizing the giddy, whiffy Madame Arcati. Rachel Roberts and Rosemary Harris as the wives were splendid and Dirk Bogarde was equal to Clifton Webb, Rex Harrison and Noel Coward as the beghosted Charles.

STAGE

Piccadilly Theatre, London, England, opened July 2, 1941. 1,997 performances. Produced by H. M. Tennent, Ltd., and John C. Wilson; Director, Noel Coward; Setting and costumes, Gladys E. Calthrop

Cecil Parker (Charles Condomine); Fay Compton (Ruth Condomine); Kay Hammond (Elvira); Margaret Rutherford (Madame Arcati); Martin Lewis (Dr. Bradman); Moya Nugent (Mrs. Bradman); Ruth Reeves (Edith) [Noel Coward played the role of Condomine for two weeks from August 20, 1942; Irene Browne succeeded Fay Compton in October 1942; Agnes Lauchlan succeeded Margaret Rutherford in December 1942; Ronald Squire played Condomine for
for several weeks after January 1943; Judy Campbell succeeded Kay Hammond in July 1943; Beryl Measor succeeded Agnes Lauchlan in August 1943; Dennis Price succeeded Cecil Parker in August 1943 during Parker's holiday; Joyce Carey and Nicholas Phipps with Ella Miln succeeded Irene Browne, Cecil Parker and Beryl Measor for several weeks after November 1943; Betty Ann Davies replaced Judy Campbell for six weeks in December 1943; Penelope Dudley Ward, in June 1944 succeeded Irene Browne

Morosco Theatre, New York, opened November 5, 1941. 657 performances. Produced and directed by John C. Wilson; Setting, Stewart Chaney; Gowns, Mainbocher
Clifton Webb (Charles Condomine); Peggy Wood (Ruth Condomine) Leonora Corbett (Elvira); Mildred Natwick (Madame Arcati); Philip Tonge (Dr. Bradman); Phyllis Joyce (Mrs. Bradman); Jacqueline Clark (Edith)

Road Company (1942). Produced and directed by John C. Wilson; Setting, Stewart Chaney
Dennis King (Charles Condomine); Carol Goodner (Ruth Condomine); Annabella (Elvira); Estelle Winwood (Madame Arcati); Lowell Gilmore (Dr. Bradman); Valerie Cossart (Mrs. Bradman); Belle Gardner (Edith)

Road Company (England), February 1942. Produced by H. M. Tennent, Ltd., and John C. Wilson; Director, Noel Coward; Setting and costumes, Gladys E. Calthrop
Ronald Squire (Charles Condomine); Irene Browne (Ruth Condomine); Ursula Jeans (Elvira); Agnes Lauchlan (Madame Arcati)

Road Company (England), opened September 20, 1942, Blackpool, England 25-week tour* Produced by H. M. Tennent, Ltd., and John C. Wilson; Director, Noel Coward; Settings and costumes, Gladys E. Calthrop
Noel Coward (Charles Condomine); Joyce Carey (Ruth Condomine); Judy Campbell (Elvira); Beryl Measor (Madame Arcati); Dennis Price (Dr. Bradman); Jennifer Gray (Mrs. Bradman); Molly Johnson (Edith)

E.N.S.A. Touring Company (Middle East and Continent) from February 1944. English Armed Forces Unit:
Emlyn Williams (Charles Condomine); Adrianne Allen (Ruth Condomine); Leueen MacGrath (Elvira); Jessie Evans (Madame Arcati)

E.N.S.A. Touring Company (India and Burma) October 1945 to February 1946. English Armed Forces Unit:
John Gielgud (Charles Condomine); Marian Spencer (Ruth Condomine); Hazel Terry (Elvira); Irene Browne (Madame Arcati)

*Repertory of three plays, This Happy Breed, Present Laughter and Blithe Spirit, under the general title of Play Parade.
| U.S.A. Special Services (ETO) Tour (1945-46) | Director, Robert H. Gordon; Setting, Paul Morrison; Costumes, Rose Bogdanof  
| Don Randolph (Charles Condomine); Leona Maricle (Ruth Condomine); Annabella (Elvira); Adelaide Klein (Madame Arcati); Oscar Stirling (Dr. Bradman); Edna Peckham (Edith) |
| Summer Tour (1944) | Director, Ward Bishop; Setting, Stewart Chaney; Costumes, Mainbocher  
| Alexander Kirkland (Charles Condomine); Anna Andrews (Ruth Condomine); Arlene Francis (Elvira); Cynthia Latham (Madame Arcati); Douglas Gregory (Dr. Bradman); Kathryn Lany (Mrs. Bradman); Mae Cooper (Edith) |
| Summer Tour (1944) | Director Ward Bishop; Setting, Stewart Chaney; Costumes, Mainbocher  
| Philip Tonge (Charles Condomine); Beverly Roberts (Ruth Condomine); Valerie Cossart (Elvira); Hildegarde Halliday (Madame Arcati); Francis Compton (Dr. Bradman); Jane Arrol (Mrs. Bradman); Doreen Lang (Edith) |
| Summer Tour (1944) | Produced by J. W. Costello, Jr. and T. F. Haynes, Jr.; Director, Harry Ellerbe; Setting, Frank Ambos  
| Hal Conklin (Charles Condomine); Violet Heming (Ruth Condomine); Elissa Landi (Elvira); Hildegarde Halliday (Madame Arcati); William Valentine (Dr. Bradman); Elizabeth Brew (Mrs. Bradman); Mae Cooper (Edith) |
| Summer Tour (1945) | Produced by Gus Schirmer, Jr.; Director, Ward Bishop; Setting, Willis Knighton  
| Victor Jory (Charles Condomine); Jean Inness (Ruth Condomine); Vera Zorina (Elvira); Brenda Forbes (Madame Arcati); William Valentine (Dr. Bradman); Kay Buckley (Mrs. Bradman); Jayn Fortner (Edith) |
| Summer Tour (1945) | Produced by Richard Aldrich; Director, Arthur Sircom; Setting, S. Syrjala  
| Alexander Kirkland (Charles Condomine); Muriel Williams (Ruth Condomine); Ilka Chase (Elvira); Cynthia Latham (Madame Arcati); Robert Telfer (Dr. Bradman); Penelope Sack (Mrs. Bradman); Phyllis Adams (Edith) |
| Summer Tour (1945) | Director, Arthur J. Beckhard; Setting, Laura Matz  
| Dennis King (Charles Condomine); Anna Andrews (Ruth Condomine); Valerie Cossart (Elvira); Nydia Westman (Madame Arcati); Clarence Derwent (Dr. Bradman); Johanna Douglas (Mrs. Bradman); Claire Cornibert (Edith) |
| Summer Tour (1946) | Director, Richard Clark; Setting, Ben Edwards  
| Dennis King (Charles Condomine); Marjorie Gateson (Ruth Condomine); Lillian Harvey (Elvira); Gertrude Kinnell (Madame Arcati); Bernard Randall (Dr. Bradman); Edmonia Noiley (Mrs. Bradman); Cora Smith (Edith) |
King's Theatre, Glasgow, Scotland, opened January 26, 1954. Produced by Lance Hamilton and Charles Russell; Director, Joyce Carey; Production supervisor, Mel Conrad

Dennis Price (Charles); Margot Grahame (Ruth); Kay Kendall (Elvira); Irene Handl (Madame Arcati); Gerald Case (Dr. Bradman); Paulette Ludlow (Mrs. Bradman); Gail Lister (Edith)

Summer Tour 1957. Produced by Richard Charlon; Director, Oliver Cliff; Setting, Richard Shoemaker

Peter Forster (Charles Condomine); June Taylor (Ruth Condomine); Eva Gabor (Elvira); Katherine Squire (Madame Arcati); George Mitchell (Dr. Bradman); Maurine Cookson (Mrs. Bradman); Elizabeth Barber (Edith)

Theatre Royal, Bristol, England, opened August 31, 1966. 32 performances. Produced by the Bristol Old Vic Company; Director, Andre Van Gyseghem; Setting, Graham Barlow; Costumes, Lorna McNab

Frank Barrie (Charles Condomine); Barbara Leight-Hunt (Ruth Condomine); Briony Hodge (Elvira); Gabrielle Hamilton (Madame Arcati); Clive Rust (Dr. Bradman); Marcia Warren (Mrs. Bradman); Jane Lapotaire (Edith)

Globe Theatre, London, England, opened July 23, 1970. 204 performances. Produced by H. M. Tennent, Ltd., by arrangement with Arthur Cantor and the Yvonne Arnaud, Guildford; Director, Nigel Patrick; Production designer, Pamela Ingram; Lighting, Joe Davis

Patrick Cargill (Charles); Beryl Reid (Madame Arcati); Phyllis Calvert (Ruth); Amanda Reiss (Elvira); John Hart Dyke (Dr. Bradman); Daphne Newton (Mrs. Bradman); Sylvia Brayshay (Edith)

Summer Tour (1972). Produced by Marshall Migatz; Director, Robert Beard; Setting, William Love; Lighting, Craig Miller

Brian Bedford (Charles Condomine); Barbara Colby (Ruth Condomine); Tammy Grimes (Elvira); Pauline Brailsford (Madame Arcati); James O'Reilley (Dr. Bradman); Pat Terry (Mrs. Bradman); Rebecca Balding (Edith)

Lyttleton Theatre, London, England, opened June 24, 1976. Produced by The National Theatre; Director, Harold Pinter; Settings, Eileen Diss; Costumes, Robin Fraser Paye; Lighting, Richard Pilbrow

Richard Johnson (Charles); Elizabeth Spriggs (Madame Arcati); Rowena Cooper (Ruth); Maria Aitken (Elvira); Geoffrey Chater (Dr. Bradman); Joan Hickson (Mrs. Bradman); Susan Williamson (Edith)

MISCELLANEOUS STAGE PRODUCTIONS:

1945 Gertrude Lawrence, John Hoystradt (USO Unit; 2 weeks in Hawaii)
1946 Dennis King, Lillian Harvey, Marjorie Gateson, Alexander Kirkland, Phyllis Adams, Lewis Martin, Mary Wickes, Victor Jory, Vera Zorina

HIGH SPIRITS, Alvin Theatre, New York, opened April 7, 1964. 375 performances. Produced by Lester Osterman, Robert Fletcher, Richard Horner; Director, Noel Coward; Book (based on Noel Coward's play Blithe Spirit), Music and lyrics, by Hugh Martin and Timothy Gray; Dances and musical numbers, Danny Daniels; Settings and costumes, Robert Fletcher; Lighting, Jules Fisher; Musical director, Fred Werner; Orchestrations, Harry Zimmermann; Dance music, William Goldenberg; Vocal direction and arrangements, Hugh Martin, Timothy Gray; Miss Grime's costumes, Valentina.

Beatrice Lillie (Madame Arcati); Edward Woodward (Charles Condomine); Tammy Grimes (Elvira); Louise Troy (Ruth Condomine); Margaret Hall (Mrs. Bradman); Lawrence Keith (Dr. Bradman); Gene Castle (Rupert); Carol Arthur (Edith); Adrienne Angel, Syndee Balaber, Gene Castle, Jerry Craig, Jackie Cronin, Alto- vise Gore, Judith Haskell, Beth Howland, Jack Kauflin, Bill Kennedy, Al Lanti, Miriam Lawrence, Renee Lee, Robert Lenn, Alex McKay, Jacqueline Maria, Stan Mazin, Joe MacGrath, Don Percassi, Kathy Preston, Sybil Scotford, Tom Thornton, Ronnie Walken, Anne Wallace (Singing-Dancing Ensemble)

SONGS: Was She Prettier Than I?; The Bicycle Song; You'd Better Love Me; Where is the Man I Married?; Go Into Your Trance; Forever and a Day; Something Tells Me; I Know Your Heart; Faster Than Sound; If I Gave You; Talking to You; Home, Sweet Heaven; Something is Coming to Tea; The Exorcism; What in the World Do You Want?

RECORDINGS: Original Cast Recording: ABC-Paramount--On Stage Production records, produced by Sid Feller

HIGH SPIRITS, Savoy Theatre, London, England, opened November 3, 1964. 94 performances. Produced by Geoffrey Russell for Lin- nit & Dunfee, Ltd.; Directors, Graham Payn, Timothy Gray; Production supervisor, Noel Coward; Settings and costumes, Hutchinson Scott; Lighting, Michael Northen; Dances and musical numbers, Danny Daniels; Orchestrations, Harry Zimmermann; Dance Music, William Goldenberg; Vocal direction and arrangements, Hugh Martin, Timothy Gray

Cicely Courtneidge (Madame Arcati); Denis Quilley (Charles Condomine); Jan Waters (Ruth Condomine); Marti Stevens (Elvira); Ann Hamilton (Mrs. Bradman); Peter Vernon (Dr. Bradman); Matt Zimmerman (Bob); Maurice Lane (Rupert); Denise Coffey (Edith); Peta Pelham (Beth); Rita Cameron, Kathy Dunkerly, Julia Meadows, Joan Ryan, Clare Welch, Brian Beaton, Brian Handley, James Hunt, Barry Kennington, Mat Zimmerman (Singers); Sarah Flemington, Jackie Gentle, Pamela Grant, Jill Holmes, Gloria Johnson, Peta Pelham, Valerie Smith, Richard Fox, Bob Hogan, Maurice Lane, Norman Leggatt, Fernand Monast, Alex Morrow, Leon Ward (Dancers)
SCREEN

Cineguild-Two Cities, released April 1945 (Winter Garden Theatre, New York City, October 3, 1945). Produced by Noel Coward; Director, David Lean; Screenplay, Noel Coward; Camera, Ronald Neame; Musical score, Richard Addisell; Art director, C. P. Norman; Musical director, Muir Mathieson; Associate producer, A. Havelock All- len; Editor, Jack Harris

Rex Harrison (Charles Condomine); Constance Cummings (Ruth Condomine); Kay Hammond (Elvira); Margaret Rutherford (Madame Arcati); Hugh Wakefield (Dr. Bradman); Joyce Carey (Mrs. Bradman); Jacqueline Clark (Edith)

TELEVISION

NBC Special, televised May 12, 1946. NBC. 90 minutes. Produced by Edward Sobel; Technical director, Albert Protzman; Sets, Robert Wade

Philip Tonge (Charles Condomine); Carol Goodner (Ruth Condomine); Lenore Corbett (Elvira); Estelle Winwood (Madame Arcati); Alexander Clark (Dr. Bradman); Valerie Cossart (Mrs. Bradman); Doreen Lang (Edith)

Ford Star Jubilee, televised January 14, 1956. CBS. 2 hours. Produced by Richard Lewine and Lance Hamilton; Director, Noel Coward; Television adaptation, Noel Coward; Television director, Frederick de Cordova

Noel Coward (Charles Condomine); Claudette Colbert (Ruth Condomine); Lauren Bacall (Elvira); Mildred Natwick (Madame Arcati); Philip Tonge (Dr. Bradman); Brenda Forbes (Mrs. Bradman); Marion Ross (Edith)

Hallmark Hall of Fame, televised December 7, 1966. NBC. 90 minutes. Produced and directed by George Schaefer; Television adaptation, Robert Hartung; Set, Ed Wittstein; Special effects, Carl Ricca

Dirk Bogarde (Charles Condomine); Rachel Roberts (Ruth Condomine); Rosemary Harris (Elvira); Ruth Gordon (Madame Arcati)

BLOND TROUBLE see JUNE MOON

BORN YESTERDAY
A comedy in three acts by Garson Kanin (1946)

Synopsis

A coarse and crude millionaire junk-dealer, Harry Brock,
arrives at a posh Washington, D.C. hotel-suite with his entourage, including his brassy, dumb-blond mistress, ex-chorus girl Billie Dawn. Greedily intent on negotiating a contract with the government to buy World War II scrap, the disreputable, illiterate Brock hires crusading New Republic newspaper writer Paul Verrall to tutor his numb-brained mistress in the social graces and political science. Billie becomes an avid pupil, is amazed to discover democracy was not created for corrupt businessmen and politicians and becomes infatuated with Paul, hoping he "ain't just one of them talkers and may want a little action." Brock's claim of "ownership" and mistreatment of Senator Norval Hedges disgusts Billie. His brutality to Billie prompts her to turn over to Paul a file of papers Brock has forced her to sign, representing some 126 companies legally in her name. Finally understanding her powerful corporate hold over Brock, Billie threatens to expose him unless his crooked, political manipulations stop. Billie leaves the small-town wheeler-dealer to marry Paul.

Comment and Critique

Garson Kanin was born November 24, 1912, in Rochester, New York and emerged on the Broadway scene as an actor in Little Ol' Boy (1933), Spring Song and Ladies' Money in 1934, Three Men On a Horse, The Body Beautiful and Boy Meets Girl in 1935, and Star Spangled (1936). For three years Mr. Kanin was George Abbott's assistant director. On December 4, 1942, Garson Kanin married actress Ruth Gordon and in 1946 wrote his first play, a penetrating comedy called Born Yesterday. Jean Arthur, after an illustrious career in Hollywood, was persuaded to return to the stage in the role of Billie Dawn at a $2,500 weekly salary but it soon became evident that Miss Arthur and Billie Dawn would never mesh and, following the opening of the play in New Haven, Connecticut and less than enthusiastic reviews in Boston, Miss Arthur "became ill." Mary Laslo, who played the manicurist in the play, hastily substituted for the star. Miss Arthur was hospitalized. Into the breach was rushed Judy Holliday, a talented blonde actress who was a former member of a night-club act called The Revuers (Betty Comden and Adolph Green were also members of the act. Judy Holliday used her real name, Judith Tuvim, as a "Revuer") and who had impressed Broadway in Luther Davis' 1945 play Kiss Them for Me.

Born Yesterday opened on Broadway at the Lyceum Theatre on February 4, 1946, to make theatrical history, as well as overnight stars of Judy Holliday and former radio announcer, Paul Douglas, who played the irascible Harry Brock. When the final curtain fell on the show on December 31, 1949, it had become the fifth longest-running play on Broadway with 1,642 performances. "Garson Kanin has done it in his first try. Born Yesterday, presented last night by Max Gordon, offers some flip and fluent writing, some first-rate acting and an expert production ... helped along mightily by two extraordinary performances," was Ward Morehouse's (New York Sun) verdict. Burton Rascoe (The New York World-Telegram) added, "In this play
Miss Holliday and Mr. Douglas are the most exciting pair in the local theatre at the moment, not forgetting the marvelous Lunts. "Mr. Rascoe felt that the crooked-combine-of-business-politicians theme had been done with greater effect in Joseph Medill Patterson's play The Fourth Estate, forty years before. Robert Garland (The New York Journal American) called the play, "Funny and fearsome, brilliantly written, brilliantly acted and brilliantly staged." Lewis Nichols (The New York Times) called the comedy "one of the more amusing occasions of the season."

Born Yesterday was also a hit on the London Stage in Laurence Olivier's production that opened at the Garrick Theatre on January 23, 1947, for 338 performances. London Sphere, recognizing that humor transported to London from America often found little success with British audiences and the American wisecrack lost much in an English accent, added, "Laurence Olivier has overcome both these difficulties in his lively production of Born Yesterday."

For three years Born Yesterday was a gold-mine on the road with companies headed by Jan Sterling and Richard Rober and by Jean Parker and Lon Chaney. The play was revived at the end of 1953 by an all black company at the President Theatre in New York. Sugar Ray Robinson's wife, Edna Mae Robinson, was cast as Billie Dawn and Powell Lindsay, who also produced the play, was seen as Harry Brock. "Fortunately, and honestly speaking, Mrs. Robinson is possessed of a natural flair for comedy. With some judicious direction she could go a long way toward achieving spectacular success in the theatre," claimed the New York Times. Directed by Tom Stoppard, Lynn Redgrave was praised for her comic portrayal of Billie Dawn in the Greenwich Theatre's 1973 production of Born Yesterday, in England.

Columbia Pictures paid an impressive $360,000 for the screen rights to Born Yesterday to star their resident sex goddess, Rita Hayworth, but following Judy Holliday's broadly amusing performance as a dumb-blonde in MGM's Adam's Rib, Columbia signed Holliday to repeat her unmatched stage performance as Billie Dawn. Against such formidable opposition as Bette Davis and Anne Baxter (All About Eve) and Gloria Swanson (Sunset Boulevard), Judy Holliday received the 1950 Academy Award as Best Actress of the Year. The New York Times found Columbia's screen version of Born Yesterday far more articulate and "more firm in its social implications than ever it was on the stage." Photoplay felt, "As a motion picture, Born Yesterday is heavy on the conversation, light on the action. But who cares when we can see Judy playing her famous gin-rummy scene, or hear her saying, "Do me a favor, Harry, drop dead!" to her erstwhile boy friend."

Garson Kanin, in association with Hal Gerson, adapted Born Yesterday to television. The play was televised on October 28, 1956, by Hallmark Hall of Fame starring Mary Martin as Billie Dawn and Paul Douglas in his original stage role of Harry Brock. Miss Martin, like Jean Arthur before her, was not adept at playing a "brassy,
blonde broad" and about the telecast Variety noted, "it just didn't ring true or sound right." The New York Times considered Mary Martin miscast as Billie Dawn, "... she missed the brassy, earthy and shrewd qualities of the girl who knew her man if not her grammar...."

STAGE

Lyceum Theatre, New York, opened February 4, 1946. 1,642 performances. Produced by Max Gordon; Director, Garson Kanin; Setting, Donald Oenslager

Judy Holliday [succeeded by Jan Sterling] (Billie Dawn); Paul Douglas (Harry Brock); Gary Merrill (Paul Verrall); Ellen Hall (Helen); Frank Otto (Eddie Brock); Larry Oliver (Senator Norval Hedges); Mona Bruns (Mrs. Hedges); Gerald Cornell (The Assistant Manager); Otto Hulett (Ed Devery); Ted Mayer (Barber); Mary Laslo (Manicurist); Milton Williams (Bootblack); C. L. Burke (Waiter); William Harmon, Rex King (Bellhops)

Road Company (1946-1947). Produced by Max Gordon; Director, Garson Kanin; Setting, Donald Oenslager

Eleanor Lynn (Billie Dawn); Richard Rober (Harry Brock); Laurence Hugo (Paul Verrall); Welba Lestina (Helen); William Foran (Eddie Brock); Hans Robert (Senator Norval Hedges); Genevieve Frizzell (Mrs. Hedges); Carroll Ashburn (Ed Devery); Russell Morrison (The Assistant Manager); Paul Giles (Barber); Yolande Donlan (Manicurist); Grant Timmons (Bootblack); Aaron Frankel, William Monsees (Bellhops); James Coyle (Waiter)


Yolande Donlan (Billie Dawn); Hartley Power (Harry Brock); William Kemp (Paul Verrall); Michael Balfour (Eddie Brock); Lance Maraschal (Senator Norval Hedges); Bessie Love (Mrs. Hedges); Harry Lane (The Assistant Manager); Stanley Maxted (Ed Devery); Michael Lynd (Barber); Marianne Rigby (Manicurist); Bernard Gillman (Bootblack); Lionel Dunn (Waiter); Mona Harrison (Maid); Alastair Traquhair, Eric Booth (Bellhops)

Road Company (1947-1948). Produced by Max Gordon; Director, Garson Kanin; Setting, Donald Oenslager

Jan Sterling (Billie Dawn); Richard Rober (Harry Brock); Laurence Hugo (Paul Verrall); Welba Lestina (Helen); James MacDonald (Eddie Brock); Hans Robert (Senator Norval Hedges); Genevieve Frizzell (Mrs. Hedges); Russell Morrison (The Assistant Manager); Carroll Ashburn (Ed Devery); Paul Giles (Barber); Peggy Cass (Manicurist); Onazie Rodney (Bootblack); James Coyle (Waiter); Aaron Frankel, Stewart Long (Bellhops)

Road Company (1948-1949). Produced by Max Gordon; Director, Garson Kanin; Setting, Donald Oenslager
Jean Parker (Billie Dawn); Lon Chaney (Harry Brock); Scott McKay (Paul Verrall); William Foran (Eddie Brock); Welba Lestina (Helen); Hans Robert (Senator Norval Hedges); Viki Weldon (Mrs. Hedges); Richard Barbee (The Assistant Manager); Carroll Ashburn (Ed Devery); Paul Kirk Giles (Barber); Helen Seamon (Manicurist); Grant Timmons (Bootblack); Lewis Eckels (Waiter); Charles E. Butler, Frank Schofield (Bellhops)

President Theatre, New York, opened December 31, 1953. Produced by John Young and Powell Lindsay
Edna Mae Robinson (Billie Dawn); Powell Lindsay (Harry Brock); Henry Scott (Paul Verrall); Gene Galvin (Ed Devery); Bill Robinson (Eddie Brock); Morris McKinney (Senator Norval Hedges); Alberta Pryme (Mrs. Hedges); John Mark (Hotel Manager); Shirley Lyles (Helen); James West (Barber); Shirley Dawson (Manicurist); J. Mardo Brown (Bootblack)

Greenwich Theatre, London, England, opened April 18, 1973. Produced by The Company Theatre; Director, Tom Stoppard; Settings and costumes, Daphne Dare; Lighting, John Rofey
Lynn Redgrave (Billie Dawn); Dave King (Harry Brock); Bob Sherman (Paul Verrall); John Rogan (Ed Devery); Ronald Adam (Senator Norval Hedges); Ann Firbank (Mrs. Hedges); Peter Gordon (Eddie Brock); Charles Dance (Assistant Manager); Josephine Gordon (Helen); Ray Aucott (Bellhop); Elroy Jacobs (Another Bellhop)

MISCELLANEOUS STAGE PRODUCTIONS OF BORN YESTERDAY

1950 with Lionel Stander, Ruth Mundy, Gene Blakely, Henry Jones
1952 with Barbara Bel Geddes, Jack Klugman, John Drew Devereaux
1954 with Jan Sterling, Paul Douglas, Charlton Heston, John Malcolm, Dick Ewell
1955 with Martin Ritt, Sally Gracie, John Randolph
1959 with Peggy Cass, Frank Campanella, Mark Miller
1972 with Chita Rivera, John Randolph, Earle Hyman, Laurence Guittard

SCREEN

Columbia Pictures, released November 20, 1950. Produced by S. Sylvan Simon; Director, George Cukor; Screenplay, Albert Mannheimer; Camera, Joseph Walker; Art director, Harry Horner; Set decorator, William Kiernan; Assistant director, Earl Bellamy; Dialogue supervisor, David Pardoll; Music, Frederick Hollander; Music director, Morris Stoloff; Editor, Charles Nelson
Judy Holliday (Billie Dawn); Broderick Crawford (Harry Brock); William Holden (Paul Verrall); Frank Otto (Eddie Brock); Larry Oliver (Senator Norval Hedges); Barbara Brown (Mrs. Hedges); Claire Carleton (Helen); Howard St. John (Jim Devery); Grandon Rhodes (Sanborn); David Pardoll (Barber); Helyn Eby Rock (Manicurist); Smoki Whitfield (Bootblack); William Mays (Bellboy);
BOY MEETS GIRL
A comedy in three acts by Bella and Samuel Spewack (1935)

Synopsis

Hollywood's Royal Studio scriptwriters, Robert Law and J. Carlyle Benson, promote studio waitress Susie's illegitimate baby, Happy, into a major movie star to the disgust of fading, notably untalented, cowboy star Larry Toms, and the increased anxiety of studio boss, C. Eliot Friday, already besieged with mounting studio problems, not the least of which is an overly enthusiastic, but musically moribund, song-writing team of Green and Slade. Susie falls in love with Rodney Bevan, an inept but charming English extra whose insistence on authentication of his Buckingham Palace costume gets him quickly fired. Cowboy Tom's crooked agent, Rosetti, gets eight-month-old Happy's contract cancelled and Susie leaves with Happy and Rodney for the Englishman's ancestral British home. Screen writers Law and Benson continue writing stock Hollywood scenarios on the never-failing theme, "Boy Meets Girl, Boy Loses Girl, Boy Gets Girl."

Comment and Critique

Russian-born Samuel Spewack and his wife, Hungarian-born Bella, collaborated on their first play in 1926, The Solitary Man, and continued their union with The War Song and Clear All Wires in 1928 and Spring Song in 1934. Creating screenplays in Hollywood inspired the Spewacks to write Boy Meets Girl in which they thinly disguised iconoclastic, brilliant and irreverent playwrights-screen writers, Ben Hecht and Charles MacArthur, as the mythical Royal Studios scenarists, Robert Law and J. Carlyle Benson. Hollywood, ever ripe for ridicule, had taken a satirical shelling in Marc Connelly and George S. Kaufman's theatre adaptation of Harry Leon Wilson's story "Merton of the Movies" in 1922 and a more devastating
attack in Moss Hart and George S. Kaufman's 1930 Once in a Lifetime. The Spewack comedy was the most uproarious. "It's just a funny show, that's all. In fact, there isn't much about Boy Meets Girl that isn't right, unless you are so cross at Roosevelt that you are trying to finish out 1935 without being caught laughing once," reported The New Yorker magazine.

Brooks Atkinson (The New York Times); "By wooing the Hollywood muse with a slapstick, Bella and Samuel Spewack have succeeded in writing an extraordinarily hilarious comedy ... combines the best features of Once in a Lifetime and She Loves Me Not.... It is the sort of fandango Mr. Abbott knows how to stage with the rarest sense of time and variety ... Boy Meets Girl fills the evening with impudent vertigo and glee."

Boy Meets Girl opened at the Shaftesbury Theatre in London on May 27, 1936, to mixed reviews. London's Bystander, although calling the play "rollicking and full of smart talk" felt it lacked the swift wit and pace of George S. Kaufman and Moss Hart's 1930 Hollywood satire Once in a Lifetime, adding "It is a curious thing that almost any joke sounds funnier in American than it does in English."

1943's Broadway revival drew a critical comment, "Altogether, the current version should prove amusing enough to playgoers who never saw the play before, and positively hilarious to those who never saw any play before." By 1976, the play had withstood the passing of three decades and about that revival Clive Barnes (The New York Times) wrote, "Silly, funny, sweet, but, most of all, hilarious...."

Warner Brothers bought the play as a starring vehicle for Marion Davies but William Randolph Hearst found the script too blatant for his mistress and Miss Davies retired from the screen. The studio's initial casting of Hellzapoppin' zanies, Olsen and Johnson, as the two screen writers was reversed in favor of James Cagney and Pat O'Brien. Television's future voluptuous comedienne from My Friend Irma, Marie Wilson, was a natural for the role of Susie. Photoplay judged the film version as "This cinema plug for, and satire on, Hollywood is as happy and hilarious a diversion as the stage play of the same name." Bosley Crowther (The New York Times) noting Warner's delay in getting their screen version of the play to movie theaters, concluded Hollywood was incapable of making a satire on itself, "When better comedies about the movies are made we may assume that the stage will make them." But not since Boy Meets Girl.

Over the years Hollywood made attempts at kidding itself. Mabel Normand had starred in 1923's The Extra Girl. Colleen Moore played the title role of Ella Cinders (First National, 1926), based on the comic strip Cinderella in the Movies by William Conselman and Charles Plumb, and Marion Davies had one of her best film comedies in MGM's 1928 Hollywood comedy Show People. Harold Lloyd's 1932 Paramount spoof of Hollywood, Movie Crazy, remains one of the best movies satirizing motion pictures. A more recent vintage was Mel Brooks' 1976 Silent Movie.
Studio One's telecast of the play in June 1949 was dismissed by Variety as "... in completing the three-way entertainment media cycle, Studio One's TV version stripped it of humor by rehashing a cold dish and serving it up with poor casting.... Sarah O'Connell was a poor runner-up for Marie Wilson while Hume Cronyn and Edward Andrews, as the writing team, weren't too inspired."

STAGE

Cort Theatre, New York, opened November 27, 1935. 669 performances. Produced and directed by George Abbott; Settings, Arne Lundborg

Allyn Joslyn (Robert Law); Jerome Cowan (J. Carlyle Benson); Everett H. Sloane (Rosetti); Joyce Arling (Susie); Charles McClelland (Larry Toms); Lea Penman (Miss Crews); Garson Kanin (Green); Royal Beal (Mr. Friday--"C.F."); Peggy Hart (Peggy); James MacColl (Rodney Bevan); Maurice Sommers (Slade); Helen Gardner (A Nurse); Perry Ivins (Doctor); Edison Rice (Chauffeur); Philip Faversham (A Young Man); George W. Smith (Studio Officer); Robert Foulk (Cutter); Marjorie Lytell (Another Nurse); John Clarke (Major Thompson)


Clinton Sundberg (Robert Law); Donald Macdonald (J. Carlyle Benson); Helen Chandler (Susie); Bramwell Fletcher (Rodney Bevan); Don Douglas (Larry Toms); Frank Fenton (Mr. Friday--"C.F."); Queena Bilotti (Peggy); Douglas Gerard (Rosetti); Ethel Remey (Miss Crews); Sydney Andrews (Green); Ben Guy Odley (Slade); Helene Petri (Nurse); Scott Moore (Doctor); John Sykes (Chauffeur); Lamar King (Young Man); Ralph Morehouse (Studio Officer); Simeon Greer (Cutter); Evan Thomas (Major Thompson); Arden Young (Another Nurse)

Road Company (1936-1937). Produced and directed by George Abbott; Settings, Arne Lundborg

Clinton Sundberg (Robert Law); Donald Macdonald (J. Carlyle Benson); Betty Field (Susie); Nigel Blake (Rodney Bevan); Frank Fenton (Mr. Friday--"C.F."); Larry Fletcher (Larry Toms); Charles Wagenheim (Rosetti); Virginia Wallace (Miss Crews); Sydney Andrews (Green); Stanley Gorham (Slade); Queena Bilotti (Peggy); Rhea Cook (A Nurse); Erskine Sanford (Doctor); Craig Adams (A Young Man); John Koch (Studio Officer); Edison Rice (Cutter); Patricia Palmer (Another Nurse); Horace Cooper (Major Thompson)

Road Company (1936-1937). Produced and directed by George Abbott; Settings, Arne Lundborg

Roy Roberts (Robert Law); Owen Martin (J. Carlyle Benson); Marie Brown (Susie); Richard Waring (Rodney Bevan); Fleming Ward (Mr. Friday--"C.F."); Byron Shores (Larry Toms); Douglas Gerard (Rosetti); Jean Casto (Miss Crews); Martin Jurow
(Green); Bethell Long (Slade); Arden Young (Peggy); Margaret Becker (A Nurse); Simeon Grier (Doctor); Paul Lepere (Chauffeur); Herbert Vigran (A Young Man); Ralph Morehouse (Studio Official); Roger Hewlett (Cutter); Polly de Loos (Another Nurse); P. R. Benton (Major Thompson)

Windsor Theatre, New York, opened June 22, 1943. 15 performances. Produced by Lucia Victor; Director, Rodney Hale; Settings, Cirker & Robbins

Lewis Charles (Robert Law); Joey Faye (J. Carlyle Benson); Sara Lee Harris (Susie); Marshall Reid (Rodney Bevan); Norman MacKay (Larry Toms); Sanford Bickart (Rosetti); Gordon Nelson (Mr. Friday--"C. F."); Catherine Linn (Miss Crews); Bert Jeter (Green); Maurice Sommers (Slade); Theodora Bender (Peggy); Mabel Taylor (A Nurse); John Souther (Doctor); Stanley Phillips (Radio Announcer); John Lynds (Major Thompson)

Playhouse Theatre, New York, opened April 13, 1976. 10 performances. Produced by The Phoenix Theatre, T. Edward Hambleton, managing director; Director, John Lithgow; Setting and lighting, James Tilton; Costumes, Clifford Capone; Production manager, Robert Beard Lenny Baker (Robert Law); Charles Kimbrough (J. Carlyle Benson); Marybeth Hurt (Susie); Don Scardino (Rodney Bevan); Frederick Coffin (Larry Toms); Roy Poole (Mr. Friday--"C. F."); Alice Drummond (Miss Crews); Ann McDonough (Peggy); Joe Grifasi (Green); Moultrie Patten (Slade); Rex Robbins (Rosetti); Gwendolyn Brown (Studio Nurse); Stuart Warmflesh (A Young Man); David Harris (Studio Official); Arthur Miller (Cutter); Louise Stubbs (Hospital Nurse); Jeffrey Jones (Major Thompson); Joe Grifasi (Premiere Announcer)

SCREEN

Warner Brothers, released July 22, 1938. Produced by Hal B. Wallis; Associate producer, Sam Bischoff; Director, Lloyd Bacon; Screenplay, Sam and Bella Spewack; Camera, Sol Polito; Costumes, Milo Anderson; Music director, Leo F. Forbstein; Editor, William Holmes; Art Director, Esdras Hartley; Song, "With a Pain in My Heart," Jack Scholl, M. K. Jerome

James Cagney (Robert Law); Pat O'Brien (J. Carlyle Benson); Marie Wilson (Susie); Ralph Bellamy (C. Elliott Friday); Dick Foran (Larry Toms); Frank McHugh (Rosetti); Bruce Lester (Rodney Bevan); Peggy Singleton (Peggy); Dennie Moore (Miss Crews); Ronald Reagan (Announcer); James Stephenson (Major Thompson); Bert Hanlon (Green); Harry Seymour (Slade); Pierre Watkin (B. K.); John Ridgely (Cutter); Curt Bois (Dance Director); Otto Fries (Olaf); Cliff Saum (Smitty); George Hickman (Office Boy); Carole Landis (Commissary Cashier); James Nolan (Young Man); Paul Clark (Happy); Eddy Conrad (Jascha); Peggy Moran (New York Operator); Janet Shaw (Los Angeles Operator); Bill Telaak (Bruiser); Nanette Lafayette (Paris Operator); Jan Holm, Lois Cheaney, Rosella Towne (Nurses); Vera Lewis (Clean-
ing Woman); Hal K. Dawson (Wardrobe attendant); Bert Howland (Director); John Harron (Extra); Dorothy Vaughn (Nurse); Sidney Bracey, William Haade, Clem Bevans (Men)

TELEVISION

Studio One, televised June 11, 1949. CBS. 1 hour. Produced by Worthington Miner; Director, Paul Nickell
Hume Cronyn (Robert Law); Edward Andrews (J. Carlyle Benson); Sarah O'Connell (Susie)

BRIEF ENCOUNTER see TONIGHT AT 8:30 (STILL LIFE)

BRIEF MOMENT
A comedy in three acts by S. N. Behrman (1931)

Synopsis

Nightclub blues singer Abby Fane casts aside her admirers, man-about-town Cass Worthing and racketeer boss Manny Walsh, to marry Roderick Deane, a physically and spiritually unemployed millionaire's son. Abby quickly adjusts to and becomes fascinated by high society and recklessly flirts with other men until Deane denounces her and suggests divorce. Faced with the prospect of losing Deane, Abby realizes she is in love with him. They both agree to give their marriage a second chance.

Comment and Critique

Samuel Nathaniel Behrman described the character of Abby Fane's acerbic, witty advisor, Harold Sigrift, as "very fat, about thirty years old, and lies down whenever possible. He somewhat resembles Alexander Woollcott, who conceivably might play him." So that writer, radio raconteur, former New York Times drama critic and acidulous wit condescended to accept producer-director Guthrie McClintic's offer of the role Behrman intended for him to make his Broadway acting debut in Brief Moment. Most of the critics regarded Brief Moment as a limp, aimless concoction that would have closed quickly without tears had it not been for the presence, or performance, of Alexander Woollcott. Percy Hammond (The New York Herald Tribune) considered the stage debut of Alexander Woollcott "a victory." The New Yorker magazine added, "In writing Brief Moment, Mr. S. N. Behrman has maintained his reputation for intelligence and neat wit, but has left quite a lot of extra words lying about. Most of the good cracks, and they are good cracks, are given to a character called Harold Sigrift who sits on a sofa throughout the
play and insults people." Mr. Woollcott modestly told a Time magazine reporter his role required little acting and anyone possessed of a good speaking voice could walk through the part, "In fact, I'll venture to state that any actor living, with the possible exception of Walter Hampden, could play the role as well as I do."

Columbia Pictures filmed the play in 1933 with Carole Lombard as Abby Fane and Gene Raymond as Rod Deane, combating jealousy and "a brief moment of petulance against the whole background of life," Motion Picture Herald reported. It continued, "A drama rather more of the marital variety, and concentrating on the time-honored wealthy boy and cabaret girl theme, Brief Moment has its moments, but in the main it is not more than average entertainment, somewhat lacking in action and punch." The New York Times decided that Carole Lombard and Gene Raymond approached the rather hackneyed plot as if it were a new creation. Photoplay capsulized their review, "It has more than its brief moments ... it steps along with life and vigor."

Celanese Theatre's telecast of the play on February 6, 1952, was strongly supported by Burgess Meredith in the Alexander Woollcott stage role of Harold Sigrift. Variety appraised the "television" as "The niterie singer's role was done by filmite Veronica Lake in a slick manner that cashed in on most of its inherent facets ... when Meredith was not in the scene, the play suffered."

**STAGE**

Belasco Theatre, New York, opened November 9, 1931. 129 performances. Produced and directed by Guthrie McClintic

Francine Larrimore (Abby Fane); Louis Calhern (Cass Worthing); Alexander Woollcott (Harold Sigrift); Robert Douglas (Roderick Dean); Frances Rich (Kathryn Dean); Paul Harvey (Manny Walsh); Boris Marshalov (Sergei Voloschyn); Edwin Morse (Butler); Helen Walpole (Maid)

Curran Theatre, San Francisco, Cal., opened December 5, 1932. Produced by The Theatre League; Director, Gilmor Brown

Sharon Lynne (Abby Fane); Gene Gowing (Cass Worthing); Ralph Freud (Harold Sigrift); Harrison Ford (Roderick Dean); Madeleine Holmes (Kathryn Dean); Robert Ellis (Manny Walsh); Leonid Kinsky (Sergei Voloschyn); Frank Dawson (Trent)

**SCREEN**

Columbia Pictures, released September 8, 1933. Director, David Burton; Screenplay, Brian Marlow; Camera, Teddy Tetzlaff; Editor, Gene Havlick

Carole Lombard (Abby Fane); Donald Cook (Franklin Deane); Gene Raymond (Rodney Deane); Monroe Owsley (Harold Sigrift); Florence Britton (Kay Deane); Arthur Hohl (Steve Walsh); Jame-
son Thomas (Count Armand); Reginald Mason (Mr. Deane); Theresa Maxwell Conover (Mrs. Deane); Irene Ware (Joan); Herbert Evans (Alfred)

TELEVISION

Celanese Theatre, televised February 6, 1952. ABC. 1 hour. Produced and directed by Alex Segal; Television adaptation, Caroline Francke

Veronica Lake (Abby Fane); Robert Sterling (Roderick Dean); Burgess Meredith (Harold Sigrift); Anthony Ross (Manny Walsh)

BRIGADOON*
A musical play in two acts by Alan Jay Lerner and Frederick Loewe (1947)

Synopsis

Lost in the fog while grouse shooting on the Scottish moors, Americans Tommy Albright and Jeff Douglas find themselves in a strange village called Brigadoon. Later they learn that the village comes to life for one day every hundred years: a divine deliverance covenanted with God in 1750 by the village minister. A wedding celebration in progress for Charlie Dalrymple and Jeannie MacLaren is interrupted by jealous former suitor Harry Beaton declaring he will defect to the outside world bringing Brigadoon's charmed centennial awakening to an end. Harry, pursued by the villagers, is killed by Jeff. Meanwhile, Tommy has fallen in love with Fiona MacLaren but Brigadoon is about to begin its one-hundred-year-night and Jeff persuades Tommy to return to New York. Remembering that Brigadoon will accept a stranger into their community if his love for someone there is strong enough, Tommy returns to Scotland where his abiding faith and love miraculously brings a reunion with Fiona.

Comment and Critique

Alan Jay Lerner's charming libretto, perfectly matched by Frederick Loewe's enchanting score is a theatrical joy. The unanimity of critical praise here and abroad was further confirmed with the New York Critics Circle Special Citation as the Best American Musical of 1947: "Because it is an altogether original and inventive blending of words, music and dance; because its taste, discretion and thoughtful beauty mark a high note in any season; and because it finds the lyric theatre at its best" (John Mason Brown, President). Brooks Atkinson (The New York Times) added, "For this excursion into an

*Best Musical, 1947, New York Drama Critics Circle Award
imagined Scottish village is an orchestration of the theatre's myriad arts, like a singing story-book for an idealized country fair long ago."

Howard Barnes, (New York Herald Tribune): "Drink a cup to Brigadoon, a musical fantasy of rare delight and distinction." Christian Science Monitor: "Pure theatre magic; its delights are manifold."

William Hawkins (New York World-Telegram): "Absolute enchantment; tender and exciting, fantastic and real, stirring and soothing."

Writer Lewis Sobol capsulized it all: "One of the most beautiful musical plays in the history of the theatre."

Agnes de Mille's creative and exciting dances were magnificently performed, especially by James Mitchell in a sword dance. "If there is any one individual who is the major contributor to the performance, it is Agnes de Mille, who staged the dances and also the musical numbers. It is Miss de Mille's best directional exhibition since her terpsichorean adornment of Oklahoma! which started a ballet vogue in musical shows" (Variety). For her choreography Agnes de Mille received the 1947 Antoinette Perry "Tony" Award, the first year the "Tony" Awards were made, in the Grand Ballroom of the Waldorf Astoria Hotel in New York City on April 6, 1947.

Brigadoon was more successful in London than on Broadway. The Lerner and Loewe tuneful fantasy opened April 14, 1949, at His Majesty's Theatre for 685 performances. Frances Stephens (Theatre World) advised her readers to go and "enjoy the unsophisticated charm and brilliant dancing in a show that has many unusual qualities...."

Unhappily, the film version produced by Arthur Freed and directed by Vincente Minnelli for Metro-Goldwyn-Mayer got lost somewhere in the Hollywood Highlands. The disappointing screen translation was later described by the film's star, Gene Kelly, as a "singer's" show that had to be made into a "dancer's" show. Newsweek magazine noted: "Despite the resurgence of good films, Hollywood can still put its worst foot forward in the classic manner." Bosley Crowther (The New York Times) added, "Curiously flat and out-of-joint, rambling all over creation and seldom generating warmth or charm ... pretty weak synthetic Scotch."

ABC's Special color telecast of the musical on October 15, 1966, elated almost everyone. George Gent (New York Times) wrote, "With songs like these neither the tyranny of time nor the harsh realities of commercials can destroy the fragile beauty of Brigadoon. It would be difficult to imagine a better Fiona than Sally Ann Howe. Robert Goulet was in fine voice, but his acting was a little dry and his manner too sophisticated for a man who discovers love in an enchanted village."

STAGE

Ziegfeld Theatre, New York, opened March 13, 1947. 581 performances. Produced by Cheryl Crawford; Director, Robert Lewis; Scenery, Oliver Smith; Costumes, David Ffolkes; Lighting, Peggy Clark;
Musical director, Franz Allers; Dances, Agnes de Mille; Orchestra-
tions, Ted Royal; Music, Frederick Loewe; Book and lyrics, Alan
Jay Lerner; Assistant to Miss de Mille, James Jamieson
David Brooks (Tommy Albright); Marion Bell (Fiona MacLaren);
George Keane (Jeff Douglas); Pamela Britton (Meg Brockie); Lee
Sullivan (Charlie Dalrymple); James Mitchell (Harry Beaton);
Virginia Bosler (Jean MacLaren); Elliott Sullivan (Archie Beaton);
Walter Scheff (Angus MacGuffie); Hayes Gordon (Sandy Dean); Ed-
ward Cullen (Andrew MacLaren); Lidiya Franklin (Maggie Ander-
son); William Hansen (Mr. Landie); John Paul (Frank); Frances
Charles (Jane Ashton); Paul Anderson (Stuart Dalrymple); Earl
Redding (MacGregor); Bunty Kelley (Fishmonger); Roland Gueard,
George Drake (Sword Dancers); James MacFadden, Arthur Horn
(Bagpipers); Kay Borron, Wanda Cochran, Lois Eastman, Lydia
Fredericks, Jeanne Grant, Margaret Hunter, Linda Mason, Vir-
ginia Oswald, Eleanor Parker, Shirley Robbins, Faye Elizabeth
Smith, Betty Templeton, Delbert Anderson, Arthur Carroll,
Hayes Gordon, Michael Raymond, Mark Kramer, Robert Lussier.
Tommy Matthews, Ken McCord, Earl Redding, John Schmidt,
Paul Valin, Jeff Warren (Singers); Helen Gallagher, Phyllis Gehr-
ig, Ann Friedland, Lidiya Franklin, Dorothy Hill, Bunty Kelley,
Ina Kurland, Olga Lunick, Mary Martinet, Kirsten Valbor, For-
rest Bonshire, George Drake, Richard D'Arcy, Roland Gueard,
Kenneth Le Roy, Charles McCraw, Stanley Simmons, Alan Walne,
William Weber, Nathan Baker (Dancers)

685 performances. Produced by Prince Littler; Director, Robert
Lewis; Scenery, Alick Johnstone; Costumes, Mae Rogers; Morris
Angel; Dances, Agnes de Mille, re-directed, James MacGregor Jam-
ieson; Musical director, Charles Prentice; Music, Frederick Loewe;
Book and lyrics, Alan Jay Lerner
Philip Hanna (Tommy Albright); Patricia Hughes (Fiona MacKeith);
Hiram Sherman (Jeff Douglas); Noele Gordon (Meg Brockie); Bill
O'Connor (Charlie Cameron); James Jamieson (Harry Ritchie);
Bunty Kelley (Jean MacKeith); Peter Dyneley (Angus MacMonies);
Wilfred Johns (Sandy Dean); Roy Russell (Andrew MacKeith);
Noelle de Mosa (Maggie Abernethy); Ivor Barnard (Mr. Murdoch);
Freddie Costello (Frank); Janet MacFarlane (Jane Ashton); John
Rae (Donald Ritchie); Daphne Starling (Fishmonger); James White,
Robert Harrold (Sword Dancers); David Ross, Robert Hill (Pipers)
SONGS: Once in the Highlands; Brigadoon; Down on MacConnachy
Square; Waitin' for My Dearie; I'll Go Home with Bonnie Jean; The
Heather on the Hill; The Love of My Life; Jeannie's Packin' Up;
Come to Me, Bend to Me; Almost Like Being in Love; The Wedding
Dance; Sword Dance; The Chase; There But for You Go I; My Mother's
Weddin' Day; Funeral Dance; From This Day On
RECORDINGS: Original Cast Album--RCA Victor. "Almost Like
Being in Love": Frank Sinatra (Columbia); Jo Stafford (Capitol);
Mary Martin and Guy Lombardo (Decca); Larry Douglas (Signature);
Mildred Bailey (Majestic); Larry Green (Victor). "Come to Me,
Bend to Me": Buddy Clark (Columbia); Floyd Sherman (Signature).
MGM Sound-Track Album. Columbia Records: Shirley Jones, Jack

Curran Theatre, San Francisco, Cal., opened July 4, 1949. West Coast Production. Produced by the San Francisco Civic Light Opera Association; the Cheryl Crawford production of Brigadoon; Director, Robert Lewis; Scenery, Oliver Smith; Costumes, David Ffolkes; Dances and musical numbers, Agnes de Mille; Orchestations, Ted Royal; Lighting, Peggy Clark; Orchestra director, Franz Allers

David Brooks (Tommy Albright); Priscilla Gillette (Fiona MacLaren); Robert Smith (Jeff Douglas); Pamela Britton (Meg Brockie); Lee Sullivan (Charlie Dalrymple); Kenneth Le Roy (Harry Beaton); Virginia Bosler (Jean MacLaren); Thaddeus Clancy (Archie Beaton); John C. Schmidt (Angus MacGuffie); Douglas Rideout (Sandy Dean); Donald McKee (Andrew MacLaren); Virginia Richardson (Maggie Anderson); John C. Becher (Mr. Lundie); Angus Cairns (Frank); Winifred Ainslee (Jane Ashton); James Schlander (Stuart Dalrymple); James White, William Weaver (Sword Dancers); James McFadden (Bagpiper); Elizabeth Early, Dorothy Forrester, Marie Gibson, Susan Johnson, Eileen Coffman, Palma Shard, Bobra Suiter, Eileen Turner, Barbara Walters, Robert Busch, Sterling Hall, Walter Kelvin, Marvin Lloyd, Louis Polacek, Vincent Peluso, Douglas Rideout, James Schlander, George Spach (Singers); Naomi Boneck, Janice Boyd, Virginia Lee Green, Ann Deasy, Julie Hiller, Gloria Michaels, Patricia O’Byrne, Carol Percy, Eleanor Snyder, William Myers, William Narcy, Glenn Olson, Lester Russon, Robert Scoble, Wayne Sheridan, Robert Tuttle, William Weaver, James White, Joseph Wiley

New York City Center Theatre, New York, opened May 2, 1950. 24 performances. Produced by Cheryl Crawford; Director, Robert Lewis; Scenery, Oliver Smith; Costumes, David Ffolkes; Dances and musical numbers, Agnes de Mille; Orchestations, Ted Royal; Lighting, Peggy Clark; Orchestra director, Ignace Strasfogel

Phil Hanna (Tommy Albright); Virginia Oswald (Fiona MacLaren); Peter Turgeon (Jeff Douglas); Susan Johnson (Meg Brockie); Jeff Warren (Charlie Dalrymple); James Jamieson (Harry Beaton); Ann Deasy (Jean MacLaren); Thaddeus Clancy (Archie Beaton); Angus Cairns (Angus MacGuffie); Douglas Rideout (Sandy Dean); Donald McKee (Andrew MacLaren); Virginia Richardson (Maggie Anderson); Fred Stewart (Mr. Lundie); Angus Cairns (Frank); Winifred Ainslee (Jane Ashton); James Schlander (Stuart Dalrymple); Wayne Sheridan, James White (Sword Dancers); James McFadden (Bagpiper); Sylvia Chaney, Elizabeth Early, Margaret Hunter, Grayce Spence, Bobra Suiter, Eileen Turner, Lorraine Waldman, Dorothy Zurn, Robert Busch, Arthur Carroll, Walter Kelvin, Louis Polacek, Earl Redding, Douglas Rideout, James Schlander, Stanley Simonds (Singers); Meredith Baylis, Janice Boyd, Betty Buday, Barbara Davenport, Julie Hiller, Elizabeth Logue, Barbara McClarin, Yolanda Novak, William Harris, Lloyd Malefonte, William Narcy, Glenn Olson, Robert Scoble, Wayne Sheridan, James Wiley (Dancers); Elizabeth Logue (Fishmonger)
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Curran Theatre, San Francisco, Cal., opened May 17, 1954. West Coast Production. Produced by the San Francisco Civic Light Opera Association; Director, Romney Brent; Dances, Agnes de Mille (re-staged by James Jamieson); Scenery, Oliver Smith; Costumes, Riley Thorne, Walter J. Israel; Lighting, Peggy Clark; Choral director, Jaye Rubanoff; Ballet arrangements, Trude Rittmann; Musical director, Louis Adrian

William Johnson (Tommy Albright); Dorothy MacNeil (Fiona MacLaren); Robert Smith (Jeff Douglas); Pamela Britton (Meg Brockie); Earl William (Charlie Dalrymple); Matt Mattox (Harry Beaton); Virginia Bosler (Jean MacLaren); Robert Halliday (Archie Beaton); Robert Vanselow (Angus MacGuffie); Tudor Owen (Andrew MacLaren); Raimonda Orselli (Maggie Anderson); Don Beddoe (Mr. Lundie); Robert B. Williams (Frank); Gay Gallagher (Jane Ashton); Robert Simpson (Stuart Dalrymple); Buddy Bryan, James White (Sword Dancers); Hugh Jamieson, Alex Calvin (Bagpipers); Betty Benson, Rita Bosse, Dorothy Coulter, Josephine Courreges, Joyce Foss, Karen Larsen, Patti Luer, Donna McDaniel, Barbara Morein, Rosemary Sanders, Barbara Slate, Richard Burton Chester Fisher, Roland Hughston, Robert Jensen, Sydney Pepple, Robert Simpson, David Swain, Arthur Tookoyan, Robert Vanselow, Richard Winter (Singers); Estelle Aza, Charlyne Baker, Peggy Brooks, Arun Evans, Iona McKenzie, Patricia Moore, Christy Petersen, Patricia Tribble, Connie Warner, Bruce Bain, Robert Banas, Buddy Bryan, Richard Gargano, Aaron Girard, Richard Maitland, Philip Mosco, Robert Piper, Don Robinson, James White (Dancers)

New York City Center Theatre, New York, opened March 27, 1957 [moved to Adelphi Theatre, April 9, 1957], 47 performances. Produced by the New York City Center Light Opera Company, Jean Dalrymple, Director; Director, George H. Englund; Scenery, Oliver Smith; Costumes, Paul du Pont; Lighting, Peggy Clark; Dances and musical numbers, Agnes de Mille (re-staged by James Jamieson); Musical director, Julius Rudel; Associate conductor, Samuel Matlovsky

David Atkinson (Tommy Albright); Virginia Oswald (Fiona MacLaren); Scott McKay (Jeff Douglas); Helen Gallagher (Meg Brockie); Robert Rounseville (Charlie Dalrymple); Matt Mattox (Harry Beaton); Virginia Bosler (Jean MacLaren); Elliott Sullivan (Archie Beaton); Guy Gordon (Angus MacGuffie); John Dorrin (Sandy Dean); Russell Gaige (Andrew MacLaren); Lidija Franklin (Maggie Anderson); John C. Becher (Mr. Lundie); Jack Emrek (Frank); Sloan Simpson (Jane Ashton); Glenn Olson, Keith Willis (Sword Dancers); Duncan MacGaskill (Bagpiper); Jennie Andrea, June Buckner, Marilyn Cooper, Dori Davis, Julia Gerace, Patricia Hall, Jean Maggio, Maria Martell, Sheila Mathews, Mary Thompson, Robert Atherton, Don Becker, Norris Brannstrom, Austin Colyer, Arthur Dilks, John Dorrin, Peter Held, Vincent MacMahon, William Nahr, Stanley Page (Singers); Jeanna Belkin, Pat Birsch, Anne Boley, Ann Crowell, Geralyn Donald, Dorothy Etheridge, Rosemary Jourdan, Evelyn Taylor, Mona Jo Tritsch, Robert Barnett, Anthony Blum, Jim Brusock, Walter Georgov, Charles
McCraw, Glenn Olson, Ray Pointer, Keith Willis, Emmanuel Winston (Dancers)

New York City Center Theatre, New York, opened May 30, 1962. 16 performances. Produced by the New York City Light Opera Company, Jean Dalrymple, Director; Director, John Fearnley; Scenery, Oliver Smith; Art director, Watson Barratt; Costumes, Stanley Simmons; Dances and musical numbers, Agnes de Mille (Assisted by James Jamieson); Musical director, Julius Rudel; Conductor, Don Smith

Peter Palmer (Tommy Albright); Sally Ann Howes (Fiona MacLaren); Farley Granger (Jeff Douglas); Ann Fraser (Meg Brockie); Harry Snow (Charlie Dalrymple); Edward Villella (Harry Beaton); Jenny Workman (Jean MacLaren); Moultrie Patten (Archie Beaton); Walter Blocher (Angus McGuffie); Alexander Clark (Andrew MacLaren); Gemze de Lappe (Maggie Anderson); John C. Becher (Mr. Lundie); Felice Orlandi (Frank); Susan Fellows (Jane Ashton); Richard Rutherford, James Clouser, James McArdle, David Shields, Frank Andre (Sword Dancers); Maurice Eisenstadt (Bagpiper); Kenny Adams (Sandy Dean); Faith Daltry, Beverly G. Evans, Susan Fellows, Helen Guile, Marilyn Mason, Hanna Owen, Betty Jane Schwering, Kelli Scott, Lynn Wendell, Kenny Adams, John Aman, Ken Syers, Donald E. Becker, Jerry Crawford, Harris W. Davis, Marvin Goodis, Robert Lenn, George T. McWhorter, John Sarkis (Singers); Barbara Beck, Lynn Broadbent, Mickey Gunmerson, Michele D. Hardy, Rosalie Kurowska, Lucia Lambert, Loi Leabo, Anna-Marie, Jane Meserve, Esther Villacicencio, Frank Andre, Robert Bishop, James Clouser, Ben Gillespie, Art Hutchinson, Vernon Lusby, Jim McArdle, Charles B. McGraw, Richard Rutherford, David Shields (Dancers)

New York City Center Theatre, New York, opened January 30, 1963 [reopened May 15, 1963--additional 15 performances]. 15 performances. Produced by the New York City Center Light Opera Company, Jean Dalrymple, Director; Director, John Fearnley; Scenery, Oliver Smith; Costumes, Stanley Simmons; Dances and musical numbers, Agnes de Mille (Assisted by James Jamieson); Musical director, Julius Rudel; Assistant conductor, Rene Wiegert; Lighting, Peggy Clark

Peter Palmer (Tommy Albright); Sally Ann Howes (Fiona MacLaren); Russell Nype (Jeff Douglas); Ann Fraser (Meg Brockie); Harry David Snow (Charlie Dalrymple); Edward Villella (Harry Beaton); Virginia Bosler (Jean MacLaren); John Carver (Archie Beaton); William Kennedy (Sandy Dean); Daniel Hannafin (Angus McGuffie); Frank Milan (Andrew MacLaren); Jenny Workman (Maggie Anderson); John C. Becher (Mr. Lundie); Felice Orlandi (Frank); Kelly Stevens (Jane Ashton); Ben Gillespie, Frank Andre, Loren Hightower, Art Hutchinson, Vernon Lusby, Charles McGraw, Paul Olson (Sword Dancers); Maurice Eisenstadt (Bagpiper); Penny Gaston, Helen Guile, Betsy Hepburn, Marilyne Mason, Hanna Owen, Julie Sargent, Betty Jane Schering, Jamie Thomas, Lynn Wendell, Robert Carle, Jerry Crawford, Harris W. David, James Fels, Marvin Goodis, William Kennedy, Robert Lenn,
Herbert Surface, Ralph Vucci (Singers); Virginia Allen, Lucia Lambert, Loi Leabo, Diana Lee Nielson, Marvis Ray, Dorothy Scott, Evelyn Taylor, Mona Jo Tritsch, Esther Villavicencio, Toodie Wittmer, Frank Andre, Robert Charles Bishop, Dennis Cole, Ben Gillespie, Jose Gutierrez, Loren Hightower, Art Hutchinson, Vernon Lusby, Charles McGraw, Paul Olson (Dancers)

New York City Center Theatre, New York, opened December 23, 1964. 17 performances. Produced by the New York City Center Light Opera Company, Jean Dalrymple, Director; Director, John Fearnley; Scenery, Oliver Smith; Costumes, Stanley Simmons; Lighting, Peggy Clark; Dances and musical numbers, Agnes de Mille, James Jamieson; Musical director, William Jonson

Peter Palmer (Tommy Albright); Linda Bennett (Fiona MacLaren); Scott McKay (Jeff Douglas); Louise O'Brien (Meg Brookie); Harry David Snow (Charlie Dalrymple); Edward Villella (Harry Beaton); Imelda de Martin (Jean MacLaren); Earl MacDonald (Archie Beaton); Will MacKenzie (Sandy Dean); Daniel Hannafin (Angus McGuffie); Alexander Clark (Andrew MacLaren); Gemze de Lappe (Maggie Anderson); Clarence Nordstrom (Mr. Lundie); Si Vario (Frank); Sharon Ritchie (Jane Ashton); Ben Gillespie, Paul Olson, Wayne Boyd, Dennis Cole, Charles McGraw, Ron Tassone (Sword Dancers); Maurice Eisenstadt (Bagpiper); Diana Chase, Maria Hero, Linda Johnson, Virginia Kerr, Bobbi Lange, Lenore Lanzillotti, Joyce Olson, Jeanne Shea, Abbie Todd, Sallie Valante, Lynn Wendell, Brown Bradley, Peter Clark, William J. Coppola, Rex Downet, Glenn Kezer, Henry Lawrence, Jim Lynn, Bob Neukum, Stan Page, Stephen Rydell (Singers); Virginia Allen, Lynne Broadbent, Joanna Crosson, Diana Ede, Lucia Lambert, Loi Leabo, Gracia Littauer, Mavis Ray, Judy Thelen, Mona Tritsch, Esther Villavicencio, Toodie Wittmer, Paul Berne, Wayne Boyd, Allan Byrns, Dennis Cole, Joseph Fioretti, Ben Gillespie, Charles McGraw, Paul Olson, Victor Pierantozzi, Ron Tassone, Michael Toles (Dancers)

New York City Center Theatre, New York, opened December 13, 1967. 23 performances. Produced by the City Center Light Opera Company, Jean Dalrymple, Director; Director, Gus Schirmer; Scenery, Oliver Smith; Costumes, Stanley Simmons; Lighting, Peggy Clark; Original dances and musical numbers, Agnes de Mille (restaged, Gemze de Lappe, Dennis Cole); Music director, Jonathan Anderson

Bill Hayes (Tommy Albright); Margot Moser (Fiona MacLaren); Russell Nype (Jeff Douglas); Karen Morrow (Meg Brookie); Evan Thomas (Charlie Dalrymple); Edward Villella (Harry Beaton); Sarah Jane Smith (Jean MacLaren); Earl MacDonald (Archie Beaton); Henry Lawrence (Sandy Dean); Gordon Cook (Angus McGuffie); Alexander Clark (Andrew MacLaren); Leslie Franzos (Maggie Anderson); William LeMassena (Mr. Lundie); Paul Adams (Frank); Jeanne Murray Vanderbilt (Jane Ashton); Dennis Cole, Wilfred Schuman (Sword Dancers); Maurice Eisenstadt (Bagpiper); Chris Callen, Phyliss Bash, Jane Coleman, Peggy Cooper, Mona Elson, Marta Hefflin, Oksana Iweszczenko, Mina Jo King, Barbara Miller, Robert Vatske, Paul Adams, Donald Brassington, Edward Becker,
Peter Clark, Gordon Cook, Henry Lawrence, Ken Richards, Robert Montell, Don Wonder (Singers); Anita Arnell, Joanna Crosson, Chele Graham, Jane Jaffe, Nicole Karol, Karen Kristin, Lucia Lambert, Toodie Wittmer, Marget Wyeth, Paul Berne, Scott Hunter, J. David Kirby, William Koch, Dick Korthaze, Wilfred Schuman, Bud Spencer, Ron Tassone, Duane Taylor (Dancers)

SCREEN

Metro-Goldwyn-Mayer, released August, 1954. Produced by Arthur Freed; Director, Vincente Minnelli; Screenplay, Alan Jay Lerner; Camera, Joseph Ruttenberg; Art directors, Cedric Gibbons, Preston Ames; Costumes, Irene Sharaff; Music director, Johnny Green; Choreography assistants, Carol Haney, Jeanne Coyne; Editor, Albert Akst; Gene Kelly (Tommy Albright); Cyd Charisse [vocals dubbed by Carol Richards] (Fiona Campbell); Van Johnson (Jeff Douglas); Elaine Stewart (Jane Ashton); Barry Jones (Mr. Lundie); Hugh Laing (Harry Beaton); Albert Sharpe (Andrew Campbell); Virginia Bosler (Jean Campbell); Jimmy Thompson [vocals dubbed by John Gustafson] (Charlie Chisholm Dalrymple); Tudor Owen (Archie Beaton); Dody Heath (Meg Brockie); Eddie Quillan (Sandy); Dee Turnell (Ann); Owen McGivney (Angus); George Chakiris (Dancer); Madge Blake (Mrs. McIntosh); Hugh Boswell (Mr. McIntosh); Warren Macgregor (Tinker); Hank Mann (Toy Booth Man); Michael Dugan (Townsman); Mary Boyd (Herb Woman); Erinn Selwyn (Woolen Girl); Kathleen O'Malley (Girl with Milk Pails); Sarah Taft (Poultry Woman); Margaret Bert (Vegetable Woman); Al Ferguson (Baker); John Rosser (Ale Man); Ann Roberts (Bracken Woman); Charles Morton (Sheep Herder); Betsy Stoddard (Woman with Cart); Dorothy James, Lorna Jordan (Townswomen); Dennis Ross (Stable Boy); Aileen Carlyle (Milkmaid); John Roy (Man in Town); Tony van (Woman with Bucket); Linda Guadet, Frances Karath, Larry Olsen (Children); Oliver Blake (Bartender); Paul Syar (Waiter); Vessey O'Davoren, Colin Kenny, Bob Stevenson, Par O'Malley (Townsman); Birgit Neilson, Bette Arlen (Girls in Bar); Peter Hansen, Rodney Bell, Peter Adams, George Cooper, Peter Leeds, Steve Wayne, Stuart Whitman, Jimmy Cross, Dick Simmons, Archer MacDonald (Men Patrons in Bar); Roxann Delman, Jeanne Shores (Girls at Wedding); Richard Landry (Best Man); Peter Votrain (Young Boy); Gloria Stone, Joan Larkin, Buddy Ross Bryan, Gregor Modjian, Pepe De Chazza (Specialty Dancers)

TELEVISION

ABC Color Special, televised October 15, 1966. ABC. 90 minutes. Produced and directed by Fielder Cook; Television adaptation, Ernest Kinoy; Choreography, Peter Gennaro; Conductor, Irwin Kostal; Robert Goulet (Tommy Albright); Sally Ann Howes (Fiona MacLaren); Peter Falk (Jeff Douglas); Marilyn Mason (Meg Brockie); Thomas Carlisle (Charley Dalrymple); Linda Howe (Jeannie MacLaren); Rhys Williams (Andrew MacLaren); Edward Villella (Harry Beaton); Findlay Currie (Mr. Lundie)
BROADWAY
A play in three acts by Philip Dunning and George Abbott (1926)

Synopsis

Billie Moore, a dancer in Nick Verdis' Paradise nightclub, is witness to bootlegger Steve Crandall's murder of gangster "Scar" Edwards. Her dancing partner and lover, Roy Lane, is mistakenly accused of the murder and arrested by plain-clothes detective Dan McCorn. Released on Billie's testimony, Roy returns to the club as nightclub dancer Pearl confronts Crandall in Nick's office to hear the bootlegger confess the killing of her lover "Scar" Edwards. Pearl shoots and kills Crandall but Dan McCorn, infatuated with the girl, calls Crandall's death a suicide.

Comment and Critique

Philip Dunning's manuscript of a play called Bright Lights had been rejected by virtually every New York producer when fledgling producer Jed Harris optioned the script and asked George Abbott to rewrite it as a vehicle for actor Lee Tracy. Working with Dunning, Mr. Abbott revised the confused script and re-titled it Broadway. Mr. Abbott later recalled, "Broadway was destined to be one of the biggest successes in the history of the New York theatre, both artistically and financially, but none of us sensed this is advance."

The critics splashed superlatives on the play, Walter Winchell announcing that "In the language of the stem, Broadway is the pay-off!" The New York Times' Brooks Atkinson concluded, "Conceived in terms of the theatre, written with a true sense of stage projection, Broadway makes every part thoroughly actable." Charles Brackett in The New Yorker magazine called the play "faultless." Various road companies played simultaneously with equal success as the New York production and, in London, the play was a huge hit analyzed by author St. John Ervine as "Broadway presents a piece of life with such vivacity and verve that the spectator has the sensation of participating in the performance." H. R. H. Edward, Prince of Wales commented, "I have never enjoyed myself more fully at any play. Broadway is an absolute delight." London's Spectator: "Broadway isn't a rest cure. It is fillip for the nerves. It is a feast for all who complain that life in this 'has-been' old London of ours becomes monotonous. Do not miss Broadway if you want excitement. It is a pungent, dramatic cocktail."

Universal Pictures' screen versions of Broadway and Show Boat became the studio's largest grossing pictures of 1929. Mor-daunt Hall (The New York Times) called Broadway, "a handsome entertainment In which much of the drama survives." Photoplay magazine tagged Broadway, "The original of all the night club and underworld dramas--and still the most effective." When Universal remade
Broadway in 1942 the screenplay was revised to George Raft's recall of his life as a dancer in New York during the days of prohibition and dismissed as a "general rehash."

Best of Broadway's last play of its series, televised on May 4, 1955, was an event all concerned in would prefer to believe never happened. Variety reported that Akim Tamiroff injected needed life into the teledrama but found Joseph Cotten "ludicrous"; Keenan Wynn an "uncomfortable heavy"; Gene Nelson "rather silly," while Martha Hyer and Piper Laurie were well cast in their roles. A Broadway-bound 1978 revival of the play Broadway, featuring William Atherton, Teri Garr and Chris Sarandon, collapsed and closed in Boston.

STAGE

Broadhurst Theatre, New York, opened September 16, 1926. 603 performances. Produced by Jed Harris; Directors, Phillip Dunning, George Abbott; Settings, Arthur P. Segal; Costumes, Mme. Clara Schuman; Dances, John Boyle, Billy Pearce.

Paul Porcasi (Nick Verdis); Lee Tracy (Roy Lane); Clare Woodbury (Lil Rice); Ann Preston (Katie); Joseph Spurin-Calleia (Joe); Mildred Wall (Mazie Smith); Edith Van Cleve (Ruby); Eloise Stream (Pearl); Molly Ricardel (Grace); Constance Brown (Ann); Sylvia Field ("Billie" Moore); Robert Gieckler (Steve Crandall); Henry Sherwood (Dolph); William Foran ("Porky" Thompson); John Wray ("Scar" Edwards); Thomas Jackson (Dan McCorn); Frank Verigun (Benny); Millard Mitchell (Larry); Roy R. Lloyd (Mike)

Strand Theatre, London, England, opened December 22, 1926. 311 performances. Produced by Jed Harris; Director, George Abbott

Walter Armin (Nick Verdis); Roy Lloyd (Roy Lane); Eleanor Hicks (Lil Rice); Olga Hanson (Katie); Ben Welden (Joe); Josephine Evans (Mazie Smith); Olive Blakeney (Ruby); Karen Peterson (Pearl); Lilian Lyndon (Grace); Frances Vernon (Ann); Violet Dunn ("Billie" Moore); Bernard J. Nedell (Steve Crandall); Carlo de Angelo (Dolph); Joseph Crehan ("Porky" Thompson); Gerald Lundegard ("Scar" Edwards); Hartley Power (Dan McCorn); Victor Tremaine (Benny); Cliffman Jewell (Larry); Alec Harford (Mike)

Broadway Theatre, Denver, Col., opened September 11, 1927. Pacific Coast Company. Produced by Jed Harris; Director, Phillip Dunning, George Abbott; Settings, Arthur P. Segal.

Maurice H. Black (Nick Verdis); Hobart Cavanaugh (Roy Lane); Dee Loretta (Lil Rice); Juanita Zerbe (Katie); Samuel Levine (Joe); Nellie Leach (Mazie Smith); Rosita Kyle (Ruby); Doris Kemper (Pearl); Evelyn Knapp (Grace); Madge Nutter (Ann); Claire Nolte ("Billie" Moore); Hooper T. Atchley (Steve Crandall); Louis Tanno (Dolph); Louis Haines ("Porky" Thompson); Morris Ankrum ("Scar" Edwards); Richard Cramer (Dan McCorn); James C. Pall (Benny); Joseph Harra (Larry); William Holly (Mike)

Selwyn Theatre, Chicago, Ill., opened September 18, 1927. Chicago
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Road Company. Produced by Jed Harris; Directors, Phillip Dunning, George Abbott; Settings, Arthur P. Segal.
Gustave Rolland (Nick Verdis); Wallace Ford (Roy Lane); Grace Huff (Lil Rice); Julia Knox (Katie); Edward Ciannelli (Jo); Catherine Collins (Mazie Smith); Marjorie Crossland (Ruby); Lee Smith (Pearl); Isola Ewing (Grace); Zita MacDonough (Ann); Harriet E. MacGibbon ("Billie" Moore); Robert Strange (Steve Crandall); Joseph Granby (Dolph); Jay Wilson ("Porky" Thompson); Allen Jenkins ("Scar" Edwards); Pat O'Brien (Dan McCorn); Dornis Plugge (Benny); Gene West (Larry); Pat Ahearn (Mike)

Lyric Theatre, Philadelphia, Pa., opened October 31, 1927. East Coast Company. Produced by Jed Harris; Directors, Phillip Dunning, George Abbott; Settings, Arthur P. Segal
Mario Majeroni (Nick Verdis); George Sweet (Roy Lane); Violet Barney (Lil Rice); Miriam Harding (Katie); Edward La Roche (Joe); Ruth Conley (Mazie Smith); Lucille Fenton (Ruby); Helen Shay (Pearl); Muriel Campbell (Grace); Dorothy Russell (Ann); Gertrude Hitz ("Billie" Moore); Walter Fenner (Steve Crandall); Jack Adler (Dolph); M. Tello Webb ("Porky" Thompson); Desmond Gallagher ("Scar" Edwards); John R. Hamilton (Dan McCorn); Horace McMahon (Benny); Philip Frank (Larry); Thomas Ahearn (Mike)

The St. Lawrence Centre; Toronto, Canada, opened January 12, 1977. Produced by Toronto Arts Productions; Directors, Simon Johnston and Leon Major; Setting, Murray Laufer; Costumes, Marie Day; Lighting, Lynne Hyde; Choreography, Nancy Schieber
Neil Munro (Roy Lane); Patricia Phillips (Pearl); Peter Boretski (Nick Verdis); Joyce Gordon (Lil); Heather Summerhayes (Mazie Smith); Stephen Markle (Steve Crandall); Gerard Parkes (Dan McCorn); Glynis Davies (Katie); Kenneth Pogue (Scar Edwards); Gordon Clapp (Bennie); Heather MacDonald (Billie Moore); Ron Hastings (Dolph); Larry Thompson (Stage Manager); John Cutts (Joe); Tony Moffat-Lynch (Larry); George Buza (Duke); Jacquie Presly (Ruby); Deborah Grover (Grace); Bob Aarron (Porky)

Wilbur Theatre, Boston, Mass., opened April 15, 1978; closed [in Boston] May 6, 1978. Produced by Roger Berlind, Steven Beckler, Thomas C. Smith; Director, Robert Allan Ackerman; Settings, Karen Schulz; Costumes, Carrie F. Robbins; Lighting, Arden Fingerhut; Musical supervisor, Jack Lee; Directorial assistant, Dennis Grimaldi
William Atherton (Roy Lane); Jill O'Hara (Pearl); Joseph Leon (Nick Verdis); Nancy Andrews (Lil); Marion McCorry (Mazie); Chris Sarandon (Steve Crandall); Roy Poole (Dan McCorn); Teri Garr ("Billie" Moore); Laura Copland (Katie); Lesley Rogers (Grace-Ann); Jean De Baer (Ruby); Armin Shimerman (Dolph); Timothy Meyers (Scar Edwards); David J. Forsyth (Joe); Robert D'Avi (Benny); Robert Sevra (Larry); James Harder (Porky)

SCREEN

Universal Pictures, released May 27, 1929. Produced by Carl
Laemmle, Jr.; Director, Paul Fejos; Screenplay, Edward T. Lowe, Jr., Charles Furthman; Dialogue, Edward T. Lowe, Jr.; Titles, Tom Reed; Camera, Hal Mohr; Special effects, (and Technicolor sequences), Frank H. Booth; Art director, Charles D. Hall; Editors, Maurice Pivar, Robert Carlise, Edward Cahn; Synchronization and score, Howard Jackson; Dances, Maurice L. Kusell; Costumes, Johanna Mathieson; Sound, C. Roy Hunter, Harold I. Monitor.

SONGS: Broadway; The Chicken or the Egg; Hot Footin' It; Sing a Little Love Song; Hittin' the Ceiling (Con Conrad, Archie Gottler, Sidney Mitchell)

Glenn Tryon (Roy Lane); Evelyn Brent (Pearl); Merna Kennedy (Billie Moore); Thomas Jackson (Dan McCorn); Robert Ellis (Steve Crandall); Otis Harlan ("Porky" Thompson); Paul Porcasi (Nick Verdis); Marion Lord (Lil Rice); Fritz Feld (Mose Levett); Leslie Fenton ("Scar" Edwards); Arthur Housman (Dolph); George Davis (Joe); Betty Francisco (Mazie); Edythe Flynn (Ruby); Florence Dudley (Ann); Ruby McCoy (Grace); Gus Arnheim and His Cocoanut Grove Ambassadors

Universal Pictures, released May 8, 1942. Produced by Bruce Manning; Director, William A. Seiter; Screenplay, Felix Jackson, John Bright; Camera, George Barnes; Associate producer, Frank Shaw; Art director, Jack Otterson; Music director, Charles Previn

George Raft (George Raft); Pat O'Brien (Dan McCorn); Janet Blair (Billie Moore); Broderick Crawford (Steve Crandall); Marjorie Rambeau (Lil); Anne Gwynne (Pearl); S. Z. Sakall (Nick Verdis); Edward S. Brophy ("Porky" Thompson); Marie Wilson (Grace); Gus Schilling (Joe); Ralf Haroldo (Dolph); Arthur Shields (Pete Dailey); Iris Adrian (Mazie); Elaine Morey (Ruby); Dorothy Moore (Ann); Nestor Paiva (Rinati); Damian O'Flynn ("Scar" Edwards); Abner Biberman (Trado); Mack Grey (himself); Jennifer Holt (T.W.A. Hostess); Tom Kennedy (Policeman); John Sheehan (Oscar); Eve March (Mary); Henry Roquemore (Will); Fern Emmett (Will's wife); Kernan Cripps (Morgue Attendant); Benny Rubin, Sammay Stein, Larry McGrath, Charles Sullivan, Charles Jordan, Anthony Warde, Tony Paton, Jimmy O'Gatty (Gangsters)

TELEVISION

Best of Broadway, televised May 4, 1955. CBS. 1 hour. Produced by Felix Jackson; Director, Franklin Schaffner; Television adaptation of his and George Abbott's play by Philip Dunning; Music, Alfredo Antonini

Joseph Cotten (Dan McCorn); Piper Laurie (Billie Moore); Gene Nelson (Roy Lane); Akim Tamiroff (Nick Vardis); Keenan Wynn (Steve Crandall); Martha Hyer (Pearl); Beverley Bozeman (Ruby); Helene Ellis (Grace); Carole Matthews (Maizie); Iggie Wolfington ("Porky" Thompson); Frank Marth ("Scar" Edwards); Don Gordon (Dolph); David Sheiner (Joe)
BROKEN DISHES
A comedy in three acts by Martin Flavin (1929)

Synopsis

Meek Cyrus Bumpsted, the family breadwinner and dishwasher, is constantly nagged by his shrewish wife, Jenny, when she is not incessantly bemoaning not marrying virile, successful businessman Chester Armstrong. Cyrus is also henpecked by two of his daughters, Myra and Mabel. Elaine, his favorite daughter, sympathizes with her father and during the privacy of their nightly dishwashing, plans her marriage to Bill Clark. Jenny strongly opposes Elaine’s marriage but Cyrus finally turns against his wife to see Elaine marry the man she loves. Jenny’s astonishment is augmented by her disillusionment when Chester Armstrong returns—an overbearing, devious, aging man who never considered marrying her. Cyrus becomes the revered true head of the household.

Comment and Critique

Playwright Martin Flavin’s first successful play, Children of the Moon, became a Broadway sensation in 1923. In the autumn of 1929 he had three plays running on Broadway: Two harsh dramas, The Criminal Code and Cross Roads, and a sprightly, homey comedy, Broken Dishes (originally tested on the road as Shucks). The New Yorker magazine concluded Broken Dishes was not much of a play but that Donald Meek’s beguiling portrayal of henpecked Cyrus Bumpstead made it “an amusing and touching entertainment” and, with exceptional vision noted, “A young lady named Bette Davis would also seem to be in line for something rather good before long....”

Warner Brothers filmed the play as Broken Dishes, and under that title the picture was reviewed by Photoplay in September 1930 as “fair entertainment—aside from Mr. Heggie’s somewhat painful overacting during most of his scenes.” On May 8, 1931, Warner Brothers released the film as Too Young To Marry, which Photoplay, aside from their downgrading O. P. Heggie’s performance, considered, “one of the most amusing of domestic comedies—a grand satire on family life.” Warners remade Broken Dishes in 1936 under the title of Love Begins at Twenty. It was a quickly made programmer that quickly disappeared.

The play fared far better on television than in Hollywood when the Pulitzer Prize Playhouse telecast Broken Dishes on February 9, 1951. The story withstood the passing years and Variety noted, “As the father, James Dunn registered with one of his best performances yet given on TV, making the role seem tailor-made to his thespian talents.”
STAGE

Ritz Theatre, New York, opened November 5, 1929. 178 performances. Produced by Marion Gering (by arrangement with Oscar Serlin); Director, Oscar Serlin; Setting, Eddie Eddy

Donald Meek (Cyrus Bumpsted); Bette Davis (Elaine Bumpsted); Edna Heinemann (Jenny Bumpsted); Reed Brown, Jr. (Bill Clark); Art Smith (Sam Green); Ellen E. Lowe (Myra Bumpsted); Etta Dack (Mabel Bumpsted); J. Frances-Robertson (Rev. Dr. Stump); Duncan Penwarden (A Stranger); Josef Lazarovici (Grant)

SCREEN

TOO YOUNG TO MARRY, Warner Brothers Pictures, released May 8, 1931 [reviewed September 1930 as Broken Dishes]. Director, Mervyn LeRoy; Screenplay, (based on Martin Flavin's play, Broken Dishes), Frances E. Faragoh; Camera, Sid Hickox; Editor, John Rollins

O. P. Heggie (Cyrus Bumpstead); Loretta Young (Elaine Bumpstead); Grant Withers (Bill Clark); Emma Dunn (Mrs. Bumpstead); J. Farrell MacDonald (The Rev. Dr. Stump); Lloyd Neal (Sam Green); Richard Tucker (Chester Armstrong); Virginia Sale (Myra Bumpstead); Aileen Carlisle (Mabel Bumpstead); Frank Darien (Grant)

LOVE BEGINS AT TWENTY, First National Pictures, released May 1936. Director, Frank McDonald, Screenplay (based on Martin Flavin's play Broken Dishes), Tom Reed, Dalton Trumbo; Camera, George Barnes; Editor, Terry Morse; A Bryan Foy Production

Hugh Herbert (Horation Gillingwater); Warren Hull (Jerry Wayne); Patricia Ellis (Lois Gillingwater); Dorothy Vaughan (Evalina); Mary Treen (Alice); Hobart Cavanugh (Jake Buckley); Clarence Wilson (Jonathan Ramp); Robert Gleckler (Mugsy O'Banion)

TELEVISION

Pulitzer Prize Playhouse, televised February 9, 1951. ABC. 1 hour. Produced by Edgar Peterson; Director, Frank Telford; Television adaptation, Edward Eliscu; Sets, James McNaughton

James Dunn (Cyrus Bumpsted); Marcia Henderson (Elaine Bumpsted); Robert Stack (Bill Clark); Betty Garde (Jenny Bumpsted); Jack Hartley (Sam Green); Sara Seeger (Myra Bumpsted); Essie Jane Coryell (Mabel Bumpsted)

THE BROWNING VERSION
A play by Terence Rattigan in one-act (1948)

Synopsis

A brilliant but irresolute English school teacher, Andrew
Crocker-Harris (seemingly incapable of attaining respect, appreciation or love), is disliked and feared by his pupils, contemptuously tolerated by his headmaster, Dr. Frobisher, and ridiculed by the faculty. His life is further traumatized by his snobbish, shrewish, slut of a wife, Millie, who rejoices in recounting her adulterous adventures to him, especially her affair with his colleague Frank Hunter. As a farewell gift, student Taplow gives Andrew a copy of the Browning version of Agamemnon which so overwhelms the depressed teacher his entire personality changes. Millie's cruel tirade and ridicule of the student's gift is overheard by her disenchanted lover, Frank Hunter, who joins Andrew in abandoning Millie to her promiscuous pursuits. Andrew also finds courage to defy malicious headmaster Frobisher and happily looks forward to a more promising, peaceful future in his retirement.

Comment and Critique

The Browning Version was given the coveted Ellen Terry Award in London where it opened on September 8, 1948, with another Rattigan one-act play, A Harlequinade. Terence Mervyn Rattigan, born in London on June 10, 1911, was knighted as Commander of the British Empire by Queen Elizabeth in 1958. Rattigan had attained success in the theatre with his plays--French Without Tears (1936); Love in Idleness (1944, played by the Lunts in America as O, Mistress Mine in 1946); and The Winslow Boy (1946)--prior to his compelling character study of The Browning Version.

The London opening of the dual plays at the Phoenix Theatre under the general title of Playbill was reviewed for Billboard magazine. It called Rattigan's character study, "... a throbbing, emotional experience, alive all the way thru ... the powerful character development and human impact of this modern classic make it all the more effective when played by Mary Ellis and Eric Portman." Frances Stephens (Theatre World) told her readers, "... the author has proved, if proof were needed, that he is past-master in the art of writing for the theatre."

The Browning Version appeared at the Coronet Theatre in New York on October 12, 1949. Billboard compared Rattigan's onslaught of comedy and tragedy with the Old Vic's 1946 combination of Oedipus and The Critic, adding that the two plays give "an audience the same sort of emotional nip-up." Time magazine classified Harlequinade and The Browning Version as "... not too far from double bilge...."

Anthony Asquith directed a 1951 English screen version of The Browning Version. The film translation was considered a fairly faithful duplication of the play although the altered ending flawed Rattigan's theme. (The reworked ending of the film had Crocker-Harris winning approval and applause from faculty and students of the school after a speech in which he proclaimed the failure of his entire career.) Michael Redgrave's performance as Andrew Crocker-Harris was called "a commanding, dignified and highly controlled piece of acting...."
Television has produced The Browning Version in two excellent productions. Lux Video Theatre's 1955 telecast with Herbert Marshall as the wretched Crocker-Harris and Judith Evelyn as his shrewish wife came out as "compelling and forceful." Sir John Gielgud made his American television debut as Andrew Crocker-Harris in DuPont's April 23, 1959, Show of the Month telecast of The Browning Version that Jack Gould (The New York Times) called "a brilliant interpretation--carefully etched and delicately shaded portrait... Sir John was gripping--but in less skilled hands Mr. Rattigan's work might readily have been untidy."

STAGE


Eric Portman (Andrew Crocker-Harris); Mary Ellis (Millie Crocker-Harris); Hector Ross (Frank Hunter); Owen Reynolds (Dr. Frobisher); Peter Scott-Smith (John Taplow); Anthony Oliver (Peter Gilbert); Henryetta Edwards (Mrs. Gilbert)

Coronet Theatre, New York, opened October 12, 1949. 69 performances. Produced by Maurice Evans, in association with Stephen Mitchell; Director, Peter Glenville; Settings, Frederick Stover; Costumes, David Ffolkes

Maurice Evans (Andrew Crocker-Harris); Edna Best (Millie Crocker-Harris); Ron Randell (Frank Hunter); Louis Hector (Dr. Frobisher); Peter Scott-Smith (John Taplow); Frederick Bradlee (Peter Gilbert); Patricia Wheel (Mrs. Gilbert)

SCREEN

Javelin Pictures; released April 1951. Produced by Teddy Baird; Director, Anthony Asquith; Screenplay, Terence Rattigan; Camera, Desmond Dickinson; Art director, Carmen Dillon; Editor, John D. Guthridge

Michael Redgrave (Andrew Crocker-Harris); Jean Kent (Millie Crocker-Harris); Nigel Patrick (Frank Hunter); Wilfrid Hyde-White (Dr. Frobisher); Brian Smith (John Taplow); Ronald Howard (Peter Gilbert); Bill Travers (Fletcher) Paul Medland (Wilson); Ivan Sampson (Lord Baxter); Josephine Middleton (Mrs. Frobisher); Joan Haythorne (Mrs. Wilson); Judith Furse (Mrs. Williamson); Johnnie Schofield (Taxi Driver); Russell Walters (School Porter); Peter Jones (Carstairs); Vivienne Gibson (Mrs. Saunders)

TELEVISION

Lux Video Theatre, televised April 7, 1955. NBC. 1 hour.

Herbert Marshall (Andrew Crocker-Harris); Judith Evelyn (Millie Crocker-Harris)
BURIED ALIVE  see  THE GREAT ADVENTURE

BURLESQUE
A play in three acts by George Manker Watters
and Arthur Hopkins (1927)

Synopsis

Second-rate, booze-loving, low comic Skid Johnson is content
to play every tank town on the burlesque wheel in Parisian Widows
with his sympathetic and loving wife Bonny, leading lady of the troupe. Skid is reluctant to accept an offer of a featured part in a Broadway revue but Bonny forces him to try the big-time. On Broadway, Skid becomes the hit of the show, renews an old affair with show-girl Sylvia Marco and is unable to manage success. Long-suffering Bonny files for divorce and Skid's excessive drinking reduces him to the bump and grind burlesque circuit, and forces him back to his baggy pants, red putty nose and aging gags. Bonny is asked to get Skid sober enough to open in another mediocre burlesque show at the Star Theatre in Paterson, New Jersey. Skid realizes he performs better with Bonny who drops her divorce proceedings and prospective marriage to wealthy cattle man Harvey Howell. Back on the stage together, Bonny asks Skid if he can make it. Not halting in their dance, Skid replies, "I can if you'll stick, Kid." Bonny assures him she'll stick always.

Comment and Critique

Backstage dramas and the private lives of theatrical folk long fascinated playwrights prior to Sir Arthur Pinero's 1899 comedy Trellawy of the Wells and would become the mainstay of countless Hollywood screen musicals. Arthur Hopkins rewrote much of George Manker Watters' only play, Burlesque, and produced and directed the comedy that remained over a year on Broadway. Burlesque brought
stardom to vaudeville-musical comedy comedian Hal Skelly and a former hoofer Ruby Stevens, who had impressed Broadway with her brief but sparkling performance in 1926's play The Noose under her new stage name, Barbara Stanwyck. In his autobiography, To a Lonely Boy, Arthur Hopkins related that his off-beat casting of the play was determined by Hal Skelly's warmly engaging qualities and Barbara Stanwyck's sensitively expressed emotional ability that glowed with a sort of rough poignancy. Hopkins considered Skelly and Stanwyck "the perfect team" who "made the play a great success."

Brooks Atkinson (The New York Times) felt the previous season's play, Broadway, was superior to Burlesque. While Mr. Atkinson criticized current playwright Watters as being less competent than the acting, he added praise for the principals, "As the comedian in question, Mr. Skelly gives a glowing performance.... Miss Stanwyck, as his wife, plays with genuine emotion and kicks her way skillfully through the chorus numbers...." Burlesque opened at the Queen's Theatre in London on December 3, 1928, for 143 performances, headlining Nelson Keys and Claire Luce. The London Daily Telegraph reported "...the play becomes merely a cleverly handled specimen of the stale theatrical stuff which the Americans themselves have christened 'hokum'...." London's Daily News lauded Claire Luce's London stage debut, adding, "Burlesque is an amusing show, and delighted the first night audience, wise to its theatrical references...."

The play's greatest success was in 1946 when former burlesque comedian Bert Lahr starred in Jean Dalrymple's revival of Burlesque, again directed by Arthur Hopkins. Lahr's inimitable comic genius was perfectly showcased in the revival of the twenty-year-old comedy that Lahr had tested in summer theatres in 1945 and 1946 (with Arlene Francis as Bonny), injecting his own burlesque cop-skit into the Watters-Hopkins script and personally directing the new burlesque-show-within-the-show. The revival opened at the Belasco Theatre on Broadway on Christmas night of 1946 for a run of 439 performances and a hugely successful transcontinental tour (with a succession of leading ladies as Bonny: Peggy Cass, Fay McKenzie and Rochelle Hudson). Bert Lahr's inimitable clowning and the extended burlesque skit made the revival virtually a one-man show. George Jean Nathan considered the revival "Better than the original!" while Life Magazine testified, "Bert Lahr, a great comedian, is regaling Broadway with his uproarious clowning in Burlesque." Vernon Rice (The New York Post) dismissed pondering on what Burlesque would be like without Bert Lahr and Jean Parker, in the role of his wife, Bonny.

Burlesque reappeared in London at Prince's Theatre on February 25, 1948. The revival did not have the impact nor appeal of the original 1928 London production and Bonar Colleano and Marjorie Reynolds were not as adept in their portrayals of Skid and Bonny as Nelson Keys and Claire Luce had been in the twenties.

Paramount Pictures' 1929 screen version of the play had been filmed under the original title, Burlesque, but, convinced the picture
would be shunned by non-metropolitan audiences and with bump-and-grind burlesque houses being periodically raided across the country, Paramount changed the title to The Dance of Life. Hal Skelly and Oscar Levant made their film debuts in the Paramount film. "While the edges are taken off the story for those who witnessed the stage production, Mr. Skelly's portrayal of Skid Johnson is so excellent that it compliments for patches of forced dialogue and unskilled acting by others in the cast of the picture," wrote Mordaunt Hall (The New York Times).

Harry Evans of Life magazine complimented Paramount on their faithful translation of the play to the screen while Photoplay reported, "In many ways it has more than the play, Burlesque, from which it was adapted."

Paramount remade Burlesque in 1937 with a revamped screenplay by Oscar Hammerstein II and Virginia Van Upp called Swing High, Swing Low, starring Carole Lombard and Fred MacMurray, although the remake had originally been scheduled for Irene Dunne and Gary Cooper. The New York Times' critic Frank S. Nugent believed Carole Lombard and Fred MacMurray overcame the backstage formula plot and raised "a routine story to a routine-plus picture." He also felt that both stars "are worthy of better treatment."

Eleven years later, George Jessel produced another remake of Burlesque at Twentieth Century-Fox under the title of When My Baby Smiles at Me. After the George Jessel produced rehash opened at the Roxy Theatre in New York, Bosley Crowther of The New York Times correctly described the refilming as "There isn't a blessed thing in it, with the meager exception of two songs, which hasn't been done or imitated at least a dozen times." Dan Dailey received an Academy Award nomination as Best Actor of the Year for his performance as Skid in When My Baby Smiles at Me but the 1948 "Oscar" went to Laurence Olivier for his role in Hamlet.

Less concerned with cause and effect on box-office receipts than was Hollywood by disguising the play under various titles, television produced Burlesque several times under its original title. Bert Lahr appeared in two telecasts of Burlesque in 1949 and 1951 that Variety applauded, "Lahr shone both in dramatics and song and dance routines." Buddy Ebsen fared well as the bump and grind comic on Broadway Television Theatre's June 30, 1952, video version of the play and, on January 14, 1954, Variety reported that "the play is a trifle worse for wear and age" in Kraft Theatre's telecast although the show was "a personal triumph for [Art] Carney --who made it perk!" Blessed with a sparkling cast, Dan Dailey, Marilyn Maxwell, Jack Oakie and Joan Blondell, CBS's Shower of Stars color telecast of Burlesque on March 17, 1955, was memorable for expert performances and the integration of a musical score by David Rose utilizing old standard songs such as "Don't Bring Lulu"; Daughter of Rosie O'Grady" and "You're an Old Smoothie." Variety found "...it came off as an acceptable replica if not memorable in the collection of color specs."
STAGE

Plymouth Theatre, New York, opened September 1, 1927. 372 performances. Produced and directed by Arthur Hopkins; Settings, Cleon Throckmorton; Dances, Mary Jennings; Musical director, Paul F. Van Loan

Hal Skelly (Skid); Barbara Stanwyck (Bonny); Oscar Levant (Jerry Evans); Paul Porter (Jimmy); Charles D. Brown (Lefty); Jack B. Shea (A Fireman); Eileen Wilson (Mazie); Pauline Dee (Gussie); Ruth Holden (Sylvia Marco); Mitty De Vere (Bozo); Ralph Theodore (Harvey Howell); Wilkie Dodsworth (A Waiter); Joseph Burton (Stage Carpenter); Jack B. Shea (Scotty); Wilkie Dodsworth (Jack); Mary Jennings, Grace Sheehan, Lina Frost, Mildred Hosee, Madeline Dunbar, Helen Thompson, Elinor Millard, Dorothy De Clue, Jane Brew, Loretta Flushing, Lorna Warner, Sharon Lloyd (Girls of the Chorus).

SONGS: Either You Do or You Don't; I'm Wondering Who; Just an Hour of Love (by Albert Von Tilzer, Peter De Rose, Joe Trent)

Geary Theatre, San Francisco, Cal., opened March 5, 1928. West Coast Road Company. Produced by Lillian Albertson (in association with Arthur Hopkins); Director, Lillian Albertson

Jere Delaney (Skid); Bessie Love (Bonny); Adolpho Giron (Jerry Evans); Paul Fix (Jimmy); James Donlan (Lefty); William Howard (A Fireman); Dorothy Dehn (Mazie); Cupid Ainsworth (Gussie); Peggy Wallace (Sylvia Marco); Leon Morris (Bozo); Dick Carlyle (Harvey Howell); William Hudson (A Waiter); George Guhl (Stage Carpenter); William Howard (Scotty); William Hudson (Jack)


Nelson Keys (Skid); Claire Luce (Bonny); Frederic Bamberger (Jerry Evans); Skete F. Best (Jimmy); Larry Oliver (Lefty); George Lacy (A Fireman); Hallie Manning (Mazie); Kitty Kerry (Gussie); Hazel Wynne (Sylvia Marco); Paul Porter (Bozo); Rodderick Maybe (Harvey Howell); Eddie Earle (Waiter); Skete F. Best (Stage Carpenter); George Lacy (Scotty); Eddie Earle (Jack)

Road Company (1928-1929). Produced and directed by Arthur Hopkins; Settings, Cleon Throckmorton; Dances, Mary Jennings; Musical director, Mark Ponch

Hal Skelly (Skid); Laura Hamilton (Bonny); Oscar Levant (Jerry Evans); Marjorie Main (Gussie); Barbara Robins (Sylvia Marco); Ralph Theodore (Harvey Howell); Charles D. Brown (Lefty); Joseph Burton (Jimmy); Dorothy Declue (Mazie); Paul Porter (Bozo); Frank Curran (A Waiter); Robert Williams (Scotty); Joseph Burton (Stage Carpenter); Bunce Williams (A Fireman); Frank Curran (Jack); Mildred Hosee, Lina Frost, Mary Jennings, Grace Sheehan, Helen Thompson, Sharon Lloyd, Lorna Warner, Doris De Lanti, Betty Van Allen, Marian Phillips, Jane Adams, Elsie Laurritsen (Girls of the Chorus)

Road Company (1929). Produced and directed by Louis F. Werba
James Barton (Skid); Laura Hamilton (Bonny); Eddie Morgan (Jerry Evans); Mary Young (Gussie); Barbara Robins (Sylvia Marco); Calvin Thomas (Harvey Howell); Charles O’Connor (Lefty); Dorothy De Clue (Mazie); Paul Porter (Bozo); Leslie Spilvin (A Waiter); Robert Bunce Williams (Scotty); Joseph Burton (Stage Carpenter); Howard Hoyte (A Fireman); H. Remington Dalrymple (Jack); Mary Jennings (Pansy); Lina Frost, Sharon Lloyd, Helen Madigan, Mildred Hosse, Nan White, Joyce Lloyd, Mary Washburn, Helen Thompson, Renee Parson, Nina Romanos, Grace Sheehan, Rita Romero (Girls of the Chorus)

Summer Production (1939). Produced by Bruce Powell and Herbert Bayard Swope, Jr., in association with Richard Van Conover; Director, Chester Erskin; Settings, Lemuel Ayres; Music and arrangements, Jerome Kurtz

Clifton Webb (Skid); Libby Holman (Bonny); Jerome Kurtz (Jerry Evans); Connie Gilchrist (Gussie); Kathryn Mayfield (Sylvia Marco); G. Albert Smith (Harvey Howell); Charles Jordan (Lefty); Loretta Sayers (Mazie); Eddie Craven (Bozo); Sanders Draper (A Waiter); Robert Benton (Stage Carpenter); Sanders Draper (Jimmy); Peggy French, Jackie Salters, Frances Hammond, Sunny Reddy, Sunny Wright (Girls of the Chorus)

Summer Production (1941). Produced by Nate Beers, in association with Ole Olsen and Chic Johnson; Director, James Neilson; Settings, Tom Adrian Cracraft

Philip Bourneuf (Skid); Georgia Sothern (Bonny); Joe Brandfon (Jerry Evans); Mary McNamee (Gussie); Ellen Morgan (Sylvia Marco); Mitchell Harris (Harvey Howell); Guy Spaull (Lefty); Rita Hume (Mazie); William Foran (Bozo); Dick Savitz (A Waiter); Ed Magnus (Stage Carpenter); Mary Connelly, Betty Jane Fitzgerald, Ethel Pack, Mary Zimmer, Mary Bozleg, Winkie Van Lennep, (Girls of the Chorus); Charles Berri (The Barker); Ed Magnus (A Fireman)

Belasco Theatre, New York, opened December 25, 1946. 439 performances. Produced by Jean Dalrymple; Director, Arthur Hopkins; Settings, Robert Rowe Paddock; Costumes, Grace Houston; Dances, Billy Holbrook

Bert Lahr (Skid); Jean Parker (Bonny); Harold Bostwick (Jerry Evans); Robert Weil (Jimmy); Ross Hertz (Lefty); Norman Morgan (A Fireman); Kay Buckley (Mazie); Jerri Blanchard (Gussie); Joyce Matthews (Sylvia Marco); Bobby Barry (Bozo); Charles G. Martin (Harvey Howell); Norman Morgan (A Bell Boy); Michael Keene (Stage Carpenter); Irene Allarie (Ecdysisist); Santo Scudi (Tenor); Milton Merrill (Orchestra Leader); Joan Andre (Maria); Carolyn Boyce (Kiki); Millicent Roy (Buster); Ronnie Rogers (Sugar); Gene Gilmour (Mimi); Darin Jennings (Mitsy); Ruth Maitland (Blossom); Jeri Archer (Bubbles); Eleanor Prentiss (Cuddles)

SONGS: Rhapsody in Blue; The Man I Love; Hallelujah; Hindustan; Peggy O’Neal; Hold That Tiger; He’s Got to Get Under, Get Out and Get Under; Just Around the Corner; Put Your Arms Around Me; Sheik of Araby; There’s Something About a Soldier; Daughter of Rosie O’Grady.

Bonar Colleano (Skid); Marjorie Reynolds (Bonny); Bill Williams (Jerry Evans); Jack Billings (Jimmy); Sydney James (Lefty); Harry Brooker (Piano Player); Zoe Gail (Mazie); Aletha Orr (Sylvia Marco); Annette Simmonds (Sylvia Marco); Thomas Godfrey (Bozo); William Kemp (Harvey Howell); Clive Erard (A Waiter); George Nicholls (Stage Carpenter); Annabella Ross (Cuddles); Clive Erard (Jack); Kim Kendall (Broadway Chorus Girl) Keymen (Themsehns)

Schoenberg Hall, UCLA, Los Angeles, California, opened January 14, 1963; closed February 3, 1963. Produced by University Extension, UCLA; Directors, Jack Albertson, John Houseman; Settings, Walter Scott Herndon; Musical numbers director, Jack Boyle; Costumes, Dorothy Jenkins; Lighting, Nananne Porcher; Musical director, Robin Frost; Assistant artistic director, Ethel Winant; Technical assistant, Robert Darnell

Jack Albertson (Skid); Anne Francis (Bonny); Chanin Hale (Mazie); Jack Boyle (Jimmy); Wallace Rooney (Lefty); Patsy Garrett (Gussie); Stephanie Koppe (Sylvia Marco); Gene Darfler (Harvey Howell); Robin Frost (Jerry Evans); Babby Ball (Bozo); Jon Drury (Stage Carpenter); Francis Carpenter (Stage Doorman); Saul Steier (A Waiter); Dennis Helfend (A Fireman); Toni Moss, Timmi Woods, Stephanie Koppe, Stehany Farb, Nancy Bennett, Sandi Laraine, Lori Landrin, Stephanie Burdman, Lorraine Carney (Ladies of the Ensemble); Pete Bielman (Trombonist); George Diefebaugh (Drummer); Robin Frost (Pianist); Bob Higgins (Trumpeter); Bob McCraken (Clarinetist)

SCREEN

THE DANCE OF LIFE, Paramount Famous Lasky Corp., released August 16, 1929. Associate producer, David O. Selznick; Directors, John Cromwell; Edward Sutherland; Screenplay, Benjamin Glazer; Dialogue, George Manker Watters; Camera, J. Roy Hunt; Editor, George Nichols, Jr.; Film version of the play Burlesque; Dances, Earl Lindsay

Hal Skelly (Ralph "Skid" Johnson); Nancy Carroll (Bonny Lee King); Oscar Levant (Jerry Evans); James Quinn (Jimmy); Charles D. Brown (Lefty); Ralph Theodore (Harvey Howell); Dorothy Revier (Sylvia Marco); Al St. John (Bozo); May Boley (Gussie); Gladys Du Bois (Miss Sherman); George Irving (Minister); James Farley (Champ Melvin); Gordonna Bennett, Miss La Reno, Cora Beach Shunway, Charlotte Ogden, Kay Deslys, Madga Blom (Amazon chorus girls); Thelma McNeal (Gilded girl-"Lady of India"); John Cromsell (Doorkeeper); Edward Sutherland (Theatre attendant)

SONGS: True Blue Lou; King of Jazzmania; Flippity Flop; Cuddlesome Baby; Ladies of the Dance; The Mightiest Matador; Sweet Rosie
O'Grady; In the Gloaming; Sam, the Accordian Man (Richard Whiting, Leo Robin, Sam Coslow)

SWING HIGH, SWING LOW; Paramount Pictures, released March 13, 1937. Producer, Arthur Hornblow, Jr.; Director, Mitchell Leisen; Screenplay (based on the play Burlesque), Virginia Van Upp, Oscar Hammerstein, II; Art directors, Hans Dreier, Ernst Fegte; Music director, Boris Morros; Camera, Ted Tetzlaff; Special effects, Farciot Edouart; Editor, Eda Warren.

Carole Lombard (Maggie King); Fred MacMurray (Skid Johnson); Charles Butterworth (Harry); Jean Dixon (Ella); Dorothy Lamour (Anita Alvarez); Cecil Cunningham (Murphy); Harvey Stevens (Harvey Dexter); Charles Arnt (Georgie); Franklin Pangborn (Henri); Anthony Quinn (The Don); Dennis O'Keefe (Purser); Charles Judels (Tony); Harry Semels (Chief of Police); Ricardo Mandia (Interpreter); Enrique DeRosas (Judge); Chris Pin Martin (Sleepy Servant); Charles Stevens (Cock fight spectator); Ralph Remley (Musselwhite); Oscar Randolph (Elevator boy); George Sorel (Manager); George W. Jimenez (Justice of Peace); Spencer Chan (Cook); Lee Cooley (Radio announcer); Donald Kerr (Radio technician); William Wright (Attendant); Esther Howard (Customer); Lee Bowman, Nick Lukats (Men in Nightclub); Darby Jones (Santa Claus); Jack Daley (Policeman)

SONGS: If It Isn't Pain, Then It Isn't Love; Swing High, Swing Low (Leo Robin, Ralph Rainger); I Hear a Call to Arms, Panamania (Al Siegel, Sam Coslow); Spring Is in the Air (Ralph Freed, Charles Kisco); Musical arrangements, Victor Young, Phil Boultejie

WHEN MY BABY SMILES AT ME, Twentieth Century-Fox, released November 5, 1948. Produced by George Jessel; Director, Walter Lang; Screenplay (based on the play Burlesque), Lamar Trotti; Art directors, Lyle Wheeler, Leland Fuller; Camera, Harry Jackson; Musical director, Alfred Neuman; Editor, Barbara McLean

Betty Grable (Bonny); Dan Dailey (Skid); Jack Oakie (Bozo); June Havoc (Gussie); James Gleason (Lefty); Richard Arlen (Harvey Howell); Vanita Wade (Bubbles); Kenny Williams (Specialty Dancer); Jean Wallace (Sylvia Marco); Robert Emmett Keane (Sam Harris); Pati Berds (Woman in Box); Jerry Maren (Midget); George Lewis (Comic); Tom Stevenson (Valet); Sam Bernard (Process Server); Mauritz Hugo (Stage Manager); Frank Scanwell (Vendor); Charles La Torre (Tony); Edward Clark (Box Office Man); Lee MacGregor (Call Boy); Tim Graham, Dave Morris (Painters); Noel Neill, Lu Anne Jones, Joanne Dale, Dorothy Babb (Specialty Dancers); Ted Jordan (Sailor); J. Farrell MacDonald (Stage Doorman); Charles Bannen (Intern); Tiny Timbrall (Musician); Bee Stephens (Chorus Girl); George Medford (Conductor); Robert Karnes (Attendant); Harry Carter (Man in Box); Bill Walker (Porter); Jasper Weldon (Red Cap); George O'Hara (Stage Hand); William Vedder (Room Service Waiter); Donna Hamilton (Hat Check Girl); Chester Jones (Red Cap); John Shay, Hank Mann, Kit Guard, Bert Hicks (Men); Lela Bliss, Marion Marshall (Women)

SONGS: By the Way; What Did I Do? (Mack Gordon, Joseph Myrow); When My Baby Smiles at Me (Harry Von Tilzer, Andrew B. Sterling)
TELEVISION

NBC Dramatic Theatre, televised April 24, 1949. NBC. 1 hour. Produced by Owen Davis, Jr.; Director, Vic McLeod
Bert Lahr (Skid); Vicki Cummings (Bonny)

Prudential Playhouse, televised January 2, 1951. CBS. 1 hour. Produced and directed by Donald Davis; Television adaptation, Robert Anderson
Bert Lahr (Skid); Haila Stoddard (Bonny); Donald Curtis (Harvey Howell)

Broadway Television Theatre, televised June 30, 1952. N/N. 90 minutes. Produced by Warren Wade
Buddy Ebsen (Skid); Gloria McGhee (Bonny); Jean Bartell (Sylvia Marco)

Kraft Theatre, televised January 14, 1954. ABC. 1 hour. Produced and directed by Fred Carney
Art Carney (Skid Johnson); Ann Thomas (Bonny); Constance Ford (Gussie); Russell Hardie (Jerry); Judson Pratt (Harvey Howell)

Shower of Stars, televised March 17, 1955. CBS. 1 hour. Produced by Nat Perrin; Director, Seymour Berns; Television adaptation, Morton Fyne, David Freidkin; Musical director, David Rose
Dan Dailey (Skid Johnson); Jack Oakie (Bozo); Marilyn Maxwell (Bonny); Joan Blondell (Gussie); James Burke [replaced James Gleason] (Lefty); Dick Foran (Harvey Howell); Helene Stanley (Sylvia Marco); Laurie Mitchell (Mazie) and Jack Benny (Himself)

BUS STOP
A play in three acts by William Inge (1955)

Synopsis

A slightly tarnished, determined but untalented, Ozark Mountains singer, Cherie, considered her casual affair with virginal cowboy Bo Decker a pleasant interlude. Bo assumed his first affair with Cherie prelude to marriage. With his side-kick, Virgil Blessing, Bo whisks Cherie onto a Montana-bound bus that is stopped by a blizzard. The cowboys and "chantoosie" Cherie, with fellow passenger Dr. Gerald Lyman, a self-condemning, intellectual, alcoholic professor, find refuge in a dingy Kansas roadside restaurant run by wise-cracking Grace Hoyland and her impatient and reluctant virgin waitress, Elma Duckworth. To pass the time, Cherie changes to her nightclub costume to do an impromptu floor-show, rendering "That Old Black Magic" followed by Elma frantically playing Juliet to Dr. Lyman's drunken Romeo. When the storm subsides, Bo offers Cherie a return trip to Kansas City and his apologies for loving her. Cherie decides she'll marry Bo and joyfully returns to the Montana-bound bus.
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Comment and Critique

Kansas-born (May 3, 1913) William Inge’s first Broadway produced play, *Come Back, Little Sheba’s*, acclaim was exceeded by his later winning of the Pulitzer Prize, the Donaldson Award and The New York Drama Critics Circle Award for his play *Picnic* in 1953, although *Bus Stop* is considered by many as his finest play. Brooks Atkinson (The New York Times) wrote, "Mr. Inge's comedy, in both the writing and the acting, is a memorable achievement." Robert Coleman (The New York Daily Mirror): "It's all like Chaucer's Canterbury Tales in a modern setting. It's like Boccacio's Decameron, too. It's told in salty and tender present-day speech. And it's ever so delightful." Richard Watts (The New York Post): "He brings to the theatre a kind of warmhearted compassion, creative vigor, freshness of approach and appreciation of average humility that can be wonderfully touching and stimulating."

Twenty-one years later, when *Bus Stop* was revived in London, Stephen Mulrine in *Plays and Players* noted, "The most striking feature of this revival of William Inge's *Bus Stop* was not, alas, the fact of Lee Remick's London stage debut—but just how much water has flowed under the bridge since the play was first produced in 1955."

Twentieth Century-Fox's 1956 film version of *Bus Stop* slipped into the "one of ten best pictures of the year" columns. Briskly directed by Joshua Logan, *Bus Stop* was especially notable for recording an unusually fine performance from Marilyn Monroe that relied less on her physical attributes and sexual allure than on a creditable piece of acting extracted from the sex goddess by Mr. Logan. Don Murray excelled as the lovelorn cowboy. Two decades later critic Judith Crist urged television viewers not to miss the 1956 film when it was televised, "Nothing can quite match its delicately balanced mixture of tender anguish and uproarious comedy."

ABC's Television series based on Inge's play and characters debuted October 1, 1961, and its one-hour weekly episodes in SunRISE, Kansas' bus stop-restaurant featured top performers with series regulars Marilyn Maxwell, Joan Leslie Freeman, Rhodes Reason and Richard Anderson in twenty-five episodes until March 25, 1962. Variety found that there was nothing in ABC's series based on William Inge's characters to warrant an hour anthology telecast, adding "Pedestrian is the word for *Bus Stop.*"

STAGE

Music Box Theatre, New York, opened March 2, 1955. 478 performances. Produced by Robert Whitehead, Roger L. Stevens; Director, Harold Clurman; Setting, Boris Aronson; Costumes and lighting, Paul Morrison

Kim Stanley (Cherie); Albert Salmi (Bo Decker); Anthony Ross (Dr. Gerald Lyman); Elaine Stritch (Grace Hoyland); Phyllis Love
(Elma Duckworth); Lou Polan (Will Masterson); Patrick McVey (Carl); Crahan Denton (Virgil Blessing)

Road Company (1955-1956). Produced by Robert Whitehead, Roger L. Stevens; Director, Harold Clurman; Setting, Boris Aronson; Costumes and lighting, Paul Morrison
Peggy Ann Garner (Cherie); Albert Salmi (Bo Decker); Glenn Anders (Dr. Gerald Lyman); Winifred Ainslee (Grace Hoyland); Sally Hester (Elma Duckworth); Wallace Rooney (Will Masterson); Jim Nolan (Carl); Russell Hardie (Virgil Blessing)

Leatherhead Theatre, London, England, opened March 3, 1958. Produced by the Leatherhead Repertory Company; Director, Jordan Lawrence
Vera Day (Cherie); Brian Rawlinson (Bo Decker); Michael Hitchman (Dr. Gerald Lyman); Hazel Vincent Wallace (Grace Hoyland); Carole Mowlam (Elma Duckworth); Reginald Gillam (Will Masterson); Michael Allison (Carl); Derek Tansley (Virgil Blessing)

Phoenix Theatre, London, England, opened May 12, 1976. Produced by Veronica Flint-Shipman, Paul Elliott; Director, Vivian Matalon; Setting, Saul Radomsky; Lighting, Nick Chelton; Costumes, Jane Robinson
Lee Remick (Cherie); Keir Dullea (Bo Decker); Alfred Marks (Dr. Gerald Lyman); Miriam Karlin (Grace Hoyland); Jenny Quayle (Elma Duckworth); Roy Purcell (Will Masterson); John Church (Carl); Don Fellows (Virgil Blessing)

SCREEN

Twentieth Century-Fox, released August, 1956. Produced by Buddy Adler; Director, Joshua Logan; Screenplay, George Axelrod; Camera, Milton Krasner; Special effects, Ray Kellogg; Color Consultant, Leonard Doss; Art directors, Lyle R. Wheeler, Mark-Lee Kirk; Set decorators, Walter M. Scott, Paul S. Fox; Costumes, Travilla; Wardrobe, Charles Le Maire; Music, Alfred Newman, Cyril J. Mockridge; Assistant director, Ben Kadish; Song, "Bus Stop Song," Ken Darby; Orchestrations, Edward B. Powell; Editor, William Reynolds
Marilyn Monroe (Cherie); Don Murray (Bo Decker); Betty Field (Grace Hoyland); Eileen Heckert (Vera); Arthur O'Connell (Virgil Blessing); Robert Bray (Carl); Hope Lange (Elma Duckworth); Hans Conreid ("Life" Photographer); Henry Slate (Night Club Manager); Terry Kelman (Gerald); Linda Brace (Evelyn); Lucille Knox (Blonde); Jim Katugi Noda (Japanese Cook); Phil J. Much (Preacher); Fay L. Ivor (Usher); Greta Thyssen (Cover Girl); Helen Mayon (Landlady); Kate MacKenna, George Selk (Elderly Passengers); Casey Adams ("Life" Reporter)

TELEVISION

ABC Series, televised October 1, 1961 to March 25, 1962. ABC.
1 hour. Produced by Robert Blees; Executive producer, William Self; Television adaptation, Sally Benson; Director, Stuart Rosenberg

Marilyn Maxwell (Grace Sherwood); Joan Leslie Freeman (Elma Gahringer); Rhodes Reason (Sheriff Will Mayberry); Richard Anderson (D.A. Glenn Wagner); Dean Stockwell (Buzz Shelby); Diane Baker (Patricia Parker); Anne Seymour (Mrs. Grimes); Alice Frost (Mrs. Ahern); Jered Barclay (Harold Grimes); Jack Warden (Joe Harrison); Nancy Gates (Helen Harrison); John Williams (John James Davis); Jack Carson (Veal Gowdy); Buddy Ebsen (Virge Blessing); Edgar Buchanan (Judge Neal); Geraldine Brooks (Katherine Barnes); David Hedison (Max Hendricks); Frank Overton (Jim Wylie); Katherine Squire (Mrs. Wylie); Keenan Wynn (Ted Hannibal); James MacArthur (Tom Hagan); Fred Clark (Gen'l. Jesse Jenkins); David Winters (Omar Kelsey); Lynn Loring (Anabel Jenkins); Madlyn Rhue (Gloria White); Colleen Gray (Karen Howard); Jennifer Gillespie (Connie); Stewart Bradley (Cliff); Barnaby Hale (Gar); Bernard Fine (Harvey); Richard Conte (Oren Dunning); Nina Foch (Kitty Blane); Linda Robinson (Judy Wagner); Cliff Robertson (Charles Vansinger); Diana Lynn (Sharon Vansinger); Ray Teal (George Vansinger); Gary Merrill (Frank Everest); Felicia Farr (Carol); Lew Ayres (John Benson); Leora Dana (Katherine Benson); Robert F. Simon (Paul Kent); Mark Stevens (Kevin Brooke); Patricia Owens (Connie Brooke); Howard Duff (Steve Martyck); Pippa Scott (Betty Sloane); Richard X. Slattery (Marty Logan); Richard Carlson (George Whaley); John Kerr (Jim Carmody); Steve Harris (Ron Slauzon); Barbara Dana (Ann Lander); Frank Lovejoy (Lt. Kincaid); Donald May (Dr. Paul Larson); Alfred Ryder (Doug Gibson); George Grizzard (Joe Elliott); Joanne Linville (Donna Gibson); Steve Cochran (Shelby); Bethel Leslie (Mrs. Shelby)

EPISODES: Afternoon of a Cowboy; The Resurrection of Annie Ahearn; The Covering Darkness; Portrait of a Hero; The Glass Jungle; Cherie; Accessory by Consent; The Man from Bootstrap; A Lion Walks Among Us; Call Back Yesterday; And the Pursuit of Evil; The Runaways; Jaws of Darkness; Summer Lightning; Cry to Heaven; The Stubborn Stumbos; Turn Home Again; How Does Charley Feel?; Put Your Dreams Away; The Opposite Virtues; The Ordeal of Kevin Brooke; Door Without a Key; Verdict of Twelve; County General; I Kiss Your Shadow

OTHER STAGE PRODUCTIONS OF BUS STOP:

Summer Theatre: 1956 with Glenn Anders, Norma Crane, Mark Miller
Summer Theatre: 1964 with Johnny Ray, Betty Kean, J. Lawrence Campbell

CAESAR AND CLEOPATRA
A play in four acts by George Bernard Shaw (1898)
Synopsis

The Egyptians are terrified as the conquering Roman legions enter their land. Queen Cleopatra, hiding between the paws of a Sphinx, confides her fear of Caesar and his barbarians to an elderly man resting on the Sphinx. The older gentleman calms the young Queen and gently instructs her on proper etiquette and deportment of Royalty, and escorts her back to the palace where Roman soldiers raise their swords and shout, "Hail Caesar." Delighted with her innocent conquest, Cleopatra gains confidence but neither patience nor compassion. Discovering that ambitious Pothinus is tattling to Caesar, Cleopatra has her faithful nurse, Ftatateeta, kill him. Caesar's bodyguard, Rufio, retaliates by slaying Ftatateeta. When the Egyptians set fire to Alexandria and imprison Cleopatra in her palace, the young Queen has art dealer Apollodorus wrap her in a rug and deliver her to a war-weary, fifty-four-year-old Caesar embattled at the Pharos lighthouse. Roman reinforcements arrive and quell the uprising. Caesar leaves for Rome assuring Cleopatra he will send her a handsome Roman Captain she fancies, Mark Antony.

Comment and Critique

George Bernard Shaw's Caesar and Cleopatra was written to correct and illuminate Shakespeare's evaluation of the middle-aged Roman Emperor and Egypt's sixteen-year-old Queen. Mr. Shaw later qualified his writing of Caesar and Cleopatra as a chronicle play, drawing on Mommsen, Plutarch and Warde-Fowler but felt he was much too young (42 years old) to have taken on Caesar but added, "It was not bad for a juvenile effort." Shaw wrote Caesar and Cleopatra on his honeymoon with Charlotte Payne-Townshend after their marriage at London's Registrar Office on June 1, 1898. He was forty-two-years-old. The playwright's concept of Julius Caesar has often been called "Shaw in a toga," but he wrote the role for English actor Forbes-Robertson and Cleopatra for Mrs. Patrick Campbell.

A copyright performance of the play was given at the Theatre Royal, Newcastle upon Tyne, on March 15, 1899, with Mrs. Patrick Campbell as Cleopatra and Nutcombe Gould as Caesar. On May 1, 1901, students of the Anna Morgan Studios for Art and Expression in Chicago, Illinois gave a "costume recital" of the play. The first professional production of Caesar and Cleopatra opened on March 31, 1906, at the Neues Theatre, Berlin, Germany, translated by Siegfried Trebitsch and produced by Max Reinhardt. Forbes-Robertson and his lovely actress-wife, Gertrude Elliott, first played the title roles at the New Amsterdam Theatre in New York City on October 30, 1906, and in London a year later. Forbes-Robertson returned to Broadway to open the new Shubert Theatre on West 44th Street on September 29, 1913, with his repertory of plays that included Caesar and Cleopatra. Shaw considered Forbes-Robertson the best Caesar but later recalled, "Unfortunately I gave Forbes-Robertson the business of eating dates during an important scene, not knowing
he had false teeth. On the opening night his teeth stuck together, so that he became speechless, and had to rush off stage to take them out, and replace them again."

On April 13, 1925, The Theatre Guild's production of Caesar and Cleopatra opened their new Guild Theatre on 52nd Street, west of Broadway. President Calvin Coolidge pressed a button in Washington, D.C. officially opening the new theatre. Unfortunately, The Theatre Guild's production was called "mediocre" although Helen Hayes as the siren of the Nile received fair praise. One of the most successful revivals of the play was at Broadway's National Theatre on December 21, 1949, with Cedric Hardwicke as Caesar and Lilli Palmer as Cleopatra. Richard Watts (The New York Post) claimed, "The first absolute and unalloyed theatrical delight of the season is Bernard Shaw's Caesar and Cleopatra with Cedric Hardwicke and Lilli Palmer playing it to virtual perfection." After a successful engagement at London's St. James's Theatre, producer Gilbert Miller imported Laurence Olivier's tandem productions of Shakespeare's Antony and Cleopatra and Shaw's Caesar and Cleopatra. Olivier and Vivien Leigh alternated in both classics. Brooks Atkinson (The New York Times) wrote, "Awaiting the Oliviers has been worthwhile. Mr. Olivier's portrait of Caesar is a masterpiece. Miss Leigh's contribution is not that large. Slight and animated, she brings a quality of cameo beauty to the part."

Rex Harrison, having played Caesar in Darryl F. Zanuck's 1963 multi-million-dollar film disaster, Cleopatra, appeared on Broadway for twelve performances in 1977 as Shaw's Caesar with Elizabeth Ashley as Cleopatra. Clive Barnes (The New York Times) appraised Harrison's performance as "charming, world weary, urbane--but with more irony than energy, more style than substance," and found Miss Ashley, "pouted like a St. Tropez starlet--with charm but the kind of charm that bored."

Gabriel Pascal's 1945 British film production of Caesar and Cleopatra became Britain's most expensive picture and was generously panned in England and less generously supported at the box office. Writer James Agee reviewed the film, praised the players, particularly Claude Rains and Vivien Leigh in the leading roles, but deplored the large million-dollar chunks of ancient Egypt slowing up the story and Shavian dialogue. Critic Paul Rotha noted the film could never return a profit due to the fantastic madhouse of expenditure on the production (£1,278,000). After eighteen months, the film was completed. Author Felix Barker in his definitive biography of The Oliviers summed up Pascal's fiasco, "It was planned with high hopes and a great deal of initial enthusiasm, but, rather as if some curse hung over it, the film fulfilled hardly any of its expectations."

Although Gabriel Pascal's film version of Caesar and Cleopatra became England's most costly film effort (some $5,200,000) the motion picture was deplored by most London Critics for copying
the excesses of Cecil B. DeMille and trying to out-Hollywood Hollywood.

Claire Bloom and Sir Cedric Hardwicke headed the cast of Producers Showcase television production of Shaw's play on March 5, 1956. While the physical television production was on the spectacle side of the camera, Sir Cedric Hardwicke and Claire Bloom seemed lost in the grandeur of the production along with a good deal of the Shavian wit. Variety raved about the physical production of the play, its sumptuous and brilliant color staging adding, "... but it left a great deal to be desired..." Twenty years later, Hallmark Hall of Fame televised the play with Alec Guinness as Caesar and Genevieve Bujold as Cleopatra. Although the production and acting received plaudits, Variety deplored the pressures of the television industry sacrificing taste and intelligence for "ratings": "The pressure on NBC-TV to stay out of third-place in the prime-time ratings race has grown so intense that prestige drama doesn't have a chance. The web Sunday dumped G. B. Shaw's Caesar and Cleopatra with Alec Guinness and Genevieve Bujold in the leads, into the 5 P.M. timeslot. It was the first time in several seasons that a "Hallmark Hall of Fame" special has been aired outside of prime time."

Caesar and Cleopatra was set to music with a revised book and lyrics by Ervin Drake under the title of Her First Roman which opened at the Lunt-Fontanne Theatre on Broadway on October 20, 1968, for a quick seventeen performances. Clive Barnes in The New York Times advised his readers to bypass Her First Roman and wait for Her Second Roman because, "This musical suffers from a bad case of underachievement. There is no doubt that the man who thought he could make a musical out of George Bernard Shaw's Pygmalion made a terrible mistake only redeemed by success. No such redemption comes for Ervin Drake, who has made a musical out of Shaw's Caesar and Cleopatra; which is a pity, because some highly talented people get doused in the Nile with the sinking barge. For Mr. Drake, I feel less pity than for the rest. He has permitted his name to be put on the program about five times as large as Shaw's, and has himself credited for "Book, Music and Lyrics." The music and lyrics, I presume he wrote himself, but the book is taken almost verbatim from Shaw's play. It is the music and lyrics that spoil the evening. There were times in there when a man could almost have withered away in pity for all concerned." Although condolences were extended to the stars, Richard Kiley and Leslie Uggams, and the rest of a fine cast, it was generally agreed Shaw was superior to the intrusion of the music and lyrics. Variety found the show, "slow and tedious" with no outstanding songs; the dancing, ordinary, "the physical production looks ponderous and even the costumes lack distinction. The Joseph Cates and Henry Fowles production, in association with Warner-Brothers-Seven-Arts, is clearly fated for a short life." It was. The show closed after seventeen performances at a loss of $575,000 after 21 previews and a large advance ticket sale.
Neues Theatre, Berlin, Germany, opened March 31, 1906. 16 performances. Produced by Max Reinhardt; Director, Hans Olden; Settings, Karl Walser, Hans Olden
Albert Steinrock (Julius Caesar); Gertrude Evsoldt (Cleopatra); Edouard von Winterstein (Rufio); Henrich Marlow (Britannus); Ludwig Hartau (Lucius Septimus); Alexander Eckert (Apollodorus); Hedwig Wangel (Flataeteeta); Else Kupter (Ptolemy XIV); Wilhelm Royzards (Pothinus); Guido Herzfeld (Theodotus); Julius Nollet (Achillas); Carl Sauermann (Belzanor); Ludwig Hartau (Bel Af- fris); Grete Berger (Charmian); Edith Conrad (Iras); Max Schultz (A Centurian); Oscar Sabo (Persian Guardsman); Richard Leopold (Music Professor); Jacob Tiedtke (Major Domo)

New Amsterdam Theatre, New York, opened October 30, 1906. 49 performances. Produced by Klaw and Erlanger; Director, Forbes Robertson; Settings, Joseph Harker, T. Ryan, J. McCleery; Costumes, Percy Anderson
Forbes Robertson (Julius Caesar); Gertrude Elliott (Cleopatra); Percy Rhodes (Rufio); Ian Robertson (Britannus); Walter Ringham (Lucius Septimus); A. Hylton Allen (Apollodorus); Adeline Bourne (Flataeteeta); Sidney Carlise (Ptolemy XIV); Charles Langley (Pothinus); S. T. Pearce (Theodotus); Halliwell Hobbes (Achillas); Charles Vaughan (Belzanor); Vernon Steele (Bel Affris); Dorothy Paget (Charmian); Esme Hubbard (Iras); William Pilling (Wounded Soldier); Charles Bibby (Persian Guardsman); Frank Ridley (Music Professor); J. H. Beaumont (Major Domo); Frank Bickley (Nubian Sentinel)

Savoy Theatre, London, England, opened November 25, 1907. 40 performances. Produced by Vedrenne and Barker; Directors, Bernard Shaw, Forbes Robertson; Settings, Joseph Harker, T. Ryan, J. McCleery; Costumes, Percy Anderson
Forbes Robertson (Julius Caesar); Gertrude Elliott (Cleopatra); Percy Rhodes (Rufio); Ian Robertson (Britannus); Walter Ringham (Lucius Septimus); Lewis Willoughby (Apollodorus); Elizabeth Watson (Flataeteeta); Philip Tonge (Ptolemy XIV); John M. Troughton (Pothinus); Sam T. Pearce (Theodotus); John M. Troughton (Achillas); A. W. Tyrer (Belzanor); C. B. Vaughan (Bel Affris); Dorothy Paget (Charmian); Dora Harker (Iras); William Pilling (Wounded Soldier); S. A. Cookson (Persian Guardsman); Frank Ridley (Music Professor); A. Wheatman (Major Domo); Frank Bickley (Nubian Sentinel)

Drury Lane Theatre, London, England, opened April 14, 1913. Produced by Vedrenne and Barker; Directors, Bernard Shaw, Forbes Robertson; Settings, Joseph Harker, T. Ryan, J. McCleery; Costumes, Percy Anderson
Forbes Robertson (Julius Caesar); Gertrude Elliott (Cleopatra); Frank Lacy (Rufio); Ian Robertson (Britannus); Percy Rhodes (Lucius Septimus); Alexander Scott-Gatty (Apollodorus); Adeline...
Bourne (Ftataeteeta); Richard Seaton (Ptolemy XIV); H. Athol Forde (Pothinus); S. A. Cookson (Theodotus); Walter Ringham (Achillas); Grendon Bentley (Chorus, The God Ra); Eric Adeney (Botman); George Hayes (Major Domo); Deering Wells (Nubian Slave); J. Leslie Frith, E. A. Ross (Market Porters); Robert Atkins (Centurian); Richard Andean (Wounded Soldier); S. T. Pearce (Sentinel)

Shubert Theatre, New York, opened September 29, 1913. Produced by The Shuberts; Director, Johnston Forbes-Robertson--Repertory production
Forbes Robertson (Julius Caesar); Gertrude Elliott (Cleopatra); Frank Lacy (Rufio); Ian Robertson (Britannus); Percy Rhodes (Lucius Septimius); Alexander Scott-Gatty (Apollodorus); Adeline Bourne (Ftataeteeta); Richard Seaton (Ptolemy XIV); H. Athol Forde (Pothinus); S. A. Cookson (Theodotus); Walter Ringham (Achillas); Grendon Bentley (Chorus, The God Ra); Eric Adeney (Boatman)

Guild Theatre, New York, opened April 13, 1925. 48 performances. Produced by The Theatre Guild; Director, Philip Moeller; Settings, Frederick Jones; Costumes, Aline Bernstein; Technical director, Carolyn Hancock
Lionel Atwill (Julius Caesar); Helen Hayes (Cleopatra); Edmund Elton (Rufio); Henry Travers (Britannus); George Baxter (Lucius Septimius); Schuyler Ladd (Apollodorus); Helen Westley (Ftataeteeta); Teddy Jones (Ptolemy XIV); Albert Bruning (Pothinus); Maurice Cass (Theodotus); Maurice McRae (Achillas); Leete Stone (Chamberlain); William Griffith (Roman Sentinel); Harold Harding (Nubian Sentinel); A. Trevor Bland (Persian Guardsman); Lawrence Cecil (Belzanor); George Baxter (Bel Affris); Rupert Bannister (Slave); Rose Hobart, Harriet Atherton, Helena Simkhovitch (Three Women Slaves); Maurice McRae (Sentinel); Mary Tupper (A Woman); Edwin A. Brown (Wounded Roman Soldier); Frederick Chilton, Lewis McMichael (Auxiliary Soldiers); Starr Jones (Boatman); Maurice McRae (Centurion); James Norris, Harold Clurman, James W. Wallace, Felix Jacobs (Four Market Porters); Leonard Loan (Musician); Hildegarde Halliday (Iris); Joan Marion (Charmian); Charles Cheltenham (Palace Official); Lawrence Cecil (Major Domo); James W. Wallace (A Priest); Harriet Atherton, Joan Marion, Wilma Henderson, Hildegarde Halliday, Lucille Lortel, Virginia Gregory, Sylvia Shear, Marjory Warden, Mary Tupper, John Burr, Harold Clurman, S. Thomas Gomez, Henry Geiger, Felix Jacobs, William Griffith, Starr Jones, Stanley Lindahl, James Norris, Carlton Nevill, Jack Quigley, Charles Cheltenham, James W. Wallace, Jack Trevor, Peter Arno, Jack Barrie, T. Brewster Board, Edwin A. Brown, Launcelot Baxter, Joe Burns, Albert Boyd, Frederick Chilton, Walton Ford, Clarence Rockwell, Leete Stone, Morris Zirin, Lewis McMichael, Charles Wagenheim, Leroy Montague, Arthur Deering, Joseph Loud, Lawrence Cloe, Jacob Karlin (Egyptians, Courtiers, Hand Maidens, Attendants, Slaves, Roman Soldiers, Townspeople)
Kingsway Theatre, London, England, opened April 21, 1925. Director, H. K. Ayliff; Settings and costumes, Paul Shelving
Cedric Hardwicke (Caesar); Gwen Ffrangcon-Davies (Cleopatra); Frank Moore (Rufio); Scott Sunderland (Britannus); Howieson Cullf (Lucius Septimus); George Hayes (Apollodorus); Florence Marriott Watson (Ftatateeta); Gerald Anderson (Ptolemy XIV); Stanley Lathbury (Pothinus); Orlando Barnett (Theodotus); Paul Smythe (Achillas); Lewin Manning (Chorus, The God Ra); Paul Smythe (A Boatman); Charles Leighton (Major Domo); J. A. Bentham (Nubian Sentinel); J. E. Martin (Market Porter); Terence O'Brien (Centurian); Harold Wright (Wounded Soldier); Donald Finlay (Sentinel); Reginald Besant (Belzanor); Philip Desborough (Bel Affris); Helen Sainstbury (Charmian); May Ward (Iras); Eric Messiter (Persian Guardsman); Agnes Imlay (Court Official); Eric Messiter (Music Professor)

Old Vic Theatre, London, England, opened September 19, 1932. Produced by the Old Vic Repertory Company; Director, Harcourt Williams; Settings and costumes, Owen P. Smyth
Malcolm Keen (Caesar); Peggy Ashcroft (Cleopatra); Roger Livesey (Rufio); Geoffrey Wincott (Britannus); George Devine (Lucius Septimus); William Fox (Apollodorus); Caroline Keith (Ftatateeta); Peter du Calion (Ptolemy XIV); Alastair Sim (Pothinus); Morland Graham (Theodotus); Anthony Quayle (Achillas); Rex Parkin (Belzanor); Geoffrey Wincott (Chorus, The God Ra); Cecil Winterbottom (A Boatman); Anthony Quayle (Major Domo); Marius Gorling (Persian Guardsman); Charles Hickman (Bel Affris); Harold Chapin (Music Professor); Cecil Winterbottom (Nubian Sentinel); Tony Bruce (Wounded Soldier); Gordon Brown (Centurian); James Lytton (Sentinel); John Allen (Auxiliary Sentinel); Arthur Cummings, David Blair, Harry Sturges, Crafton Harris (Four Market Porters); Valerie Tudor (Charmian); Elizabeth Clifford (Iras); Lilian Lee (Harpist); David Blair (Second Official); Cecil Winterbottom (A Priest)

Malcolm Keen (Julius Caesar); Alexis France (Cleopatra); Arthur Hambling (Rufio); Geoffrey Wincott (Britannus); Clepham Bell (Lucius Septimus); John Gatrell (Apollodorus); Marian Fawcett (Ftatateeta); Desmond Tester (Ptolemy XIV); Stanley Drewitt (Pothinus); Anthony Parker (Theodotus); Geoffrey Gunn (Achillas); Geoffrey Wincott (Chorus, The God Ra); Noel Illiff (Belzanor); Anthony Parker (Persian Guardsman); Allan Bourne Webb (Bel Affris); Noel Illiff (Romand Sentinel); Allan Bourne Webb (Centurian)

National Theatre, New York, opened December 21, 1949. 149 performances. Produced by Richard Aldrich, Richard Myers (in association with Julius Fleischmann); Director, Cedric Hardwicke; Settings and costumes, Rolf Gerard; Lighting, Jean Rosenthal; Incidental music, Irma Jurist
Cedric Hardwicke (Caesar); Lilli Palmer (Cleopatra); Ralph
Forbes (Rufio); Arthur Treacher (Britannus); Si Oakland (Lucius Septimus); John Buckmaster (Apollodorus); Bertha Belmore (Ftatateeta); Donny Harris (Ptolemy); Nicholas Joy (Pothinus); Ivan Simpson (Theodotus); Michael Harvey (Achillas); Norman Roland (Belzanor); Robert Earl Jones (Nubian Slave); Andrew George, Jules Getlin (Auxiliary Sentinels); Clifford Carpenter (Roman Sentinel); Harry Irvine (Harpmaster); Robert Earl Jones ( Porter); Julann Caffrey (Iras); Mary Scott (Chartrain); Ronald Telfer, John Ware (Palace Officials); Anthony Randall (Major Domo); Harry Irvine (Priest); Ronald Telfer (Centurian); Jules Getlin (Persian Guardsman); Ralph Browne, Ernest Butler, Clem Egolf, Michael Lipton, Fred Meek, Charles Nolte, Arthur Popwell, George Prescott, Noel Robineau, Donald Symington (Soldiers); Dolores Jackson, Elnora Jones, Royce Kane, Tanagra Markham, Courtenaye Olden, Dorothy Partington, Jean Pearson, Marjorie Spencer (Ladies-in-Waiting, Slave Girls)

Road Company (Summer 1950). Produced by Blake Johnson II; Director, James Walsh; Staged by Arthur Sircom; Settings, George Stupakis; Music arranged and played by Van Williams

Francis Compton (Caesar); Paulette Goddard (Cleopatra); Vinette Carroll (Ftatateeta); Hurd Hatfield (Apollodorus); Norman MacKay (Rufio); Ralph Sumpter (Britannus); Grant Gordon (Lucius Septimus); Morton L. Stevens (Pothinus); Harold Webster (Theodotus); Ronnie Lee (Ptolemy); George Hoxie (Achillas); Helen Harrelson (Chartrain); Donald Somers (Major Domo); Peter Barter (Priest); Harold Webster (A Persian); Robert Wark (Centurion); Ted Nelson (Boatman); Eric Burroughs, Ted Nelson (Palace Officials); Donald Somers (Belzanor); George Hoxie (Sentinel); Donald Somers (Roman Sentinel); Eric Burroughs (Porter); George Hoxie (Harpmaster); Ray Allen, Fred Clapp, Donald Berry, Gordon Ferris, Irwin Scheazer, Eugene Benjamin, Charles Wadsworth, David Van Celette (Soldiers, Courtiers, Porters); Anita Abbot, Betty Axelrod, Martha Dwight, Barbara Lister, Lillian Mc Ardle, Dorothy Morrison (Ladies in Waiting, Slave Girls); Van Williams (Harpist)

St. James's Theatre, London, England, opened May 10, 1951. 155 performances. A Festival of Britain Production, Laurence Olivier, Director; Produced by Laurence Olivier; Director, Michael Benthall; Settings, Roger Furse; Costumes, Audrey Cruddas; Music, Herbert Menges; Sword-play director, Clement McCallin; Musical director, Tod Boyd; Armour, John and Daphne Lee; Production managers, Lovat Fraser, David Kentish

Laurence Olivier (Julius Caesar); Vivien Leigh (Cleopatra); Niall MacGinnis (Rufio); Wilfrid Hyde-White (Britannus); Norman Wooland (Lucius Septimus); Robert Helpmann (Apollodorus); Elspeth March (Ftatateeta); Alaric Cotter (Ptolemy XIV); Henry Oscar (Pothinus); Richard Goolden (Theodotus); Dan Cunningham (Achillas); Esmond Knight (Belzanor); Cy Grant (Nubian Sentinel); Peter Cushing (Bel Affris); Anthony Pelly (Centurian); Edmund Purdom (Persian Guardsman); Timothy Bateson, Lyndon Brook, Clifford Williams, Derrick Penley, Colin Kembhall, Terence Owen (Egyp-
tian Guardsmen); Maxine Audley (Charmian); Jill Bennett (Iras); Michael Godfrey (Wounded Soldier); Thomas Heathcote (Roman Sentinel); Noel Coleman, Paul Homer (Auxiliary Sentinels); Derrick Penley (Boatman); Ronald Adam (Musician); Elizabeth Kentish (Harpist); Harold Kasket (Major Domo); Terence Owen (Priest); Timothy Bateson, Clifford Williams (Official at dinner); Colin Kemball, Terence Owen, Clifford Williams, Timothy Bateson (Four Porters); Elizabeth Kentish, Jill Welchman, Teresa Moore, Renee Goddard, Jessie Barclay (Women of the Palace); Thomas Heathcote, Michael Godfrey, Alexander Davion, John Dunbar, Noel Coleman, Desmond Llewelyn, Paul Homer, Max Gardiner (Roman Soldiers); Jessie Barclay, Renee Goddard, Teresa Moore, Jill Welchman, Marjorie Gresley, Clifford Williams, Colin Kemball, Desmond Llewelyn, Paul Homer, Alexander Davion, Terence Owen, John Dunbar, Timothy Bateson, Max Gardiner (Court Ladies, Officials, Politicians)

Ziegfeld Theatre, New York, opened December 19, 1951. 67 performances. Produced by Gilbert Miller (by arrangements with Laurence Olivier Productions, Ltd.); Director, Michael Benthall; Settings, Roger Furse; Costumes, Audrey Cruddas; Music, Herbert Menges; Sword-play director, Clement McCallin; Musical director, Jacques Singer

Laurence Olivier (Julius Caesar); Vivien Leigh (Cleopatra); Niall MacGinnis (Rufio); Wilfrid Hyde White (Britannus); Harry Andrews (Lucius Septimus); Robert Helpmann (Apollodorus); Pat Nye (Ftatateeta); Dawson France (Ptolemy XIV); Harold Kasket (Pothinus); Timothy Bateson (Theodotus); Dan Cunningham (Achillas); David Greene (Belzidor); Cy Grant (Nubian Sentinel); Robert Beaumont (Bel Affris); Anthony Pelly (Centurian); Edmund Purdom (Persian Guardsman); Lyndon Brook, John Dearth, Alec McCowen, Terence Owen, Patrick Troughton, Clifford Williams (Egyptian Guardsmen); Katharine Blake (Charmian); Mairhi Russell (Iras); Jack Melford (Wounded Soldier); Colin Kemball (Roman Sentinel); Noel Coleman, Max Gardiner (Auxiliary Sentinels); Patrick Troughton (Boatman); Ronald Adam (Musician); Elizabeth Kentish (Harpist); Donald Pleasence (Major Domo); Terence Owen (Priest); Clifford Williams, John Dearth (Officials at Dinner); Lyndon Brook, John Dearth, Terence Owen, Clifford Williams (Four Porters); Elizabeth Kentish, Jill Welchman, Teresa Moore, Renee Goddard, Jessie Barclay (Women of the Palace); Noel Coleman, John Dunbar, Max Gardiner, Paul Homer, Oliver Hunter, Colin Kemball, David Orr (Roman Soldiers); Jessie Barclay, Renee Goddard, Teresa Moore, Jill Welchman, Winifred Hill, Lyndon Brook, John Dearth, Alec McCowen, Terence Owen, Patrick Troughton, Clifford Williams (Court Ladies, Officials, Politicians)

Old Vic Theatre, London, England, opened July 30, 1956. Produced by the Birmingham Repertory Company; Director, Douglas Seale; Settings and costumes, Paul Shelving

Geoffrey Bayldon (Caesar); Doreen Aris (Cleopatra); Alan Rowe (Apollodorus); Nancie Jackson Ftatateeta); Bernard Hepton (Bri-
(tannus); Eric Jones (Theodotus); Ronald Hines (Rufio); Bunny May (King Ptolemy); Jill Forest (Iras); Charmian Eyre (Char- mian); Kenneth Mackintosh (The God Ra); Jacqueline Wilson (At- tendant); Robert Chetwyn (Achillas); Geoffrey Taylor (Lucius Septimus); Michael Robbins (Centurion); Colin George (Sentinel); Nicholas Courtney (Boatman); John Howlett (Musician); Kenneth Mackintosh (Pothinus); Eric Jones (Egyptian Prince); Robert Chetwyn (Major Domo); Albert Finney (Belzanor); Mark Bracken- bury, Angus Mackay (Officials); Mark Kingston, Kross Leigh (Porters)

Westport Country Playhouse, Westport, Conn., opened July 13, 1959. Produced by The Laurence Henry Company, Henry T. Weinstein and Laurence Feldman, producers; Director, John Stix; Settings, John Braden; Costumes, Doreen Ackerman; Choreography, Athan Karras Franchot Tone (Caesar); Susan Strasberg (Cleopatra); Vinnette Carroll (Tatateeta); Berry Kroeger (Pothinus); Tom Clancy (Rufio); David Hurst (Britannus); Gregory Morton (Lucius Sep- timus); Delos V. Smith, Jr. (Theodotus); Jefferson Tone (Ptolemy); James Frawley (Achillas); Robert Brown (Apollodorus); Garry Phillips (Major-Domo); Lisa Whitman (Iras); Carol Sha- piro (Charmian); Stephen Pearlman (Boatman); Pascal Tone (Porter); Athan Karras (Priest); James Frawley (Sentinel); Reg- inald Spears (Nubian); Pascal Tone (Belzanor); Arthur Karras (Centurion); Delos Smith, Jr. (Old Musician); Stephen Pearlman (Persian); Patricia Becket (Harpist); Lynn Ackerman, Moira Murphy, Jeb Schary, Tim Zimmeman, James Lewis, Dennis Grubb, Paul Hodgson, Joseph Deda, Terry Powell, (Soldiers, Courtiers, Porters, Dancing Girls)

Duchess Theatre, London, England, opened August 30, 1961. Pro- duced by the Cambridge Arts Theatre; Director, Waris Hussein; Settings, Ann Jasper; Costumes, Judy Birdwood; Lighting, Roderick Sangorski

Alun Thomas (Caesar); Yolande (Cleopatra); Claire Davenport (Tatateeta); Curt Dawson (Apollodorus); Nigel Brown (Belzanor); Roger Worrod (Rufio); Bryan Reed (Britannus); Michael Latimer (Lucius Septimus); Norman Mann (Bel Affris); Terence Taplin (Persian); Leilani Sacre (Charman); Janet McIntire (Iras); Philip Vallins (Ptolemy); Roger Hammond (Pothinus); Philip Strick (Sentinel); Patrick Mower (Achillas); Peter Foster (Theodotus)

American Shakespeare Festival Theatre, Stratford, Conn., opened May 31, 1963. Produced by the American Shakespeare Festival Theatre; Director, Ellis Rabb; Scenery and costumes, Lloyd Burl- ingame; Lighting, Gilbert V. Hemsley, Jr.; Music, Herman Chessid George Voskovec (Julius Caesar); Carrie Nye (Cleopatra); Rose- mary Murphy (Tatateeta); Philip Bosco (Rufio); James Ray (Apol- lodorus); David Byrd (Theodotus); Frank Converse (Achillas); Richard Woods (Britannus); Patricia Peardon (Iras); Anne Draper (Charman); Patrick Hines (Pothinus); Nicholas Martin (Ptolemy Dionysus); Miller Lide (Bel Affris); Geddeth Smith (Belzanor); Terence Scammell (Major Domo); Josef Sommer (Music Master);
Caesar and Cleopatra / 227

Chichester Festival Theatre, Chichester, England, opened July 7, 1971. Produced by the Chichester Theatre Company; Director, Robin Phillips; Settings and costumes, Carl Toms; Music, Anthony Bowles

Palace Theatre, New York, opened February 24, 1977. 12 performances. Produced by Elliot Martin, Gladys Rackmil, John F. Kennedy Center for the Performing Arts, in association with James Nederlander; Director, Ellis Rabb; Scenery, Ming Cho Lee; Costumes, Jane Greenwood; Lighting, Thomas Skelton; Speech consultant, Edith Skinner; Directorial assistant, William Gammon; Movement coach, Al Sambogna

HER FIRST ROMAN, Lunt-Fontanne Theatre, opened October 20, 1968. 17 performances. Produced by Joseph Cates and Henry Fowunes, in association with Warner Brothers-Seven Arts; Director, Michael Benthall; Musical numbers director, Kevin Carlisle; Sets and costumes, Michael Annals; Lighting, Martin Aronstein; Musical direction and incidental music by Peter Howard; Orchestrations and...
vocal arrangements, Don Walker; Production associate, Irwin T. Denberg; Production supervisors, Robert Weiner, George Thorn; Book, based on George Bernard Shaw's *Caesar and Cleopatra*, Music and Lyrics, Ervin Drake

Richard Kiley (Caesar); Leslie Uggams (Cleopatra); Claudia McNeil (Ftatateeta); Barbara Sharma (Iras); Earl Montgomery (Pothinus); Bruce MacKay (Rufio); Diana Corto (Charmian); Philip Graves (Ptolemy); Larry Douglas (Achillas); Brooks Morton (Britannus); Jack Daboub (Roman Centurion); George Blackwell (Roman Sentry); Cal Bellini (Apollodorus); Marc Jordan (Palace Official); John Baylis, Paul Berne, George Blackwell, Gerry Burkhardt, Robert Carle, Gordon Cook, Bill Gibbens, Gene GeBauer, Scott Hunter, Sean Nolan, Doug Spingler, Don Stoms-Vik (Roman Soldiers); Pamela Barlow, Diana Corto, Priscilla Lopez, Sally Neal, Trina Parks, Suzanne Rogers, Renee Rose, Fran Stevens, Geri Seignious, Henry Baker, Marc Jordan, George Nestor, Alexander Orfaly, Kenneth Scott (Egyptians)

SONGS: What Are We Doing in Egypt?; Hail to the Sphinx; Save Me from Caesar; Many Young Young Men from Now; Ptolemy; Kind Old Gentleman; Magic Carpet; The Dangerous Age; The Things We Think We Are; Her First Roman; I Cannot Make Him Jealous; In Vino Veritas; Caesar Is Wrong; Just For Today

RECORDINGS: Original Cast Album—Atlantic Records

**SCREEN**

United Artists, released 1945 (U.S.A. August, 1946). Produced and directed by Gabriel Pascal; Screenplay, Bernard Shaw, Marjorie Deans, W. P. Lipscomb; Camera, Frederick A. Young; Robert Krasker, Jack Cardiff; Music, Georges Auric; Editor, Frederick Wilson

Claude Rains (Julius Caesar); Vivien Leigh (Cleopatra); Basil Sydney (Rufio); Cecil Parker (Britannus); Francis L. Sullivan (Pothinus); Raymond Lovell (Lucius Septimus); Ernest Thesiger (Theodotus); Stanley Holloway (Belzanor); Stewart Granger (Apollodorus); Anthony Eustrel (Achillas); Flora Robson (Ftatateeta); Olga Edwardes (Charmian); Renee Asherson (Iras); Leo Genn (Bel Affris); Alan Wheatley (The Persian); Esme Percy (Major Domo); Gibb McLaughlin (High Priest); James McKeechnie, Michael Rennie (Centurions); Anthony Halles (Boatman); Charles Victor (Porter); John Bryning, John Laurie, Charles Rolfe, Hamilton Humphries (Sentinels); Felix Aylmer, Ivor Barnard (Noblemen); Valentine Dyall (Centurion); Charles Deane (Guardsman); Robert Adams (Nubian Slave); Shaun Noble (Achillas' A. D. C.); Gerald Case (Tax Officer); Leonard Llewellyn, Louis de Wohl (Palace Officials); Jean Simmons (Harpist); Russell Thorndyke (Harpist Master); Basil Jayson (Mithridates); Abdul Wahab (Cleopatra's Attendant); Peter Baylis (Mithridates' A. D. C.); Chick Alexander (Major Domo Attendant); Gerald Kempinski, Harold Franklyn, Charles Minor, Andre Belhomme, Don Kenito (Boatman); Bill Holland, Don Stanard, Ronald Davidson, Peter Lilley, Gordon Gantry (Officers); Anne Davis, Ingrid Puxon, Virginia Keiley,
Mary Midwinter, Mary Boyle, Daphne Day, Zena Marshall, Agnes Bernelle, Jean Richards, June Black, Jill Carpenter, Jeanee Williams, Alice Calvert, Lilia Erulkar, Jean Hulley (Ladies-in-waiting); Cathleen Nesbitt, Ena Burrill, Marie Ault (Egyptian Ladies); Bernard de Gau tiers (Palace Official); Peter Lord (Centurian); Princess Roshanara, Margaret Fernald, Mary Macklin, Louise Nolan, Rita Roshanara, Margaret Harvey, Moya Iles, Kay Kendall, Hilda Lawrence, Anne Sassoon, Renee Gilbert, Olwyn Brooks, Anne Moore (Palace-Steps Ladies and Lady Councillors); Cyril Jervis Walter, Roy Ellett, Michael Martin Harvey, Cecil Calvert, Harry Lane, MacKenzie Ward, Barry Meaton, Paul Croft, Michael Cacyannis, Roy Russell, Wilfred Walter, Alan Lewis, Charles Paton, George Luck, H. F. Maltby, Hylton Allen (Councillors); Eve Smith, Natando de Villiers, Roma Miller (Colored Fan Girls); Bernard Bright, B. Q. Alakija (Ethiopian Princes); Bob Cameron (Bucinator)

TELEVISION

General Electric Theatre, televised March 31, 1948. NBC. 1 hour. Maurice Evans (Caesar); Piper Laurie (Cleopatra)

Producer's Showcase, televised March 5, 1956. NBC. 1 hour. Director, Kirk Browning; Television adaptation, Joseph Schrank; Sets; Otis Riggs; Costumes, Guy Kent; Music director, George Bassman; Production supervisors, Donald Davis, Dorothy Matthews

Sir Cedric Hardwicke (Julius Caesar); Claire Bloom (Cleopatra); Jack Hawkins (Rufio); Judith Anderson (Fatateeta); Cyril Ritchard (Britannus); Farley Granger (Apollodorus); Thomas Gomez (Potinthus); Francis Compton (Theodotus); Rhoden Streeter (Ptolemy); Patrick Macnee (Lucius Septimus); Robert Coodier (Centurian); Richard Ward (Nubian); Loraine Grover (Iras); Jo Rabb (Charmian); Michael Enserro (Major Domo); Murray Vines (Priest)

Hallmark Hall of Fame, televised February 1, 1976. NBC. 90 minutes. Executive Producer, Lewis Rudd; Producer, David Susskind; Director, James Cellan Jones; Television adaptation, Audrey Maas; Costumes, Jane Robinson; A Talent Associates Production in association with Southern Television (England)

Alec Guinness (Julius Caesar); Genevieve Bujold (Cleopatra); Ian Cuthbertson (Rufio); Margaret Courtenay (Fatateeta); Clive Francis (Apollodorus); Jolyon Bates (Ptolemy Dionysus); Noel Willman (Potinthus); David Stewart (Theodotus); Gareth Thomas (Achillas); Michael Bryant (Britannus); Kristin Hatfield (Iras); Ludmila Nova (Charmian); Roy Stewart (Nubian Slave); Neville Phillips (Major Domo); Matthew Long (Wounded Soldier)

THE CAINE MUTINY COURT-MARTIAL
A play in two acts by Herman Wouk (1953)
Synopsis

Tyrannous United States Navy Lt. Commander Philip Francis Quegg appears to testify in the court-martial trial of Lt. Stephen Maryk before the 12th Naval District court-martial court in San Francisco in February 1945. Lt. Maryk, accused of mutiny after seizing control of the minesweeping destroyer Caine during a typhoon due to Captain Quegg's alleged indecisiveness and cowardly behavior, is defended by Lt. Barney Greenwald. Prosecutor Lt. Commander John Challee stresses Quegg's admirable service record while Greenwald turns his defense of Maryk into a prosecution of Quegg. Greenwald carefully exposes Quegg's paranoiac behavior prior to the typhoon that had been daily logged by novelist Lt. Thomas Keefer: permitting the ship to circle crazily during a target-towing practice resulting in cutting the tow-line; deserting Marine landing crafts under shore fire and dropping a yellow-dye marker in the water to guide them, earning Quegg the derogatory nickname of "Old Yellowstain" from officers and crew, plus his dogmatic, inane search for strawberries found missing from the ship's stores, knowing that kitchen-mess personnel had eaten them. Putting Quegg on the witness stand, Lt. Greenwald subtly but ruthlessly leads the mentally unbalanced Captain to self-exposed guilt and racking disintegration. Celebrating their victory over Quegg and Maryk's acquittal at Lt. Keefer's party at the Fairmount Hotel, the officers are astounded when Lt. Greenwald rebels at his prosecution of Quegg and accuses the real culprit of the Caine, Lt. Thomas Keefer, who instigated, magnified and recorded Quegg's foibles and slyly persuaded slow-witted Lt. Maryk to mutiny. Greenwald tosses a glass of wine in Keefer's face and leaves for active duty in the Navy Air Force.

Comment and Critique

Author Herman Wouk, born May 27, 1915, in New York City, graduated from Columbia College and served four years as an executive officer in the U.S. Navy aboard the destroyer-minesweeper Southard. Wouk's first play, The Traitor, opened on Broadway on March 31, 1949, for a modest run of 68 performances, his novel The Caine Mutiny was published in 1951 and won the year's Pulitzer Prize for fiction. Two years later Herman Wouk developed the final chapters of his novel into a play, The Caine Mutiny Court-Martial, which had its first performance at the Granada Theatre in Santa Barbara, California on October 12, 1953, with screen actor Dick Powell credited as director. The drama played some 67 cities, mostly one-night stands, on a cross-country tour to Broadway. Dick Powell was replaced by Charles Laughton as director. Powell, incensed as the uncredited director, threatened injunctions to prevent the show from opening on Broadway. Producer Paul Gregory contended that Powell, following a disagreement on the staging of several scenes, had walked out on the show and Laughton had salvaged the play. Powell's name remained on the programs as director throughout the transcontinental tour and he was paid two percent of the weekly gross receipts. A legal truce was arranged by Powell's lawyers and
representatives for Gregory and the play opened on Broadway on January 20, 1954, with Charles Laughton credited as director, along with assistant, actor Russell Hicks.

The critical acclaim for Wouk's brilliant drama extended to Henry Fonda, John Hodiak and the entire cast, but most deservedly to actor Lloyd Nolan for his incredibly compelling portrayal of psychotic Lt. Commander Philip Francis Quegg. Nolan's superlative performance won him the Donaldson Award for the best performance by a male actor in a straight play during the 1953-54 season and a similar award in Variety's poll of the New York drama critics. After years of dignifying a long list of Hollywood's "B" pictures and considered by film studios to be a gifted, even great actor but without a marquee name, Lloyd Nolan conquered Broadway and, after directing the London production of The Caine Mutiny Court-Martial, repeated his success at the Hippodrome Theatre in London on June 13, 1956.

"The Caine Mutiny Court-Martial is a theatrical adventure which builds to a second act climax of such hair-raising intensity that you are sure nothing, and no one, can ever top it. Some one then proceeds to top it ... a thrilling achievement" was Walter F. Kerr's verdict in The New York Herald Tribune. John Chapman (The New York Daily News) called the play a "taut, terse drama. It is a new creation for the theatre, with the theatre and by the theatre--and it is enormously compelling and exciting. It is the modern stage at its best." Robert Coleman (New York Daily Mirror) wrote, "The Caine Mutiny Court-Martial is magnificent theatre. It is engrossing from start to finish. It grips your attention like a vise." Brooks Atkinson (The New York Times) praised the compelling, sincere performances by the cast and Charles Laughton's "velvety style of staging" and called the play, "... theatre in every detail and every detail has been calculated by expert theatre men."

Producer Stanley Kramer paid $60,000 for the screen rights to Herman Wouk's Pulitzer Prize novel, The Caine Mutiny. The production, filmed with co-operation of the United States Navy, cost nearly two and a half million dollars to make and grossed $11 million. Kramer's off-beat casting of Humphrey Bogart in the role of Captain Quegg became one of the actor's strongest screen portrayals, earning him an Academy Award nomination as Best Actor of the Year, but Bogart's nomination and that of the picture as the year's best lost to Marlon Brando and On the Waterfront. The screenplay by Stanley Roberts extended the play into sequences including Quegg's misadventures at sea which reduced the impact of the court-martial to a repetition that seemed almost anti-climactic.

The Caine Mutiny Court-Martial was published by Doubleday & Company, Inc. in 1954. Herman Wouk dedicated the play to Charles Laughton, "in admiration and gratitude."

The Caine Mutiny Court-Martial was presented on television by the Ford Star Jubilee program on November 19, 1955, with Lloyd
Nolan reprising his superb portrayal of Lt. Commander Philip Francis Quegg. Variety acknowledged Lloyd Nolan's reprise of a "perfect performance" as Captain Quegg and reported that the telecast "... came off as one of the most arresting and rewarding dramas of the TV season...."

**STAGE**

Plymouth Theatre, New York, opened January 20, 1954. 415 performances. Produced by Paul Gregory; Directors, Charles Laughton, Russell Hicks

Lloyd Nolan (Lt. Commander Philip Francis Quegg); Henry Fonda (Lt. Barney Greenwald); John Hodiak (Lt. Stephen Maryk); Charles Nolte (Lt. Willis Seward Keith); Russell Hicks (Captain Blakely); Robert Gist (Lt. Thomas Keefer); Ainslie Pryor (Lt. Commander John Challee); Eddie Firestone (Signalman 3rd Class, Junius Urban); Paul Birch (Capt. Randolph Southard); Stephen Chase (Dr. Forrest Lundeen); Herbert Anderson (Dr. Bird); John Huffman (Stenographer); Greg Roman (Orderly); Larry Barton, T. H. Jourdan, Richard Norris, Jim Bumgarner [later known as James Garner], Richard Farmer, Pat Waltz (Members of the Court)

Road Company (1954-1955). Produced by Paul Gregory; Director, Charles Laughton

Paul Douglas (Lt. Commander Philip Francis Quegg); Wendell Corey (Lt. Barney Greenwald); Steve Brodie (Lt. Stephen Maryk); Scott Elliott (Lt. Willis Seward Keith); Fay Roope (Captain Blakely); Robert Lowery (Lt. Thomas Keefer); Robert Anderson (Lt. Commander John Challee); Jerry Crews (Signalman 3rd Class, Junius Urban); Jack Wilson (Capt. Randolph Southard); John Parrish (Dr. Forrest Lundeen); William Cottrell (Dr. Bird); Morgan Jones (Stenographer); Lester Hellman (Orderly); Edmund S. Glover, Pat Clement, Preston Hanson, John McMahon, William Hughes, Robert Porter (Members of the Court)

**MEJTERKL auf der CAINE,** Theatre um Zoo, Frankfurt, Germany, opened October 23, 1954. Produced and directed by Fritz Remond; German adaptation of Herman Wouk's *The Caine Mutiny Court Martial* by Franz Hollering; Costumes, Johann Jansen

Walter Andress Schwarz (Lt. Barney Greenwald); Wolfried Lier (Lt. Commander Quegg); Otto Stern (Lt. Thomas Keefer); Johannes Grossman (Lt. Willie Keith); Bogislav von Heyden (Captain Blakeley); Thomas Fabian (Lt. Commander John Callee); Ricklef Muller (Lt. Stephen Maryk); Uwe Dalheimer (Junius Urban); Carl Eberhardt (Dr. Lundeen); Thomas Vallon (Dr. Bird); Franz Zuckert (Stenographer)


Lloyd Nolan (Lt. Commander Philip Francis Quegg); David Knight (Lt. Barney Greenwald); Nigel Stock (Lt. Stephen Maryk); Robert Hardy (Lt. Willis Seward Keith); Peter Williams (Captain Blakely);
Richard Newton (Lt. Thomas Keefer); Peter Dyneley (Lt. Commander John Challee); Vivian Matalon (Signalman 3rd Class, Junius Urban); Esmond Knight (Capt. Randolph Southard); Martin Wyldeck (Dr. Forrest Lundeen); Alec McCowen (Dr. Bird); Philip Keatley (Stenographer); James Douglas (Orderly); Richard Aylen, Alan Brown, Philip Newman, Colin Rix, Ray Kelly (Members of the Court)

Ahmanson Theatre, Los Angeles, Cal., opened November 30, 1971. Produced by the Center Theatre Group; Director, Henry Fonda; Managing director, Robert Fyer; Set and lighting, H. R. Pointexter; Costumes, Noel Taylor; Production associate, Robert Linden
Hume Cronyn (Lt. Commander Philip Francis Quegg); John Forsythe (Lt. Barney Greenwald); Joe Don Baker (Lt. Stephen Maryk); Bruce Davison (Lt. Willis Seward Keith); Paul Stewart (Captain Blakely); Andrew Prine (Lt. Thomas Keefer); Edward Binns (Lt. Commander John Challee); Gary Barton (Signalman, 3rd Class, Junius Urban); Harry Brandon (Capt. Randolph Southard); Whit Bissell (Dr. Forrest Lundeen); George Wyner (Dr. Bird); Craig Gardner (Stenographer); Scott Stevenson (Orderly); Richard Farmer, Myron Natwick, Oron Kincaid, Jarion Monroe, Chuck Schneider (Members of the Court)

SCREEN
THE CAINE MUTINY, Columbia Pictures, released February 5, 1954. Produced by Stanley Kramer; Director, Edward Dmytryk; Screenplay, Stanley Roberts; Camera, Franz Planer; Special effects, Lawrence Butler; Second unit camera, Ray Cory; Additional dialogue, Michael Blankfort; Color consultant, Francis Cugat; Technical adviser, Commander James C. Shaw, U.S.N.; Production designer, Rudolph Sternad; Art director, Cary Odell; Set decorator, Frank Tuttle; Costumes, Jean Louis; Assistant director, Carter De Haven, Jr.; Music, Max Steiner; Editors, William Lyon, Henry Batista
Humphrey Bogart (Lt. Commander Philip Francis Quegg); Jose Ferrer (Lt. Barney Greenwald); Van Johnson (Lt. Stephen Maryk); Robert Francis (Lt. Willis Seward Keith); Warner Anderson (Captain Blakely); Fred MacMurray (Lt. Thomas Keefer); E. G. Marshall (Lt. Commander John Challee); Tom Tully (Captain De Vriess); May Wynn (May Wynn); Arthur Franz (Lt. Paynter); Steve Brodie (Chief Budge); Lee Marvin (Meatball); Claude Akins (Horrible); Katharine Warren (Mrs. Keith); Jerry Paris (Ensign Harding); Todd Karns (Stilwell); Whit Bissell (Lt. Commander Dickson); James Best (Lt. Jorgensen); Joe Haworth (Ensign Carmody); Herbert Guy Anderson (Ensign Rabbitt); James Edwards (Whittaker); Don Dubbins (Signalman Urban); David Alpert (Engstand); Dayton Lummis (Uncle Lloyd); James Todd (Commodore Kelvey); Don Keefer (Court Stenographer); Patrick Miller (Movie Operator); Tyler McVey, John Tomeck, Kenneth MacDonald, Paul McGuire, Gaylord Pendleton, Richard Norris (Board Members); Don Anderson, (Radar Man); Eddie Laguna (Winston); Jay Richards, Frank Losee, John Duncan (Sailors)
SONGS: I Can't Believe That You're in Love with Me (Jimmy McHugh, Clarence Gaskill); Yellowstain Blues (Fred Karger, Herman Wouk)

TELEVISION

Ford Star Jubilee, televised November 19, 1955. CBS. 1 hour. Produced by Paul Gregory; Directors, Franklin Schaffner, Charles Haughton; Set, Robert Tyler Lee; Television adaptation, Herman Wouk

Lloyd Nolan (Lt. Commander Philip Francis Quegg); Frank Lovejoy (Lt. Stephen Maryk); Barry Sullivan (Lt. Barney Greenwald); Russell Hicks (Captain Blakely); Ainslie Pryor (Lt. Commander Challee); Robert Gist (Lt. Thomas Keefer); Charles Nolte (Lt. Willis Seward Keith); Paul Birch (Captain Randolph Southard); Stephen Chase (Dr. Forrest Lundeen); Herbert Anderson (Dr. Bird); John Huffman (Stenographer); Greg Roman (Orderly)

BBC-TV, televised June 15, 1958. BBC. 105 minutes. Television adaptation by Alvin Rakoff

Cecil Landis (Lt. Commander Philip Francis Quegg); Nigel Stock (Lt. Stephen Maryk); Michael Caine (Lt. Barney Greenwald); Martin Wyldock (Dr. Forrest Lundeen); Vivian Matalon (Signalman 3rd Class, Junius Urban); and Warren Stanhope, John Longden, David Gardner, Jerrald Wills, Phil Mansel, Peter Beretski, Martin Friend, Sheldon Allan, Janet Hicks, Sally Corday, Bernelle Tucker, John Wilding, William Sylvester, Richard Leech, Sheldon Laurence, Robert Gallico, Kenneth Warren, Danny Monynihan, Reginald Atkinson, Henry Soskin, John Cater, Patrick Milner, Ian White, Kim Johnson

CALL IT A DAY
A comedy in three acts by Dodie Smith (1935)

Synopsis

In London’s suburb St. John's Wood, the Hilton family's fancy on the first day of spring tantalizes Tennyson’s concept by not lightly turning to thoughts of love but heavily and erotically pursuing it. Charwoman, Mrs. Milsom, announces to Cook that "The first spring day is in the devil's pay" and before breakfast teen-age daughter Ann has developed a flaming passion for the late poet and painter Dante Gabriel Rossetti. Father Roger Hilton, an income tax officer, succumbs to the allure of tax-delinquent actress Beatrice Gwynne, while his wife, Dorothy, romantically considers diplomat Frank Haines' declaration of love. Daughter Catherine falls wildly in love and unsuccessfully tries to seduce artist Paul Francis to the bemused understanding of Paul's wife, Ethel. Son Martin Hilton is smitten by the girl next door, Joan Collet, and the Hilton's dog has a quick af-
Call It a Day / 235

fair with the neighbor's bitch. By nightfall the devil has collected his pay and the Hiltons are glad to "Call it a Day."

Comment and Critique

English actress-playwright Dodie Smith, under the pseudonym C. L. Anthony, wrote the plays Autumn Crocus (1931), Service (1932) and Touch Wood (1934), but for her comic salute to spring, Call It a Day, she used her own name. Later Miss Smith would write Bonnet Over the Windmill (1937), Dear Octopus (1938) and adapt her novel I Capture the Castle to the stage in 1954. Her 1957 novel, The Hundred and One Dalmatians, became a Walt Disney screen delight in 1961.

Gilbert Wolf Gabriel (The New York American) reported, "Miss Dodie Smith is affectionately wise about parents and children alike, and Miss Gladys Cooper and Phillip Merivale and all their fellows of an excellent cast have and give a slyly good, sunny, funny time." Time magazine claimed the play more than made up in wholesomeness what it lacked in novelty, adding, "Compassionate author of Autumn Crocus, Dodie Smith has filled her play with the bright splash of gentle laughter." Richard Lockridge (The New York Sun) admitted that while the premise and plot were slight, Dodie Smith's talent for writing comedy resulted in an entertaining comedy where "Many of the lines are convulsing, and the first two scenes are, in their way, as comical as you are apt to find." The New Yorker magazine's verdict was "Call It a Day is a perfect blending of writing for good actors and good actors for what has been written," John Mason Brown (New York Evening Post) added, "Call It a Day proves passably entertaining in spite of the empty obviousness of its plotting."

Liberty magazine, reviewing the Warner Brothers 1937 screen version of the play wrote: "Don't be frightened by the fact that this is a little domestic story of an English family. Because it has gentle humor and humanness--and is very well played." Other film critics found the film forced and leaden. Variety called the film, "An example of a fine cast rowing a very thin boat."

Call It a Day on television created no great impact and was appraised as rather thin, if occasionally diverting.

STAGE


Fay Compton (Dorothy Hilton); Owen Nares (Roger Hilton); Alexis France (Ann Hilton); Geoffrey Nares (Martin Hilton); Patricia Hil- liard (Catherine Hilton); Marie Lohr (Muriel Weston); Valerie Taylor (Beatrice Gwynne); Muriel George (Cook); Marvis Clair (Vera); Phyllis Morris (Mrs. Milsom); Austin Trevor (Paul Francis); Lois Heatherley (Ethel Francis); George Thorpe (Frank
Morosco Theatre, New York, opened January 28, 1936. 194 performances. Produced by The Theatre Guild; Director, Tyrone Guthrie; Settings, Lee Simonson

Gladys Cooper (Dorothy Hilton); Philip Merivale (Roger Hilton); Jeanne Dante (Ann Hilton); John Buckmaster (Martin Hilton); Florence Williams (Catherine Hilton); Viola Roache (Muriel Weston); Claudia Morgan (Beatrice Gwynne); Florence Edney (Cook); Valerie Cossart (Vera); Lillian Brennand Tonge (Mrs. Milson); Glenn Anders (Paul Francis); Frances Williams (Ethel Francis); Lawrence Grossmith (Frank Haines); Esther Mitchell (Elsie Lester); William Packer (Alistair Brown); Mary Mason (Joan Collet)

SCREEN

Warner Brothers, released April 1937. Produced by Hal B. Wallis; Director, Archie Mayo; Screenplay, Casey Robinson; Camera, Ernest Haller; Associate producer, Henry Blanke, Editor, James Gibbons

Olivia de Havilland (Catherine Hilton); Ian Hunter (Roger Hilton); Frieda Inescort (Dorothy Hilton); Bonita Granville (Ann Hilton); Peter Willes (Martin Hilton); Alice Brady (Muriel Weston); Marcia Ralston (Beatrice Gwynne); Beryl Mercer (Cook); Elsa Buchanan (Vera); Walter Woolf King (Paul Francis); Peggy Wood (Ethel Francis); Roland Young (Frank Haines); Mary Field (Elsie Lester); Anita Louise (Joan Collet); Una O'Connor (Charwoman); Robert Adair (Butler); Leyland Hodgson (Lord Harold); Jack Richardson (Grocery Store Owner); Sidney Bracy (Flower Shop owner); Louise Stanley (Girl); May Beatty (Landlady); Cecil Weston (Beatrice's Maid)

TELEVISION

Prudential Playhouse, televised November 7, 1950. CBS. 1 hour. Producer-director, Donald Davis; Television adaptation, Robert Anderson

Kay Francis (Dorothy Hilton); John Loder (Roger Hilton); John McQuade (Frank Haines); Peggy Ann Garner (Catherine Hilton)

U.S. Steel Hour, televised May 20, 1959. CBS. 1 hour. Director, Tom Donovan; Television adaptation, Bob Van Sooyk; Play by Dodie Smith

Faye Emerson (Dorothy Hilton); Edward Andrews (Roger Hilton); Barbara Lord (Catherine Hilton); Elliott Reid (Frank Haines); Augusta Dabney (Muriel Weston); Nancy D. Kovack (Julie Gwynne); Zina Bethune (Ann Hilton)
CAMILLE
A play in five acts by Alexandre Dumas, fils, based on his novel La Dame aux Camelias (1852)

Synopsis

Beautiful Parisian courtesan, Marguerite Gautier, known as "La Dame aux Camelias" because of her passion for camellias, is lavishly supported by a succession of lovers. Marguerite ends her affair with aging Baron de Varville after meeting and falling in love with handsome Armand Duval. Refusing Armand's marriage proposal, Marguerite becomes his mistress. The lovers leave Paris and Marguerite pawns her jewelry to provide a country home at Autell where she and Armand, momentarily, find peace and happiness. Armand's father persuades Marguerite that her scandalous affair with Armand will ruin his son's life. Marguerite agrees to convince impetuously jealous Armand she is having affairs with other men. Returning to Paris, Armand attempts a reconciliation with Marguerite who resists her love for him and honors her promise to his father. After a duel in which Armand nearly kills de Varville, he learns from his father the truth of Marguerite's sacrifice. Armand returns to Marguerite who, after years of illness from tuberculosis, dies in his arms.

Comment and Critique

Alexandre Dumas, fils, or the Younger Dumas, was the illegitimate son of Alexandre Dumas, author of The Three Musketeers and The Count of Monte Cristo. Although Dumas, père, (the Elder) acknowledged his son, the younger Dumas maintained the stigma of birth and reflected in his writing his deep concern and compassion for victims of society. His 1858 play Le Fils Naturel (The Natural Son) examined the legal and social aspects of illegitimacy. Dumas', fils, other plays included Diane de Lys (1863); Le Demi-Monde (1855); La Question d'Argent (1857); La Femme de Claude (1873); Monsieur Alphonse (1873) and L'Etrangere (1876). His most noted play was the adaptation of his 1848 novel La Dame aux Camelias in 1852. Although no character of the name appears in the play, La Dame aux Camelias became known world-wide as Camille. Dumas based his novel and play on the life of famed Parisienne fille de joie, Alphonse Plessis, and on Victor Hugo's play Marian Delorme. Mme. Eugene Doche was the first Marguerite Gautier with Charles Fechter as Armand Duval when La Dame aux Camelias opened in Paris at the Vaudeville Theatre on February 2, 1852. The role of Marguerite Gautier, or Camille, has challenged leading actresses for over a hundred years. Giuseppe Verdi's 1853 opera, La Traviata, was Dumas' Lady of the Camelias.

The first production of Dumas' La Dame aux Camelias in New York was on December 9, 1853, at the Broadway Theatre. Actress
Jean M. Davenport adapted Dumas' play as Camille, or, the Fate of a Coquette and appeared in the role of the ill-fated heroine.

Camille was largely rejected by the public but the persistence of Jean Davenport's elegant performance eventually drew a responsive audience. The more earthy interpretation of The Lady of the Camelias later by Matilda Heron became the basis for later portrayals of the role by Clara Morris and Helena Modjeska. Helena Modjeska, a later acclaimed Camille, wrote in her memoirs, Memories and Impressions, "It pleased my imagination to present Camille as reserved, gentle, intense in her love, and most seductive--in one word an exception of her kind--this conception found favor with the public. A few days after the first performance, my manager told me there was not one seat left for the remainder of the week."

The German Stadt Theatre in New York translated the Dumas tragedy as Die Dame mit den Camelien and the play became part of their repertory in 1857. A Theatre Français production of La Dame aux Camelias in 1863 was judged by The New York Albion, "Though not to be ranked with first-class Parisian artists, they are still good players. The leading lady is Mlle. Bouhelier, a beautiful brunette of the rich and grand type--She is well supported by Mr. Gravier--who is not afraid to make love on the stage as if he really meant it." Eleanora Duse won high acclaim for her playing of Camille in Italian and the renowned Sarah Bernhardt began the first of her over-a-thousand performances as Marguerite Gautier in 1880. The Divine Sarah performed La Dame aux Camelias at Booth's Theatre in New York on November 15, 1880, playing the role with deceptive frailty and brilliance. Although Bernhardt's repertory included many plays in which she excelled, it was La Dame aux Camelias the public returned to for almost forty years. After many "farewell tours" of the United States, Sarah Bernhardt last played The Lady of the Camelias at the Empire Theatre in New York on December 4, 1916, and continued on a national tour.

Margaret Anglin and Henry Miller appeared as the lovers at the Hudson Theatre in New York on April 18, 1904, while on the same night, Virginia Harned and William Courtenay were enacting the same roles at the Harlem Opera House. Henry Miller and Margaret Anglin, both considerable stars of the early twentieth-century theatre, were found "lamentably and hopelessly at sea" in their interpretation of Armand Duval and Marguerite Gautier.

Conway Tearle, whose grandfather Frederick Bartlett Conway was the first Armand Duval seen on the New York stage, played the fiery young Duval opposite Ethel Barrymore's Marguerite in Edward Sheldon's adaptation of Dumas' play. Charles Frohman's production of The Lady of the Camelias opened at the Empire Theatre in New York on December 24, 1917. Miss Barrymore's father, Maurice Barrymore, had been Olga Nethersole's Armand Duval in 1894. The Sheldon adaptation was played in three acts with a prologue and an epilogue in which the tragic story was revealed to be a dream, a device devised by Laura Keene in her 1856 dramatization. Ethel Barry-
more was critically applauded for her exquisite grace and charm in playing Marguerite although Arthur Hornblow (Theatre magazine) classified the Barrymore Camille as "... youthful and joyous but not very subtle" in an uninspired performance.

Cecile Sorel's performance as Marguerite Gautier in the Shuberts' 1926 Broadway production was considered more "exquisitely sublime" than that of Sarah Bernhardt's. Tallulah Bankhead attacked The Lady of the Camellias on March 5, 1930, at the Garrick Theatre in London. The London Times classified Miss Bankhead as "a careful and serious actress" and though in control of the role, marred her playing of Marguerite by a monotonous reading. The London Morning Post added, "So far as the character of Marguerite is concerned, it must be confessed Miss Bankhead does not succeed in--or even essay--the impossible task of creating a glorified wanton who could justify every claim for sympathy. Duse, as we all remember, sanctified her, Bernhardt covered everything by the spell of her voice and glamour of her personality. Miss Bankhead just 'Tallulises' her for a time, and then, when the drama and sentiment begin, gives us both to the full for their own sake."

Eva Le Gallienne added Camille to the repertory of her Civic Repertory Theatre in 1931. Stephen Rathbun (The New York Sun) appraised Eva Le Gallienne's Camille as "pictorially charming and emotionally satisfying" without coughing once during the entire performance.

Helena Modjeska opened the Central City, Colorado Opera House in 1882 playing The Lady of the Camellias. Abandoned after the surge of the turn-of-the-century gold rush, Robert Edmond Jones restored the acoustically perfect theatre and in July 1932 reopened the Central City Opera House on its fiftieth anniversary with Edna and Delos Chappell's translation of Dumas' play. Staged by Robert Edmond Jones, Camille starred Lillian Gish. The Colorado production was transferred to Broadway on November 1, 1932, at the Morosco Theatre for fifteen performances. Robert Garland (The New York World-Telegram) found Lillian Gish played the lady of the camellias "in just the proper key ... a charmingly artificial resurrection of a charmingly artificial play, a museum piece from the half-forgotten eighties, staged by Robert Edmond Jones, who adores such things and acted in its leading role by an anachronistic lady who seemed somehow to belong."

Edwige Feuillere included La Dame aux Camelias in her repertory of French plays presented in London in 1955 and again in 1957. Between the Feuillere London engagements, Colleen Dewhurst portrayed Marguerite in Henriette Metcalf's adaptation of La Dame produced and directed by Wayne Richardson at the Cherry Lane Theatre in New York. Colleen Dewhurst was physically wrong for the dying courtesan and, by 1956, Camille, Marguerite Gautier, or The Lady of the Camellias was more than showing her age.

Famed Italian director Franco Zeffirelli designed and directed
Giles Cooper and Terrance McNally's adaptation of The Lady of the Cameliases at the Winter Garden Theatre in New York on March 20, 1963, though it closed March 30, 1963. "As Marguerite, Susan Strasberg is lovely and has considerable dramatic range; yet to me, she does not quite embody the worldly sexpot of whom Dumas wrote and of whom La Traviata sings. As Armand, John Stride is superb as he goes from lust to adoration and then to numb grief" reported John Chapman (New York Daily News). Howard Taubman (The New York Times) felt the highly advertised Senor Zeffirelli should "shoulder the major share of the blame for this diastrously bad production."

Giuseppe Verdi's opera La Traviata, based on Dumas' play with a libretto by F. M. Piave, had its world premiere in Venice on March 6, 1853. The opera was a failure primarily because of contemporary settings and costumes. After revisions of the physical aspect of La Traviata, the opera became one of the greatest successes in that medium.

La Dame aux Camelias was first filmed in Denmark in 1907 with Oda Alstrup as the fading lady of easy virtue. Vittoria Fepanto was Italy's screen Marguerite in 1909 and in 1911 the great Sarah Bernhardt recorded her Marguerite Gautier on film in France with Paul Capellani as Armand. Camille, or The Fate of a Coquette was made in America by the Champion Film Company and released on June 10, 1912. The two-reel Champion motion picture was reviewed by The Moving Picture World: "In presenting this great story of erring human nature, Lawrence McGill was fortunate in bringing Miss Gertrude Shipman into moving pictures. Only an accomplished actress could make the dual nature of Camille so visible as to reach the emotions ... and the support of Irving Cummings, in the role of Armand, is without flaw.... It is as about as near perfection in point of photography as anything that has appeared on the screen in some time."

Albert Capellani directed Frances Marion's screen adaptation of the play for the World Film Corporation in 1915. Called Camille (sub-title A Modern Camille), the five-reel feature starred Clara Kimball Young as Marguerite and Paul Capellani, who had been Bernhardt's lover in the 1911 French film version, as Armand Duval. "The film is introduced as A Modern Camille and the hectic old story has been cast in a modern setting, most unwisely it would seem, for this tragedy of a French liaison needs all the atmosphere of other times and other manners to give it a sympathetic appeal. Clara Kimball Young makes a beautiful and appealing Camille in the midst of incongruous surroundings, and Paul Capellani has added an effective interpretation of Armand's character," reported The New York Dramatic Mirror.

Italy produced two screen versions of La Dame aux Camelias in 1915; one, with Helen Hesperia, according to The Moving Picture World, "gives a splendid performance. She has the art, the magnetism, and the presence faithfully to establish the illusion of the great heroine of French fiction. She does all this in spite of the fact that"
she has not the advantage of youth...." Fox film Company unleashed their resident femme fatale, Theda Bara, in a 1917 screening of Camille. The Moving Picture World appraised it:

Theda Bara is not the type of actress to put a living soul of emotion into the great drama that capped the Romantic Movement. Camille is all romance, she is a cry of the soul. Theda Bara is throughly modern and matter of fact; but the story she tells certainly interested the spectators. In many ways it is her best work. She is progressing, but she should make every effort to control a mannerism of moistening her lower lip. It is hardly an emotional gesture and is apt to be an anticlimax in an emotional scene. One of the chief elements in the success of the picture is its fine sets and the care that has been taken in the general staging, which shows well for the ability of J. Gordon Edwards, the director who is responsible for the screening of the work.

The same year, 1917, Erna Morena appeared in Germany's version of the Dumas play entitled Primavera, Die Kameliendame.

Alla Nazimova's 1921 production of Camille was over-laid with modern symbolism. "There is no denying that Nazimova's production of Camille is interesting. It is filled with modern symbolism, which is expressed in the settings and the acting of the star and her supporting company. There are scenes that suggest the lost souls in Dante's Inferno, and the human interest that gave the stage play its long life doesn't get much of a chance to make itself felt.... Nazimova's performance of the title role is more original than the impressionistic stage sets. Her Camille is a creature of quickly varying moods, which she expresses by freakish costumes and theatrical poses. This conception she projects on the screen with consummate skill. Rudolph Valentino is a handsome and forceful Armand Duval and seems strangely out of place in the fast company to which Gaston introduces him," reported The Moving Picture World. The New York Dramatic Mirror found June Mathis' updating of the story to modern times and the pretentious Natacha Rambova's ultra-modern settings and costumes did not detract from the star of the film, "As the lady of the camelias Nazimova presents an unforgettable portrait. She is beautiful, exotic, wanton, and always sympathetic.... There is not even a touch of the false, the melodramatic, even in the last moments where the temptation to overact might have proven too great to be resented by a lesser artist.... Rudolph Valentino is ideally cast as Armand...."

Photoplay found Norma Talmadge's 1927 Camille had one fault, "It is too long. Too much footage is given to planting reasons for the mode of life followed by the Lady of the Camelas. She is beaten and pursued for over two reels. We suspect that Miss Talmadge will be a popular Camille. She has some excellent moments toward the end of the film. Gilbert Roland is the Armand. Rather actory, but with IT. Supersexy stuff, this." The New York Times' appraisal was, "Except for Miss Talmadge, who is thoroughly dignified through-
out the proceedings, the players for the most part appear to be act-
ing in merely another movie." The Moving Picture World considered
"the continuity smooth and without a jarring note and, as the story
unfolds it grips the interest, plays strongly on the emotions and of-
fers genuinely satisfactory entertainment despite what would ordinarily
be a rather depressing theme.... Although not especially forceful
in the role of Armand, Gilbert Roland, a newcomer, gives a cred-
itable performance and proves to be an unusually handsome fellow.
With Miss Talmadge, who never looked more beautiful, he makes a
striking picture.... Miss Talmadge displays little of the traditional
wit and brilliance of the character--she does show marked vivacity
in the earlier scenes."

Yvonne Printemps and Pierre Fresnay appeared in France's
1934 La Dame aux Camelias with moderate success. The motion
picture screen's greatest Camille appeared in 1937 when Metro-
Goldwyn-Mayer starred Greta Garbo. It is a lush, expertly directed
found Garbo's performance "in the finest tradition; eloquent, tragic,
yet restrained. She is as incomparable in the role as legend tells
us that Bernhardt was. Through the perfect artistry of her portrayal,
a hackneyed theme is made new again, poignantly, sad, hauntingly
lovely." London's Sphere appraised Garbo's brilliant performance as
"There is the very soul of a great actress in her performance....
Technically the Garbo is flawless; her untidy, and often meaningless,
gestures have been banished; her voice has lost its gruff monotony;
pupils at dramatic academies should be driven to the Empire Theatre
in herds to watch her sense of timing."

Greta Garbo was awarded the New York Film Critics Circle
Award as the Best Actress of 1937. Hollywood's Motion Picture
Academy Award for Best Actress went to Luise Rainer for her per-
formance as Oian in The Good Earth, eliminating Garbo's nomination
for her performance in Camille. Although selected as one of the
year's ten-best-films, Camille was not one of the ten films nominated
by the Academy for the Year's Best Picture award that was won by
Warner Brothers' The Life of Emile Zola. In 1954 the Academy of
Motion Picture Arts and Sciences belatedly voted an Honorary Award
to Greta Garbo "for her unforgettable screen performances."

La Traviata reached the screen in 1949 as The Lost One. A
prologue to the central story recorded a meeting between Dumas,
 fils and composer Verdi at the tomb of Alphonsine Plessis in Paris' Montmartre
cemetery. Dumas' relating of Mile. Plessis life as de-
tailed in his La Dame aux Camelias inspires Verdi to compose the
opera La Traviata. La Traviata (1966) starred Anna Moffo as the
courtesan and, wrote a London critic, "Like most previous attempts
to film opera, this one is never wholly successful, an inevitable
hybrid of opera and cinema."

Philco Playhouse's November 14, 1948, telecast of Camille
featuring Judith Evelyn in the role was judged by Variety as "Full
values of the sentimental love story came through perfectly in the
Philco video version." A thirty-minute Theatre of Romance telecast with Ruth Ford as Marguerite was less successful whereas Michele Morgan's performance in Camille on Studio One's November 9, 1953, was considered compelling. Kraft Theatre's December 1, 1954, television production of Camille starring Signe Hasso as the lady of the camellias was called by Variety, "a cough-athon-Hamlet."

STAGE

(Opera and Ballet productions appear at the end of Stage)

CAMILLE, OR THE FATE OF A COQUETTE, Broadway Theatre, New York, opened December 9, 1853. Produced, directed and translated by Jean M. Davenport
Jean Davenport (Camille); Frederick Bartlett Conway (Armand Duval); Mr. Howard (M. Duval); William Davidge (St. Fri-vole); J. Gougenheim (Helene); Mr. Lanergan (De Varville); Mr. Vincent (Arthur); Mrs. Fiske (Nanette); Mrs. Nagle (Nichette); Mrs. Barnard (Anais); Mrs. Vernon (Madame Babilliard); Mr. Sanford (Gustave)

CAMILLE, OR A MORAL OF LIFE, Laura Keene's Theatre (Tripler Hall), New York, opened March 17, 1856. Produced and directed by Laura Keene; Translation by Laura Keene
Laura Keene (Camille); George Jordan (Armand Duval); Charles Bass (M. Duval); Kate Reignolds (Nanine); Annie Lewis (Nichette); Mary Wells (Prudence); Mr. McDouall (Dr. Lesage); Mr. Howard (Gustave); T. B. Johnson (Gaston); Mr. Wenyss (St. Gaudens); Mr. Chandler (Count de Giray); Mr. Trevor (Arthur); Miss McDonough (Anais); Miss Tree (Marie); Mrs. Lesdernier (Spirit of the Play)

Wallack's Theatre, New York, opened January 22, 1857. Produced and directed by Matilda Heron; Adaptation of Dumas' La Dame aux Camelias, by Matilda Heron and August Waldover
Matilda Heron* (Camille); Mr. E. A. Sothern (Armand Duval); G. S. Lee (M. Duval); Mr. Reynolds (De Varville); Mr. C. Stuart (Gaston); Mr. Levers (Gustave); Mrs. Vernon (Prudence); Olympe (Mrs. Sothern); Mrs. J. H. Allen (Nichette); Miss Thompson (Nanine)

LA DAME AUX CAMELIAS, Buckley's Minstrel Hall, New York, opened September 7, 1858. Presented by Frederick Widdows (First performance in French in America)
Mlle. Juliette (Marguerite Gautier); M. Talbot (Armand Duval); M. Thiery (M. Duval); M. Jacques (Gaston); M. Edgard (St. Gau-

*Matilda Heron originally played Camille at the National Theatre, Cincinnati, Ohio in 1856 with Mr. Keeble (Armand); Mr. Watkins (Gaston); Mr. Stetson (Count de Varville); Mrs. Gregory (Prudence)
dens); Mons. C. Sage (Comte de Giray); Mons. Henri (Gustave); Mons. Charles (Doctor); Mille Marie (Nichette); Mme. Talbot (Nanine); Mille. Eleonore (Olympe); Mille. Louise (Prudence); Mlle. Valentine (Clara)

Theatre Francais, New York, opened January 10, 1863.
Mlle. de Bouhelier (Marguerite Gautier); Ernest Gravier (Armand Duval); Paul Juignet (M. Duval); with: Julien Rousseau, M. d'Avrigny, M. DuBois, M. Duval, Anna Hamburg, Aline Delange, Berthe Morel, Nathalie Dumas

Avonia Jones (Camille); Charles Fisher (Armand); H. F. Daly (de Varville); W. H. Norton (M. Duval); A. H. Davenport (Gaston); Mrs. John Selton (Prudence); Ione Burke (Olympe); Mrs. W. R. Floyd (Nanine)

DIE DAME MIT DEN CAMELIEN, Stadt Theatre, New York, opened October 4, 1869. (German version of La Dame aux Camelias--first produced in New York in 1857)
Emma Wiese (Marguerite); Adolf Dombrowsky (Armand); Herr Collmer (M. Duval); Carl Fritze (Gaston)

Lyceum Theatre, opened March 26, 1873. 1 performance. Produced by A. M. Palmer
Clara Morris (Marguerite Gautier); Frank Mayo (Armand Duval); W. B. Laurens (de Varville); F. F. Mackay (M. Duval); Marie Wilkins (Prudence); Kate Claxton (Nichette); George Fawcett Rowe (Gaston); J. B. Polk (Gustave); Louise Henderson (Olympe); Kate Holland (Nanine)

Union Square Theatre, opened May 14, 1874. Produced by A. M. Palmer
Clara Morris (Marguerite Gautier); Charles R. Thorne, Jr. (Armand Duval); McKee Rankin (de Varville); John Parselle (M. Duval); Emily Mestayer (Prudence); Stuart Robson (Gaston); Kate Claxton (Nichette); Maude Granger (Olympe); Claude Burroughs (Gustave); Percy Sinclair (Arthur); Kate Holland (Nanine); W. S. Quigley (Messenger)

Mlle. Eva Beauregard (Marguerite Gautier); M. Gerber (Armand Duval); Mr. Linge (M. Duval); Mr. Marchand (Gaston); Mr. Armand (deVarville); Laure Jaume (Prudence)

5th Avenue Theatre, New York, opened January 14, 1878. Director, Dion Boucicault
Helene Modjeska (Marguerite Gautier); with, Walter Burroughs, Helen Tracy, Annie Edmondson, Felix Morris, Thomas Whiffen, Isabella Thymne, W. J. LaMoyne, C. W. Couldock, Edith Blande, and Louise Eldridge (Prudence)
Camille / 245

Union Square Theatre, New York, opened February 1, 1881.
   Clara Morris (Camille); Charles Thorne (Armand); Frederic de
   Bellville (Count de Varville); Owen Fawcett (Gaston); Walden
   Ramsay (Gustave); John Parselle (M. Duval); Louisa Eldridge
   (Prudence); Netta Guion (Nanine); Eleanor Carey (Olympe)

   Eugenie Legrand (Marguerite Gautier); Louis Morrison (Armand
   Duval); Louisa Eldridge (Prudence); Netta Guion (Nanine); Henry
   Ayling (de Varville); B. T. Ringgold (M. Duval); H. A. Weaver
   (Gaston); Eliza Long (Nichette)

Wallack's Theatre, New York, opened June 1, 1881.
   Rose Coghlan (Camille); Osmond Tearle (Armand Duval); William
   Elton (Gaston); Gerald Eyre (de Varville); Harry Edwards (M.
   Duval); Wilmot Eyre (Gustave); Effie Germon (Olympe); Louisa
   Eldridge (Prudence); Stella Boniface (Nichette)

Road Company, December 1881.
   Mlle. Rhea (Camille Gautier); Lauren Rees (Armand Duval);
   Frederic Vroom (Count de Varville); E. C. Gillespie (Gaston);
   Fred C. Hoey (St. Gaudens); Robert Whittier (Gustave); Jane
   Lennox (Nanine); Rachel Crothers (Nichette); Mignon Fulton
   (Madame Prudence); Nell Fulton (Olympe); William Harris (M.
   Duval)

Booth's Theatre, New York, December 3, 1881.
   Mlle. Rhea (Camille): with, J. Newton Gotthold, J. L. Corhart,
   J. H. Howell, Edwin Varrey, W. F. Clifton, Isabel Morris,
   Mrs. J. W. Brutone, Grace Hall, Josie Robinson, Lillie Moses

5th Avenue Theatre, New York, opened December 26, 1881.
   Fanny Davenport (Marguerite Gautier); George Clarke with: Harry
   Hawk, May Davenport, Mrs. Charles Fisher, Mary Shaw, Minnie
   Monk, Charles Fisher, (Armand) Lewis Baker

Road Company, 1882. Produced by John Stetson
   Modjeska (Marguerite Gautier); Maurice Barrymore (Armand Du-
   val); G. H. Griffith (Monsieur Duval); Frank Clements (Count De
   Varville); Clara Fisher Maeder (Madame Prudence); Norman
   Forbes (Gaston Reuix); Maud Milton (Nichette); Helen Leigh
   (Olympe); Clara Ellison (Nannine); W. F. Owen (St. Gaudens);
   Mr. Saville (Messenger); Mr. Cooper (Arthur); Mason Mitchell
   (Gustave)

3rd Avenue Theatre, New York, opened September 17, 1883.
   Clara Morris (Marguerite); George Clarke (Armand); Frederic de
   Belleville (Count de Varville); Edwin Varrey (M. Duval); Louisa
   Eldridge (Prudence); H. W. Montgomery (Gaston); Clinton Stuart
   (Gustave); Kate McKinstry (Olympe); Mollie Revel (Nanine); Lulu
   Jordan (Nichette); George Kennington (Messenger)

Wallacks Theatre, New York, opened March 12, 1885.
Mlle. Nadia de Rotschkoff (Marguerite Gautier); J. M. Hardie (Armand Duval); with: Leslie Allen, H. M. Pitt, Louise Eldridge, Kate Bartlett


Ethel Herbert (Camille); William Terriss (Armand Duval); James Fernandez (Monsieur Duval); A. G. Andrews (Gaston); P. Lyndal (Count De Varville); A. Lewis (Gustave); Miss Hayden (Prudence); Miss Norreys (Nichette); Miss A. Verily (Nanine); Miss G. Goldney (Olympe)

Road Company, 1885 (U.S.A.). Director, Frank L. Gardner

Janish (Marguerite Gautier); Frank Losee (Armand Duval); C. A. McManus (Monsieur Duval); R. A. Fisher (Count De Varville); Florence Vincent (Prudence); James Cooper (Gaston Rieux); Evelina Shaw (Nichette); Mary Shaw (Olympe); Mamie Dowd (Nanine); Harry Stile (Arthur); L. J. Henderson (Gustave)

Vaudeville Theatre, London, England, opened March 16, 1886. Produced by Thomas Thorne; Director, Sydney Alport

Florence Grant (Marguerite Gautier); Joseph Ashman (Armand Duval); Hamilton Pifford (Monsieur Duval); Claude Devereux (Count De Varville); Marie De Valgeneuse (Madame Prudence); H. J. Hillier (Gaston Rieux); Margaret Ayrton (Nichette); Judith Vermont (Olympe); Carrie Fenton (Nannine); J. B. Sly (Messenger); A. Austin-Leigh (Gustave)

8th Street Theatre, New York, opened April 4, 1886. 8 performances.

Bertha Welby (Marguerite Gautier); Louis Barratt (M. Duval); Henry W. Mitchell (Armand Duval); J. V. Melton (deVarville); Annie Bishop (Prudence); Susie Russell (Nichette)


Sarah Bernhardt (Marguerite Gautier); Dumeny (Armand Duval); Rebel (de Varville); Marie Grandet (Prudence); Piron (Georges Duval); Munie (St. Gaudens); Angelo (Gaston Rieux); Thefer (Gustave); Jane Mea (Olympe); Seylor (Nichette); Simonson (Nanine); Fortin (Arthur); Lacroix (Docteur); Denebourg (Comte de Giray); Mortimer (Commissionnaire); Merle (Anais); Cartereau (Domestique)

HEARTSEASE, Olympic Theatre, London, England, opened January 9, 1892. 9 performances. A play in 5 acts adapted from Alexandre Dumas' novel La Dame Aux Camellias by James Mortimer. Produced by W. W. Kelly; Director, Grace Hawthorne; Settings, C. J. McCarthy; Costumes, Mme. Bronte

Grace Hawthorne (Camille); Fuller Mellish (Armand Duval); Arthur Estcourt (Georges Duval); Basset Roe (Comte de Varville); Louisa Wyatt (Mme. Prudence); Harcourt Beatty (Gaston Rieux); Henry de Solla (Gustave); Lesley Bell (Olympe); Henrietta Watson (Nichette); Bertie Willis (Nanine); Henry Ludlow (Doctor); Theodore Alker (Messenger)
LA DAME AUX CAMELIAS, Royal English Opera House, London, England, opened June 18, 1892. 8 performances. Produced by Richard d'Oyly Carte; Director, Henry E. Abbey, Maurice Grau

Sarah Bernhardt (Marguerite Gautier); Fleury (Armand Duval); Piron (Georges Duval); Henri Deschamps (Le Comte de Giray); Rebel (Comte de Varville); Marie Grandet (Prudence); Gilberte Fleury (Olympe); Duberry (Gaston Rieux); Delorme (Arthur); Munie (St. Gaudens); Thefer (Gustave); Charton (Docteur); Seylor (Nichette); Simonson (Nanine); Merle (Anais); Nadrey (Adele); Cartereau (Commissionaire); Charles (Domestique)

Road Company (1892). Produced by Frank L. Perley and J. J. Buckley; Director, Beaumont Smith; Settings, Albert, Grover & Burridge; Costumes, Modjeska

Modjeska (Camille Gautier); Otis Skinner (Armand Duval); John A. Lane (Monsieur Duval); Beaumont Smith (Count de Varville); Hannah E. Sargeant (Madame Prudence); Guy Lindsley (Gaston De Rieux); Annie E. Proctor (Nanine); Maud Durbin (Nichette); M. J. Fenton (Arthur); W. R. S. Morris (Gustave); R. Reyton Carter (St. Gaudens); Mrs. Beaumont Smith (Olympe); Wadsworth Harris (Doctor); Charles Kelley (Messenger)

Road Company (1893). Produced by Julian Magnus; Director, Barton Hill; Costumes, Mme. Smith

Marie Wainwright (Camille Gautier); Nathaniel Hartwig (Armand Duval); Barton Hill (Monsieur Duval); Ernest Foster (Count de Varville); Edward Poland (Gaston de Rieux); Dorothy Thornton (Madame Prudence); Cecil Magnus (Gustave); Louise Muldener (Mlle. Olympe); Jennie Northern (Nanine); John Borden (Messenger); Georgia Busby (Nichette)

5th Avenue Theatre, New York, opened January 23, 1893.

Eleanora Duse (Marguerita); F. Ando (Armando); E. Mazzanti (Duval); S. Onivento (deVarville); L. Orlandini (Conte de Giray); A. Galliani (Gastone); G. Solazzi (Madama Duvernoy); G. Boni-vento (Olympia); E. Rapolo (Erminia); G. Magazzari (Nanetta)

LA DAME AUX CAMELIAS, Lyric Theatre, London England, opened May 24, 1893. 6 performances. Produced by Horace Sedger; Director, Carl and Theodore Rosenfelf

Eleanora Duse (Marguerite Gautier); Flavio Ando (Armand Duval); Ettore Mazzanti (Mons. Duval); Silvio Bonivento (de Varville); Eleanora Ropolo (Erminie); Giuseppina Solazzi (Mme. Duvernoy); Gilda Bonivento (Olympia); Antonio Galiiani (Gaston de Rieux); Giachino Grassi (Saint-Gaudens); Riccardo Caimmi (Gustave); Leo Orlandini (Comte de Giray); Napoleone Bianco (Doctore); Guglielmina Magazzari (Nanetta); Pietro Batti (Messenger); Alfredo Geri (Valet)


Anna Ruppert (Marguerite Gautier); Rothbury Evans (Armand Duval); J. S. Blythe (Georges Duval); Oswald Yorke (De Varille); Catherine Stewart (Prudence); Olga Garland (Olympe); Stuart
Champion (Gaston Rieux); Edgar Stevens (Gustave); Ettie Williams (Nichette)

LA SIGNORA DALLE CAMELIE, Daly's Theatre, London, England, opened May 7, 1894. 10 performances. Produced and directed by Augustin Daly

Eleanora Duse (Margherita); Carlo Rosaspina (Armando Duval); Ferruccio Garavaglia (Signor di Varville); Cesare Rossi (Duval); Napoleone Masi (Gaston de Rieux); Antonio Colombari (Saint Gaudens); Luigi Galimberti (Gustavo); Ugo Piperno (Dottore); Albertina Giordano Pero (Mme. Duverny); Ione Cristina (Ermina); Ines Cristina (Nanetta); Assunta Mezzanotte (Olimpia); Alfredo Geri (Servo); Paolo Cantinelli (Comte di Giray); Alfredo Sainati (Portalettre)

LA DAME AUX CAMELIAS, Daly's Theatre, London, England, opened June 27, 1894. 6 performances. (Returned to Daly's Theatre June 12, 1895 for 3 performances and the Comedy Theatre June 16, 1896 --3 performances; Adelphi Theatre on June 25, 1897 for 6 performances). Produced by Augustin Daly; Director, Henry E. Abbey, Maurice Grau.

Sarah Bernhardt (Marguerite Gautier); Lucien-Germain Guitry (Armand Duval); Montigny (Le Pere Duval); Angelo (de Varille); Deneubourg (Gaston Rieux); Marie Grandet (Prudence); Saryta (Olympe); Henri Deschanps (St. Gaudens); Deval (Comte de Giray); Guiraud (Arthur); Lacroix (Docteur); Merle (Nannine); Bou-langer (Anais); Dalcy (Esther); Maille (Adele); Bellanger (Groom); Piron (Commissionaire); Kold (Domestique); Seylor (Nichette)

Palmer's Theatre, New York, opened October 29, 1894. 16 performances.

Olga Nethersole* (Camille); Maurice Barrymore (Armand Duval); J. H. Barnes (M. Duval); Mrs. E. J. Phillips (Prudence); George Nash (Comte De Varville); E. M. Holland (Gaston Rieux); J. B. Buckstone (Gustave); Ida Conquest (Nanine); Evangeline Irving (Nichette); Marion Grey (Olympe); Roy Fairchild (Messenger); Grant Stewart (Doctor)


Olga Nethersole (Marguerite Gautier); Ernest Leicester (Armand Duval); W. Farren (M. Duval); Thomas Kingston (Gaston Rieux); Luigi Lablanche (Comte de Varville); Herbert Grimwood (Sans Gaudens); Alexes Leighton (Madame Prudence); Lillian Kingston (Nanine); Miss Emmerson (Olympe); Winifred Fraser (Nichette); George Humphery (Gustave); Graham Goring (Doctor); G. Mer-rilee (Arthur); W. C. Pstance (Mesenger); Thomas Courtice (Footman); Mr. Pollak (Servant)

*The Olga Nethersole production returned to the Garrick Theatre, New York, October 7, 1895 for one performance.
Empire Theatre, New York, opened December 2, 1895. 15 performances. Produced by Daniel and Charles Frohman; Costumes, Messrs. Worth et Cie.
Olga Nethersole (Marguerite Gautier); Ernest Leicester (Armand Duval); William Farren, Jr. (Mons. Duval); Luigi Lablanche (Comte De Varville); Alexes Leighton (Madame Prudence); Thomas Kingston (Gaston Rieux); John Blair (Gustave); Miss Emmerson (Olympe); Lillian Hingston (Nanine); Effie Shannon (Nichette); George Humphrey (Doctor); Forest Flood (Arthur); Horace Pollock (Sans Gaudens); William G. Postance (Messenger); Mr. Courtice (Footman).

Eleanora Duse (Marguerite Gautier); Carlo Rosapina (Armand Duval); R. Lee Condron (St. Gaudevere); Eltare Mazzanti (M. Duval); Guiseppina Solazzi (Erminda); Cero Galvani (Gustave); G. Magazzari Galliand (Nanetta); Dante Capelli (Barnet Arnelle); Nora Ropolo (Olympe); Naopleone Branco (Doctor); Alfredo Geri (Footman).

Murray Hill Theatre, New York, opened October 11, 1897.
Nance O'Neill (Camille); Andrew Robson (Armand Duval); McKee Rankin (Monsieur Duval); John Frederick Cook (De Varville); Nita Sykes (Prudence); Thomas Tuther (Gaston Rieux); George Friend (Gustave); Arthur Maitland (Messenger); Lucille Verna (Olympe); Jane Holly (Nanine); Lucille Flavin (Nichette).

Road Company (1897-1898). Produced by G. E. Lothrop.
Fanny McIntyre (Camille); Edward Esmonde (Armand Duval); E. A. Page (Monsieur Duval); E. L. Snader (Count De Varville); Florence Hale (Madame Prudence); Lorimer Johnstone (Gaston de Rieux); Carl Fey (Gustave); Caroline Cooke (Nichette); Teresa Ryan (Olympe); Nellie Hancock (Nanine); James Levering (Messenger).

Sarah Bernhardt (Marguerite Gautier); Pierre Magnier (Armand Duval); Schutz (De Varville); Chameroy (Saint Gaudens); Saryta (Olympe); Andree Canti (Prudence); Boulanger (Nanine); Deneubourg (Gaston Rieux); Ripert (Georges Duval); Lacroix (Docteur); Laurent (Arthur); Cauroy (Commissionaire); Seylor (Nichette).

*Maurice Grau presented Sarah Bernhardt at the Garden Theatre, New York in five weeks of repertory on November 26, 1900. Four performances of La Dame Aux Camelias were given with Benoit Constant Coquelin as George Duval and, basically this cast. Bernhardt had performed the play in New York on November 15, 1880, and April 19, 1881, with M. Angelo as Armand.
Bethilde (Anais); Scheler (Gustave); Stebler (Domestique); Cail-lere (De Nangey); Redze (Groom); Jean Dara (Comte de Giray)

**American Theatre**, New York, opened April 29, 1901. 11 performances. Produced by the American Theatre Stock Company
Lotta Linthicum (Marguerite Gautier); Ralph Stuart (Armand Du-val); Menifee Johnstone (M. Duval); Thomas J. Keogh (Gaston Rieux); Hardee Kirkland (Counte de Varville); Emile Collins (Gustave); Julia Blanc (Mme. Prudence); Georgia Welles (Nichette); Anna Buckley (Nanine); Lizzie Montgomery (Olympe); Frank Peele (Messenger); A. E. Dexter (Arthur)

**Proctor's 5th Avenue Theatre**, New York, opened March 2, 1903. Produced by F. F. Proctor Stock Company; Director, Frederic Bond
Minnie Seligman (Camille); William Bramwell (Armand Duval); Verner Clarges (M. Duval); Paul McAllister (Gaston Rieux); George Edwin Bryant (Count de Varville); George Friend (Gustave); Eva Vincent (Mme. Prudence); Ivah M. Willis (Olympe); Margaret Kitker (Nanine); Grace Gibbons (Nichette); Victor Brown (Arthur); Oscar Graham (Messenger)

**Harlem Opera House**, opened April 18, 1904. 8 performances. Produced by Charles Frohman (also 8 performances at Garrick Theatre, New York, opening May 9, 1904 with William H. Crompton, William Harcourt and Frank Dekum replacing J. Hartley Manners, Henry Jewett and Sidney Rice.
Virginia Harned (Marguerite Gautier); William Courtenay (Ar-mand Duval); J. Hartley Manners (George Duval); Henry Jewett (Court de Varville); Fanny Addison Pitt (Mme. Prudence); Ethel Winthrop (Olympe); Stanley Dark (Gaston Rieux); Sidney Rice (Gustave Berton); Sumner Card (Baron Corvillier); Harry Lewis (M. Arthur); Arthur Bowers (M. Hubert); Hugh Chatham (Louis); Mable Snider (Nichette); Laurence Eddinger (Footman); Amy Meers, Estelle Solone, Frederick Burt, Thomas Gregory, Norman MacDonald, Zara Anderson, Louise Drew, Grace Darley, Elizabeth Brock (Guests)

**Hudson Theatre**, New York, opened April 18, 1904. 14 performances. Produced by Charles Frohman
Margaret Anglin (Marguerite Gautier); Henry Miller (Armand Du-val); Arthur Elliott (M. Duval); Bruce McRae (De Varville); Morton Selten (St. Gaudens); Walter Allen (Gaston); Walter Hitchcock (Gustave); Jeffreys Lewis (Prudence); Beverly Sitgreaves (Olympe); Alfred Fisher (Dr. Latour); Frank Willard (Arthur); Leon de Hennin (Servant); David Wilmot (Messenger); Grace Rau-worth (Adele); Claire Kulp (Nichette); Martha Waldron (Nanine)

**Proctor's 125th Street Theatre**, New York, opened April 25, 1904. 12 performances. Produced by F. F. Proctor; Director, Frederic Bond
Jessie Bonstelle (Marguerite Gautier); Paul McAllister (Armand Duval); Frederick Power (M. Duval); Myra Brooks (Mme. Prudence); Rose Stuart (Olympe)
LA DAME AUX CAMELIAS, Lyric Theatre, New York, opened December 3, 1904. 2 performances. Produced by Liebler and Company

Mme. Gabrielle Réjane (Marguerite Gautier); M. Dumény (Armand Duval); M. Monti (M. Duval); M. Kelm (St. Gaudens); M. Renoux (Gaston); M. Dufroy (Gustave); M. Berthier (Docteur); Mme. Jeannin-Kelm (Prudence); Mlle. Cléry (Nichte); Mlle. Dylia (Anais); Rose Lion (Nanine); Mlle. Bernou (Esther); M. Duc (Arthur); M. Bosman (Commissionnaire); M. Heurrion (Domestique); Suzanne Avril (Olympe); M. Gorieux (de Varville)

National Tour (1906). Presented by Shubert and Connor

Sarah Bernhardt (Marguerite Gautier); De Neubourg (Armand Duval); Chamery (Saint Gaudens); Krauss (De Varville); Piron (George Duval); Cauroy (Le Docteur); Guid (Comte de Giray); Pulagard (Gustave); Bary (Gaston Rieux); Irma Perrot (Prudence); Saylor (Nichette); Boulanguer (Nanine); Cerda (Olumpe); Alisson (Anais); MacLean (Esther); Roger (Une Dame); Habay (Un Domestique); Cartereau (Un Commissionnaire); Duc (Un Groom)

Daly's Theatre, New York, opened February 8, 1908. Produced by Louis Nethersole; Director, Olga Nethersole

Olga Nethersole (Marguerite Gautier); Frank Mills (Armand Duval)


Mme. L. Yavorskaia (Marguerite Gautier); Fred Radolin (Armand Duval); Michael Kelch (Georges Duval); Constantin Rubeni (Gaston Rieux); Mme. Varvana Ilunskaja (Prudence); Alexis Mestetski (Baron de Varville); Mlle. Anna Aleinikova-Bykof (Olympe); Vera Verter (Nanine); Vassill Neratof (Saint Gaudens); Peter Petrof (Gustave); Paul Neratof (Count de Giray); Thomas Olen ski (Doctor); Anna Kipman (Nichte)

Globe Theatre, New York, opened December 5, 1910 (Four-week repertory). (Return engagement: June 19, 1911 for 4 performances)

Sarah Bernhardt (Marguerite Gautier); Lou Tellegen (Armand Duval); and Deceur, Maxiadan, Denenbourgh, Pirou, Canroy, Bary, Durozat, Favieres, Laurent, Coutier, Coquelet, Pierrat, Dieck, Buben, Gerget, Adam, Ltze, Kied, Letel, Mme. Saylor, Bou languer, Duc, MacLean, Desroches, Thomas, Petit, Laurent, Ringer, Helene, Suzanne and Romani.

Road Company (1910). Produced and directed by Harry MacFayden

Charlotte Hunt (Marguerite Gautier); Richard Buhler (Armand Duval); William Vaughan (Monsieur Duval); James S. Barrett (Count De Varville); Florence Hale (Prudence); John Dunton (Gaston Rieux); Olive Rea Temple (Nichette); Harry Brooks (Gustave); Eleanor Brownell (Nanine); Gertrude Langdon (Olympe); A. L. Hickey (Messenger)
Garden Theatre, New York, opened April 24, 1911. 8 performances. Produced by Edward C. White; Directors, George Paxton, Mildred Holland

Mildred Holland (Marguerite Gautier); Franklyn Pangborn (Armand Duval) and: Andrew Guise, Frank Backus, Anna Barton, W. H. Pendergast, James W. Ward, Edward McGuire, Grace Graham, Mona Mondell, Bertha Kent and F. Frankson

Palace Theatre, New York, opened May 12, 1913 (Vaudeville Engagement).

Sarah Bernhardt (Marguerite Gautier); Lou Tellegen (Armand Duval); Boulanger (Prudence); Deneubourg (Gaston Rieux); Favieres (Docteur); Terestri (Gustave); Mlle. Duc (Nichette); Mlle. Seylor (Nanine)


(Last Act): Sarah Bernhardt (Marguerite Gautier); Jean Angelo (Armand Duval); Deneubourg (Gaston); Favieres (Docteur); Glass (Gustave); Mme. Mea (Nanine); Mlle. Baujault (Nichette); Margaret Mower (Spirit of the Play)

THE LADY OF THE CAMELLIAS, Empire Theatre, New York, opened December 24, 1917. 56 performances. Produced by Charles Frohman; English adaptation, Edward Sheldon; Director, Eben Fayne; Settings and costumes, Rollo Peters.

Ethel Barrymore (Marguerite Gautier); Conway Tearle (Armand Duval); Percy Marmont (De Varville); Leonard Mudie (Gaston); Rose Coghlan (Prudence); Maxwell Ryder (Saint Gaudens); Allen Ramsey (Baron de Giray); Charles F. Coghlan (Gustave); Holbrook Blinn (Georges Duval); Shirley Aubert (Clemence); Edith Campbell Walker (Plympe Granier); Mary Worth (Nichette Duprat); Wallace Erskine (Doctor Guerin); Douglas Paterson (The Auctioneer); Mary Hampton (Nanine); Charles Wallace (Price D'Aurec); John M. Troughton (The Concierge); Shirley Aubert (Mme. La Duchesse de Fontages); Noel Haddon (Mme. La Comtesse D'Alencourt); Frederick Raymond, Charles Webster (Bailiffs); Herbert Ayling (The Old Year); Cuscaden Blackwood (The New Year)


Stella Arbenina (Marguerite Gauthier); John Gielgud (Armand Duval); Charles Carson (Georges Duval); Douglas Burbridge (Baron de Varville); May Agate (Prudence Duvernay); Anthony Ireland (Gaston de Rieux); Frances Dillon (Nanine); Herbert Lugg (Valentin); Elsa Palmer (Olympe); Mark Lester (Saint-Gaudens); Edward Dignon (A Farm Hand); Arthur Ewart (The Doctor)

LA DAME AUX CAMELIAS, Cosmopolitan Theatre, New York, opened November 30, 1926. 48 performances. Produced by The Shuberts; Director, M. Komisarjevski
Cecile Sorel (Marguerite Gautier); Rolla Norman (Armand Duval); Gabrielle Calvi (Prudence); Louis Rayet (Georges Duval); Charles Gerval (Gaston Rieux); Larie-Louise Berger (Olympe); M. Dapoigne (Arthur de Varville); M. Selmar (Saint Gaudens); Mare Darnaut (Gustave); Guy Favieres (Comte de Givray); Paulette Noizeaux (Nichette); Mme. Farnel (Nanine); M. Harout (Le Docteur); M. Sentes (Un Commissionaire); M. Fastre (Un Domes-tique)

THE LADY OF THE CAMELIAS, Garrick Theatre, London, England, opened March 5, 1930. 56 performances. Directed by Nigel Playfair; Translation of play by Alexandre Dumas by Edith Reynolds, Nigel Playfair

Tallulah Bankhead (Marguerite); Glen Byam Shaw (Armand); C. V. France (M. Duval); D. A. Clarke-Smith (Le Baron de Varville); Renee de Vaux (Prudence); Violet Marquesita (Olympe); Richard Goolden (Saint-Gaudens); Cecil Humphreys (Le Comte de Giray); Harold Warrender (Gaston); Winifred Evans (Nanine); Joan Matheson (Nichette); Terence de Marney (Gustave); Angus L. MacLeod (Arthur); Marcus Barron (Doctor); Joan Sutherland (Anais); Ellen Pollock (Esther); H. Scott Russell (A Messenger)


Ludmilla Pitoieff (Marguerite Gautier); Raymond Dagand (Armand Duval); Jean d'Yd (Georges Duval); Henry Gaultier (Arthur de Varville); Nora Sylvere (Prudence); Eve Casalis (Olympe); Leon Larive (Saint-Gaudens); Christian Gerard (Gaston Rieux); Alfred Penay (Le Comte de Giray); Alice Reichen (Nanine); Mile. Melly (Nichette); Alice Reichen (Anais); Louis Salou (Le Docteur); Jean Hoyt (Gustave); Alfred Penay (Arthur)

Civic Repertory Theatre, New York, opened January 26, 1931. 57 performances. Produced by The Civic Repertory Theatre, Eva Le Gallienne, director; Director, Constance Collier

Eva Le Gallienne (Marguerite Gautier); Morgan Farley (Armand Duval); Jacob Ben-Ami (M. Duval); Robert H. Gordon (Baron de Varville); Leona Roberts (Prudence); Beatrice de Neergaard (Olympe); Paul Leyssac (Saint-Gaudens); Harold Moulton (Gaston Rieux); Donald Cameron (Le Comte de Giray); Alma Kruger (Nanine); Josephine Hutchinson (Nichette); Estelle Scheer (Anais); Gordon Wallace (Arthur); Walter Beck (Doctor); Robert F. Ross (Gustave); Richard Waring, DeWitt Kiernan, David Kerman (Servants); Joseph Kramm, Jack Saltzman, Peter Riley, Richard Waring, Arnold Moss, Antonio Warren, Joan Van Seyfertitz, Morris Morrison, Howard da Silva (Guests)

Curran Theatre, San Francisco, Cal., opened September 7, 1931. West Coast Production. Produced by Belasco & Curran; Director, William Keighley; Translation of play by Alexandre Dumas, William Keighley

Jane Cowl (Marguerite); Gilbert Roland (Armand Duval); Walter Kingsford (M. Duval); John Davidson (Le Baron de Varville); Jessie Ralph (Prudence); Elizabeth Wilbur (Olympe); Fred Sullivan
Road Company (1932). Produced by Robert McLaughlin; Translation by Edith Reynolds and Nigel Playfair; Director, Harry MacFayden
Jane Cowl (Marguerite Gautier); John Buckler (Armand Duval); Wilfred Seagram (Baron de Varville); Josephine Hull (Prudence); John Griggs (Gaston); Florence Edney (Nanine); Marion Evensen (Nicchette); Philip Lord (M. Duval); Jack Riehl (Gustave); Emmett Vogan (Comte de Giray); Ellen Mahar (Olympe); Harry Mestayer (Saint-Gaudens); Fred Reto (Arthur); Thomas B. Findlay (Doctor); Georgette Spelvin (Anais); Katherine Hoyt (Esther); John Moore (A Messenger)

THE LADY OF THE CAMELIAS, Civic Repertory Theatre, New York, opened October 27, 1932. Produced by the Civic Repertory Theatre, Eva Le Gallienne; Director, Constance Collier; English translation by Henriette Metcalf; Settings and costumes, Aline Bernstein
Eva Le Gallienne (Marguerite Gautier); Joseph Schildkraut (Armand Duval); Robert H. Gordon (Baron de Varville); Leona Roberts (Prudence); Harold Moulton (Gaston Rieux); Donald Cameron (Count de Giray); Walter Beck (M. Duval); Nelson Welch (Arthur); Beatrice Terry (Nanine); Josephine Hutchinson (Nicchette); Beatrice de Neergaard (Olympe); Charles Ellis (The Doctor); Florida Fribus (Anais); Richard Waring, Tonio Selwart, Joseph Kramm (Servants); Robert F. Ross (Gustave); Paul Leyssac (St. Gaudens)

Morosco Theatre, New York, opened November 1, 1932. 15 performances. Produced by Delos Chappell, Inc.; Directed and designed by Robert Edmond Jones; Translation of play by Alexandre Dumas, Edna and Delos Chappell, Robert Edmond Jones; Music, Macklin Marrow
Lillian Gish (Marguerite Gautier); Raymond Hackett (Armand Duval); Moffat Johnston (M. Georges Duval); Frederic Worlock (Baron de Varville); Cora Witherspoon (Prudence Duvernoy); Helen Freeman (Olympe); Robert Le Sueur (Saint-Gaudens); Ian Van-Wolfe (Comte de Diray); Lewis Martin (Gaston Rieux); Mary Morris (Nanine); Leona Boytel (Nicchette); Ian Van-Wolfe (Gustave); Paul Stephenson (Arthur); Moffat Johnston (Doctor); Edna James (Anais); Harriett Ingersoll, Betty Uptegrove, Lillian Bronson, William James, Bartlett Robinson, Richard Kendrick (Guests, Servants)

Jean Forbes-Robertson (Marguerite Gautier); William Freshman
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(Armand Duval); Walter Fitzgerald (M. Duval); Gabriel Toyne (Count De Varville); Viola Lyel (Prudence); Barbara Moore (Olympe); Carol Rees (Nanine); Benedicta Dean (Nichette); Louis Darnley (Gustave); Brenda Marsh (Marie)

Shubert Theatre, New York, opened December 4, 1935. 7 performances. Produced and directed by Eva Le Gallienne; Settings and costumes, Aline Bernstein; English translation, Henriette Metcalf

Eva Le Gallienne (Marguerite Gautier); Richard Waring (Armand Duval); Averell Harris (Baron de Varville); Hugh Buckler (M. Duval); Leona Roberts (Prudence); Donald Cameron (Gaston Rieux); Walter Beck (Count De Giray); Eva Leonard Boyne (Olympe); Sayre Crawley (Saint Gaudens); Kendall Clark (Gustave); William S. Phillips (Arthur); Genevieve Frizzell (Anais); Marion Evensen (Nanine); Florida Friebus (Nichette); Walter Beck (The Doctor); Pedro Galvan, William Phillips (Servants)

Camille, Road Company (1951). Produced by Don Sawnn, Jr.; Director and settings, David Lewis; Costumes, Mary Dunphy

Claire Luce (Camille); Richard Ney (Armand Duval); Joseph Maccauley (Monsieur Duval); Wanda Lyon (Prudence); Wilson Brooks (Count De Varville); Bruce Jewell (Gaston Rieux); Vic Morrow (Gustave); Gene Anderson (Arthur); J. Leonard Power (Valentin); Georgia Harvey (Nanine); Gaye Hilliard (Nichette); Lynn Swann (Olympe); O. Tolbert-Hewitt (St. Gaudens); John Regan (The Doctor)


Edwige Feuillere (Marguerite Gautier); Jacques Dacqmine (Armand Duval); Marcel Journet (de Varville); Charlotte Clasis (Prudence); Jacques Berlioz (M. Duval); Madeleine Clervanne (Nanine); Simone Matil (Nichette); Jean Breck (Valentin); Maurice Varny (Saint Gaudens); Maurice Bray (Gaston); Pierre le Coq (Giray); Michel Maurette (Gustave); Yves Martin (Commissionaire); Andre Laurent (Docteur); Catherine Brieux (Esther); Pierrette Tison (Anais); Francois Ducar (Valet de Pied)

CAMILLE, Cherry Lane Theatre, New York, opened September 18, 1956. Produced and directed by Wayne Richardson; Scenery, Robert VerBerkmoes; Gowns by Adri; Lighting, Charles Levy; Dance sequence, Marvin Gordon; Translation by Henriette Metcalf

Coleen Dewhurst (Marguerite Gautier); Robert Elston (Armand Duval); William Major (Baron de Varville); Ethel Stevens (Prudence); Joseph Barr (M. Duval); Elizabeth Townsend (Nanine); Martha Orrick (Nichette); Jo Henderson (Olympe); Donald Marye (Saint Gaudens); William Roberts (Gustave); Larry Swanson (Gaston Rieux); Daniel Durning (Count de Giray); Al Gallo (Arthur); Ellena Rafael (Anias); Alan Becker (Servant); Daniel Durning (The Doctor)

LA DAME AUX CAMELIAS, Palace Theatre, London, England,
opened March 4, 1957. Director, Edwige Feuillere; Settings and costumes, Bernard Evein
Edwige Feuillere (Marguerite Gautier); Bernard Noel (Armand Duval); Jean Ozenne (de Varville); Charles Nissar (Monsieur Duval); Louise Rousseau (Prudence); Marguerite Coutan-Lambert (Nanine); Elaine Zucchini (Nichette); Maurice Bray (Gaston); Jean-Francois Calve (Giray); Jean-Daniel Ehrmann (Gustave); Jacqueline Marbaux (Olympe); Jean Breck (Valentin); Pascal Mazzotti (Saint-Gaudens); Yves Martin (Un Commissionaire); Andre Saint-Luc (Le Docteur); Maria Tamar (Esther); Anne Chobaut (Anais); Yves Coueslant (Arthur)

THE LADY OF THE CAMELLIAS, Winter Garden Theatre, New York, opened March 20, 1963. 13 performances. Produced by Carroll and Harris Masterson and Norman Twain; Director, Franco Zeffirelli; Costumes, Marcel Escoffier; Lighting, Lloyd Burlingame; Production designer, Franco Zeffirelli; Incidental music, Ned Rorem; Play by Giles Cooper, based on the novel by Alexandre Dumas, fils; Adaptation by Terrence McNally
Susan Strasberg (Marguerite Gautier); John Stride (Armand Duval); George Gaynes (St. Hilaire); Ludi Claire (Mme. Le Maitre); Frank Silvera (M. Duval); Jan Miner (Prudence); John Hillerman (Count Rene De Nogent); Lou Antonio (Gaston); Virginia Robinson (Countess); Frances Fuller (Nanine); Francis Compton (Calon); Frederick Combs (Marcel); Earl Montgomery (Ribaud); Rex O'Malley (Auguste); Peggy Feury (Jeanne); Lelia Barry (Louise); Mary Mercier (Mathilde); Jeanne Barr (Eve)

CAMILLE, 13th Street Theatre, New York, opened May 3, 1973. Produced by the Ridiculous Theatre Company; Director, Charles Ludlam; Settings, Boblack Callejo; Costumes, Mary Brecht; Lighting, Richard Currie; Adaptation by Charles Ludlam
Charles Ludlam (Marguerite Gautier); Bill Vhr (Armand Duval); Richard Currie (Duval, Sr.); Lalo Pashalinski (Prudence Duvernoy); John D. Brockmeyer (Baron de Varville); Jack Mallory (Nanine); George Osterman (Nichette); Black-eyed Susan (Olympe de Taverny); Robert Reddy (Saint Gaudens); Robert Beers (Gaston Roue); Stephen Sterne (Butler)

OTHER ACTRESSES PORTRAYING MARGUERITE GAUTIER (CAMILLE) ON THE AMERICAN STAGE

May 11, 1858
Mlle. Chevalier (Paul Laba as Armand)

August 26, 1863
Mrs. D. P. Bowers (M. V. Lingham as Armand)

June 9, 1864
Mrs. F. B. Conway (F. B. Conway as Armand)

March 9, 1866
Mr. and Mrs. F. M. Bates

March 23, 1867
Kate Reignolds (with George H. Clarke and George C. Boniface)
<table>
<thead>
<tr>
<th>Date</th>
<th>Name</th>
<th>Role</th>
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<tbody>
<tr>
<td>December 9, 1875</td>
<td>Juliette Clarence (in French) Charles Fechter</td>
<td>Armand</td>
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<tr>
<td>October 11, 1876</td>
<td>Adelaide Cherie</td>
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<tr>
<td>April 21, 1877</td>
<td>Adelaide Lennox (Henry Dalton)</td>
<td>Armand</td>
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<tr>
<td>May 1, 1878</td>
<td>Gussie De Forrest (S. W. Piercy)</td>
<td>Armand</td>
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<tr>
<td>May 13, 1878</td>
<td>Signora Majeroni and Signor Majeroni</td>
<td>Armand</td>
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<tr>
<td>December 21, 1880</td>
<td>Helena Modjeska (Maurice Barrymore)</td>
<td>Armand</td>
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<tr>
<td>September 22, 1882</td>
<td>Alice-Dunning Lingard (William Horace Lingard)</td>
<td>Armand</td>
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<tr>
<td>May 7, 1883</td>
<td>Etelka Borry (Harry St. Maur)</td>
<td>Armand</td>
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<tr>
<td>May 15, 1883</td>
<td>Marie Prescott (Lewis Morrison)</td>
<td>Armand</td>
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<tr>
<td>November 14, 1883</td>
<td>Albina de Mer (M. B. Curtis)</td>
<td>Armand</td>
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<tr>
<td>February 20, 1885</td>
<td>Donna Diana</td>
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<tr>
<td>March 6, 1885</td>
<td>Affie Weaver</td>
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<tr>
<td>June 21, 1885</td>
<td>Pauline Markham</td>
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<tr>
<td>September 20, 1886</td>
<td>Josephine Cameron</td>
<td></td>
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<tr>
<td>October 16, 1886</td>
<td>Mary Shaw</td>
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<tr>
<td>October 6, 1887</td>
<td>Evelyn Foster</td>
<td></td>
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<tr>
<td>October 23, 1888</td>
<td>Jane Harding (M. Duquesne)</td>
<td>Armand; Jean Coquelin as M. Duval</td>
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<tr>
<td>April 22, 1889</td>
<td>Mrs. James Brown Potter</td>
<td>Armand</td>
</tr>
<tr>
<td>September 21, 1893</td>
<td>Marie Wainwright</td>
<td></td>
</tr>
<tr>
<td>April 30, 1894</td>
<td>Lottie Church</td>
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**OPERA**

**LA TRAVIATA**, World Premiere, Venice, Italy, March 6, 1853. 
Music, Giuseppe Verdi; Libretto, based on Alexandre Dumas, fils, play, *La Dame aux Camélias*, F. M. Piave
Salvini-Donatelli (Violetta Valery); Lodovico Graziani (Alfredo Germont); Varesi (Giorgio Germont)

Metropolitan Opera House, New York, opened November 5, 1883. 
Music, Giuseppe Verdi; Libretto, based on Alexandre Dumas, fils, play, *La Dame aux Camélias*, F. M. Piave; Conductor, Augusto Vianesi
Marcella Sembrich (Violetta Valery); Victor Capoul (Alfredo Germont); Giuseppe Del Puente (Giorgio Germont); Vincenzo Fornaris (Gastone de Letorieres); Achile Augier (Baron Douphal); Baldassare Corsini (Marquis d’Obigny); Ludovico Contini (Doctor Grevil); Signor Barberi (Giuseppe); Imogene Forti (Annina); Emily Lablache (Flora)
BALLET

RITA GAUTHIER, a ballet by Giuseppe Verdi, was performed in 1857.

Ballet Russe de Monte Carlo. 1947 National Tour. Produced and directed by Col. W. De Basil; Choreography, based on Alexandre Dumas' play, Camille (La Dame Aux Camélias), by John Taras; Music by Franz Schubert; Settings and costumes, Cecil Beaton
Alicia Markova (Camille); Anton Dolin (Armand Duval); Miquel Terlkoff (The Stranger); Mildred Ferguson (Nanine); Margaret Banks, Marjorie Tallchief, Roszika Sabo, Irene Larson, June Morris, Marilla Franco, Raul Celado, Nivardo Rueda, Ricardo Silva, James Nygren, Alpheus Koon, Wallace Seibert, Royes Fernandez (Guests)

MARGUERITE AND ARMAND, Covent Gardens, London, England, March 12, 1963. (The complete one-act ballet was included in the Demitriou-E.M.I. 1972 motion picture, Danseur; Rudolph Nureyev, U [I Am a Dancer].) Produced by the Royal Ballet Company; Choreography and libretto, Sir Frederick Ashton; Music, Franz Liszt's Piano Sonata in B Minor and Lugubre Gondole, arranged by H. Searle; Settings and costumes, Cecil Beaton
Margot Fonteyn (Marguerite); Rudolf Nureyev (Armand); Michael Somes (Father Duval); Leslie Edwards (Duke) and members of the Royal Ballet

SCREEN

LA DAME AUX CAMELIAS

Denmark Films, released 1907. Director, Viggo Larsen
Oda Alstrup (Marguerite Gautier); Lauritz Olsen (Armand Duval); Gustav Lund (M. Duval)

Italy, released 1909. Director, Ugo Falena
Vittoria Fepanto (Marguerite Gautier); Alberto Nipoti (Armand Duval)

France (French-American Film Co., U.S.A. Release February 1912). France, 1911. Directors, Andre Calmettes and Henri Pouctal
Sarah Bernhardt (Marguerite Gautier); Paul Capellani (Armand Duval); Henri Desfontaines (Count de Varville); Henri Pouctal (M. Duval)

CAMILLE, Champion Film Company, released June 10, 1912. Director, Herbert Brenon; Screenplay, Lawrence McGill
Gertrude Shipman (Marguerite Gautier); Irving Cummings (Armand Duval); Arthur Evers (Count de Varville); Susanne Willis (Madame Prudence); Evelyn Frances (Nichette); Lawrence McGill (M. Duval); John Genung (Gustave); Charles Hopkins (Gaston); Mary Hall (Nanine); Eugene West (The Doctor)
World Film Corporation, released December 27, 1915. (Sub-titled, A Modern Camille.) Director, Albert Capellani; Screenplay, Frances Marion; Camera, Lucien Andriot
Clara Kimball Young (Marguerite Gautier); Paul Capellani (Armand Duval); Robert Cummings (Monsieur Duval); Frederick C. Truesdale (Count de Varville); Lillian Cook (Cecile Duval); Louise Ducey (Madame Prudence); William Jefferson (Gaston); Stanhope Wheatcroft (Robert Bousac); Edward Kimball (The Doctor); Dan Baker (Joseph); Beryl Morhage (Nanine); Ruth Gordon (Young girl)

Italy, released 1915; U.S.A. Hanover Film Company, released October 20, 1917. Director, Baldassare Negroni
Helen Hesperia (Marguerite Gautier); Alberto Collo (Armand Duval)

Italy, released 1915. Director, Gustavo Serena
Francesca Bertini (Marguerite Gautier); Gustavo Serena (Armand Duval)

Fox Film Company, released October 1, 1917. Director, J. Gordon Edwards; Screenplay, Adrian Johnson
Theda Bara (Marguerite); Albert Roscoe (Armand Duval); Walter Law (Count de Varville); Alice Gale (Madame Prudence); Claire Whitney (Celeste Duval); Glenn White (Gaston Rieux)

Germany, released 1917 (PRIMAVERA, DIE KAMELIENDAME). Direction, sets and costumes, Paul Leni
Erna Morena (Marguerite); Harry Liedtke (Armand)

Metro Pictures, released September 26, 1921. Produced by Alla Nazimova; Director, Ray C. Smallwood; Screenplay, June Mathis; Camera, Rudolph Bergerquist; Settings and costumes, Natacha Rambova Nazimova (Marguerite Gautier); Rudolph Valentino (Armand Duval); Arthur Hoyt (Count de Varville); William Orlamond (Monsieur Duval); Zeffe Tillbury (Prudence); Rex Cherryman (Gaston Rieux); Edward Connelly (Duke); Patsy Ruth Miller (Nichette); Consuelo Flowerton (Olympe); Mrs. Oliver (Nanine)

Sweden, released 1925. Director, Olof Molander
Tora Teje (Marguerite); Uno Henning (Armand Duval); Ivan Hedqvist (M. Duval); Sven Bergvall (de Varville)

First National Pictures, released April 21, 1927. Produced by Joseph M. Schenck; Director, Fred Niblo; Screenplay, Fred De Gresac; Adaptation and Scenario, Olga Printzlau, Chandler Sprague; Titles, George Marion, Jr.; Camera, Oliver T. Marsh; Settings, William Cameron Menzies; Costumes, Alice O'Neill; Interiors, Casey Roberts; Assistant director, Bruce Humberstone; Technical director, Ned Herbert Mann
Norma Talmadge (Marguerite Gautier); Gilbert Roland (Armand); Lilyan Tashman (Olympe); Rose Dione (Prudence); Oscar Beregi (Count de Varville); Harvey Clark (Baron); Helen Jerome Eddy
(Maid); Alec B. Francis (The Duke); Albert Conti (Henri); Michael Visaroff (M. Gautier); Evelyn Selbie (Mme. Gautier); Etta Lee (Mataloti); Maurice Costello (Monsieur Duval)

**LA DAME AUX CAMELIAS**, Films Fernand Rivers Productions, released, France, 1934. Produced by Maurice Lehmann; Director, Fernand Rivers; Screenplay, Abel Gance; Camera, Harry Stradling; Music, Reynaldo Hahn, Fernand Masson; Production supervisor, Edmond Pingrin; Settings and costumes, Rene Renoux, Henry Menessier; Special effects, Andre Versein; Lyrics, Albert Willemetz

Yvonne Printemps (Marguerite Gautier); Pierre Fresnay (Armand Duval); Jane Marken (Prudence); Roland Armontel (Gaston); Andre Dubosc (Le Duc); Irma Genin (Nichette); Andree Lafayette (Olympe); Armand Lurville (Saint-Gaudens); Edy Debray (de Varville); Pierre Morin (Le Docteur); Lugne-Poe (M. Duval); Renee Senac (Nanine); Janine Berry (La Patronne); Christiane Isola, Anne-Marie Ceres, Claude Ivane, Noel Darzal, Jerome Goulven (Guests)

Metro-Goldwyn-Mayer, released December 15, 1936. Produced by Irving Thalberg and David Lewis; Director, George Cukor; Screenplay, Zoë Akins, based on scenarios by Frances Marion and James Hilton; Camera, William Daniels, Karl Freund; Music, Herbert Stothard; Dances, Val Roset; Editor, Margaret Booth

Greta Garbo (Marguerite Gautier); Robert Taylor (Armand Duval); Lionel Barrymore (Monsieur Duval); Laura Hope Crews (Prudence); Henry Daniell (Baron de Varville); Elizabeth Allen (Nichette); Jessie Ralph (Nanine); Rex O'Malley (Gaston); Douglas Walton (Henri); E. E. Clive (Saint Gaudens); Lenore Ulric (Olympe); Russell Hardie (Gustave); Marion Ballou (Corinne); Joan Brodel (Marie Jeanette); June Wilkins (Louise); Fritz Lieber, Jr. (Valentin); Elsie Esmonds (Mme. Duval)


Micheline Presle (Marguerite); Roland Alexandre (Armand); Gino Cervi (Mons. Duval); Jean Paredes (de Varville); Alba Arnova (Olympe)

**CAMELIA, PASSION SAUVAGE**, Mexico, released 1952. Director, Roberto Gavaldon

Maria Felia (Camelia); Jorge Mistral (Rafael)

**FILLE d'AMOUR**, French-Italian, released 1953. Director, Vittorio Cottafavi; Adaptation of La Dame aux Camelias

Barbara Laage (Rita); Armando Francioli (Armand); Eduardo de Filippo (le riche amant de Rita)

**LA BELLE LOLA, UNE DAME AUX CAMELIAS**, Spain-Italy-France production, released 1962. Director, Alfonso Balcazar

Sarita Montiel (la Chanteuse Lola--Marguerite); Antonio Cifariello (Armand); Frank Villard (le riche amant de Lola)
LA TRAVIATA

Master-Gaumont Films, England, released July, 1922. 2 reels. Tense Moments from Opera Series; Producer, H. B. Parkinson; Screenplay, Frank Miller; Director, Challis Sanderson
Thelma Murray (Violetta); Clive Brook (Alfred Germont)

Gaumont Films, England, released June 1927. 2 reels. Director, H. B. Parkinson; Cameo Opera Series, John E. Blakeley, Producer. Peggy Carlisle (Violetta Valery); Anthony Ireland (Alfredo Germont); Booth Conway (Baron Duphal)

THE LOST ONE (LA TRAVIATA), Columbia Pictures, Italy, released March 1948. Produced by Gregor Rabinovitch; Director, Carmine Gallone; Libretto, F. M. Piave, based on Alexandre Dumas' La Dame aux Camélias; Dialogue, Jamilthon Benz; Camera, Arturo Galica; Art director, Gaston Medlin; Music, Giuseppe Verdi; Musical conductor, Orchestra and Chorus of the Rome Opera House, Hector Panizza; Editor, Nicolo Lazzari
Nelly Corradi (Violetta Valery); Gino Mattera (Alfredo Germont); Manfredi Polverosi (Georg Germont); Flora Marino (Flora Bervoix); Massimo Serato (Alexandre Dumas, Jr.); Nerio Bernardi (Giuseppe Verdi); Onelia Fineschi (Singing voice of Violetta); Tito Gobbi (Singing voice of Georg Germont)

LA TRAVIATA, B. L. Vision/I. C. I. T. Films, Italy, released March 1967. Produced by Afro Taccari; Director, Mario Lanfranchi; Libretto, Francisco Maria Piave (based on the novel La Dame Aux Camelias, by Alexandre Dumas); Camera, Leonida Barboni; Production designer, Maurizio Monteverde; Set decorator, Alberto Verso; Music, Giuseppe Verdi; Musical conductor, with Orchestra and Chorus of the Rome Opera, Giuseppe Patane; Assistant director, Mario Forges Davanzati; Production manager, Lino Frascella; Chorus master, Gianni Lazzari; Choreography, Gino Landi; Editor, Gisa Levi Radicchi
Anna Moffo (Violetta); Franco Bonisolli (Alfredo Germont); Gino Bechi (Georg Germont); Mafalda Micheluzzi (Flora Bervoix); Gianna Lollini (Annina); Afro Poli (Dr. Greville); Arturo La Porta (Baron Doupohl); Glaueo Scarlini (Gaston); Athos Cesarini (Giuseppe); Maurizio Piacenti (Marquis d’Obigny)

TELEVISION

Philco Playhouse, televised November 14, 1948. NBC. 1 hour. Produced and directed by Fred Coe
Judith Evelyn (Marguerite Gautier); John Alberts (Armand Duval)

Theatre of Romance, televised November 3, 1949. CBS. 30 minutes. Produced and directed by Robert Stephens; television adaptation, Halsted Welles; Settings, Henry May
Ruth Ford (Marguerite); Richard Hylton (Armand); Malcolm Keen (M. Duval)
Studio One, televised November 9, 1953. CBS. 1 hour. Produced by Worthington Miner; Director, Paul Nickell
Michele Morgan (Marguerite Gautier); Arthur Franz (Armand Duval); Frederic Worlock (Georges Duval); Romney Brent (Gaston)

Kraft Theatre, televised December 1, 1954. NBC. 1 hour.
Signe Hasso (Marguerite Gautier); Jacques Bergerac (Armand Duval); Lilia Skala (Madame Prudence); Charles Andre (Monsieur Duval); Peter von Zerneck (Count de Varville)

CANDLE-LIGHT
A play in three acts adapted by P. G. Wodehouse from Siegfried Geyer's Viennese comedy (1929)

Synopsis

Prince Rudolf's valet, Josef, whose love affairs and romantic conquests have been restricted to "cooks, maids, and possibly a governess at Christmas," invites lady's maid, Marie, to dine by candlelight at the Prince's Vienna apartment during his employer's absence, believing her to be her mistress, Baroness von Rischenheim. Marie continues and extends the deception. Prince Rudolf unexpectedly returns during his valet's romantic rendezvous and, appraising the situation, dresses in Josef's uniform and assumes his servant's duties. When true identities are established, Josef and Marie find themselves in love. Prince Rudolf wisely advises Josef, "Choose neither women nor linen by candle-light!"

Comment and Critique

Pelham Grenville Wodehouse, former dramatic editor of Vanity Fair magazine, gained fame for his short stories featuring his fictional character of Jeeves, a butler. In 1929 Wodehouse made an English adaptation of Siegfried Geyer's successful Viennese comedy, By Candlelight, that had originally been translated into English for the London stage by Harry Graham in 1928. Sub-titled, A Harlequinade, the Wodehouse adaptation opened on Broadway on September 30, 1929, starring Gertrude Lawrence. Miss Lawrence had enchanted American audiences in Charlot's Revue in 1924 and the George Gershwin musicals Oh, Kay! (1926) and Treasure Girl in 1927 but had never been seen in a straight play. On opening night of Candle-Light, Miss Lawrence received a telegram from her friend and future co-star, Noel Coward, "Legitimate at last, darling, won't mother be pleased!"

Burns Mantle (The New York Daily News) called the comedy, "A puff ball of wit and sex, light and gay and a little naughty ... attractively set, and successfully played by likeable people." Robert Littell (The New York World) felt the flavor of the play did not last,
"Gilbert Miller's first production of the season brings us Gertrude Lawrence translated from musical comedy to the lightest of Viennese pastry. For Candle-Light is really only a one-act play, and in spite of the infinitely neat and subtle acting of Leslie Howard, the admirable humorous poise of Reginald Owen, and Miss Lawrence's coy shrugs and glances, it doesn't quite come off."

Richard Lockridge (The New York Evening Sun) called the play an "engaging if entirely inconsequential little comedy which London came to know so well last season under the title of By Candle-Light. Now it is called flatly Candle-Light but it has lost only the preposition on the voyage. In other respects, it has gained markedly; it is now by no means so obvious as it was in England that the play which P. G. Wodehouse has adapted from the German of Siegfried Geyer is essentially a pretty thin affair."

Comparison was made to the Middle Age comedies of the Commedia Dell'Arte in Geyer's modernized plot-line, equating the roles of the valet Josef to Harlequin, Prince Rudolf to Scaramouche and the maid Marie to Columbine. When Gertrude Lawrence joined the cast of The International Revue in 1930, Eugenie Leontovich succeeded her as the maid, Marie, on a successful road tour with Reginald Owen in his Broadway role of Prince Rudolf, and Henry Daniell as the masquerading valet.

Universal Pictures filmed the play as By Candlelight in 1934. Mordaunt Hall in The New York Times classified the screen version as "Shallow and somewhat obvious in spots, but its little intrigue is set forth with admirable cunning." Photoplay magazine judged Elissa Landi's performance in the Gertrude Lawrence stage role as "A bit too gushy as the maid Marie masquerading as her mistress and overshadowed by Paul Lukas' expert playing." The Motion Picture Herald found the picture a "Fast moving farcical and romantic comedy with plenty of fun in both action situations and dialogue...."

Cole Porter set Rowland Leigh's adaptation of the play to music under the title of You Never Know that opened at the Winter Garden Theatre on Broadway on September 21, 1938 to become one of the rare Cole Porter theatrical failures. (The previous year a musical version of By Candlelight was produced in Vienna as Bei Kerzenlicht. The Robert Katscher musical also played in Warsaw, Poland as Love by Candlelight.) Starring Clifton Webb, Lupe Velez and Libby Holman, the confused script was equally confused with a musical score pieced out beyond Porter's contributions by Edwin Gilbert, Robert Katscher and Dana Suesse and was generally deplored by the critics. The New Yorker magazine reported, "I wish I didn't have to write about You Never Know, because it is sad to see so many handsome and talented people wandering helplessly around a stage." Time magazine added, "Originally boomed for a spring opening on Broadway, You Never Know has elected to cash in on road business till summer, not go to Manhattan till fall. With Cole Porter music, a P. G. Wodehouse plot, Clifton Webb's versatility, Lupe Velez' high spirits, Libby Holman's low register, You Never
Know has sex and sophistication, somewhat less breath and bounce. " By the time the musical reached Manhattan most of its breath and a good deal of its bounce had expired and New York Times critic, Brooks Atkinson, dismissed the musical version of Candle-Light as "a strange collection of some things that are funny and a great many more that are only perpetual motion."

In 1973 an Off-Broadway revival of You Never Know was classified by New York Times critic, Clive Barnes, as "Porter's worst. Old musicals are like old wine, they do not always keep." But You Never Know was not a vintage product at its birth. A Summer Theatre revival of the musical in 1976 starring Yvonne DeCarlo, Don Potter and Jay Garner did nothing to reverse the original verdicts nor Mr. Barnes' judgment.

Television tested the Wodehouse-Geyer charade several times. Warren Wade's Broadway Television Theatre produced Candlelight on February 16, 1953, with Clare Luce and Rex O'Malley as the romantic hired-help and Ian Keith as the Prince. Leueen MacGrath and Bramwell Fletcher were brittlely amusing as the pretenders on Kraft Theatre's December 31, 1953, telecast. Eva Gabor sashayed between Michael Evans and John Baragrey on Pond's Theatre video version aired on May 5, 1955.

STAGE

BY CANDLELIGHT, Prince of Wales Theatre, London, England, opened September 18, 1928. 477 performances. Produced by Leslie Farber; English adaptation of play by Siegfried Geyer by Harry Graham; Director, Leslie Farber; Setting, Walter Thornton Smith

Leslie Farber (Baron Egon Von Felsen); Yvonne Arnaud (Elizabeth); Ronald Squire (Bastien, the valet); Frederick Lloyd (Count Von Baltin); Grizelda Hervey (Countess Von Baltin); George Desmond (Linder, a chauffeur); H. Carlaw Grand (A Waiter); Moya Mannering (Lulu Keck)

CANDLELIGHT, Empire Theatre, New York, opened September 30, 1929. 128 performances. Produced and Directed by Gilbert Miller; English adaptation of play by Siegfried Geyer by P. G. Wodehouse

Gertrude Lawrence (Marie); Reginald Owen (Prince Rudolf Haseldorf-Schlobitten); Leslie Howard (Josef, his valet); Robert English (Baron Von Rischenheim); Betty Schoster (Baroness Von Rischenheim); Rita Vale (Liserl); Ralph Roberts (A Waiter); Jack Carlton (Koeppke, a chauffeur)

Road Company (1930). Directed by Reginald Owen

Eugenie Leontovich (Marie); Reginald Owen (Prince Rudolf Haseldorf-Schlobitten); Henry Daniell (Josef, his valet); Boyd Davis (Baron Von Rischenheim); Eileen Culshaw (Baroness Von Rischenheim); Elaine Arden (Liserl); Milton Roberts (A Waiter); Frank Collins (Koeppke, a chauffeur)
Geary Theatre, San Francisco, Cal., opened August 4, 1930. West Coast Production. Produced by Gilbert Miller; Director, Reginald Owen

Eugenie Leontovich (Marie); Reginald Owen (Prince Rudolf Haseldorf-Schlobitten); Alan Mowbray (Josef, his valet); Joseph Bradlee (Baron Von Rischenheim); Eden Gray (Baroness Von Rischenheim); Lorayne Carpenter (Liserl); Akim Tamiroff (A Waiter); Lucian Self (Koeppke, a chauffeur)

Summer Tour (1933). Director, Melville Burke; Setting, Charles Perkins

Eric Dressler (Prince Rudolf Haseldorf-Schlobitten); Edith Barrett (Marie); Thurston Hall (Baron Von Rischenheim); Houston Richards (Josef); Leona Maricle (Baroness Von Rischenheim); Shirely Gibbs (Liserl); Francis E. Myers (Koeppke); Frank McDonald (Waiter)

BEI KERZENLICHT*, Deutsche Volks-Theatre, Vienna, Austria, opened April 30, 1937. Produced and directed by Heinrich Schnitzler; Book, based on Siegfried Geyer’s play By Candlelight, by Robert Katscher and Karl Farkas; Music and lyrics, Robert Katscher; Settings, Max Frey; Choreography, Hedy Pfundmeyer; Orchestra conductor, Walter Hahn

Hans Olden (Baron Egon Von Felsen); Gusti Huber (Marie); Max Hansen (Gaston, the valet); Mimi Shorp (Baroness von Baltin); Josef Rehberger (Baron von Baltin); Valerie Schneck (Ida); Fritz Heinisch (Linder); Mihai Popescu (Waiter)

SONGS: I Am No Dictator; Love When the Candle Is Burning; On the Piano; By Candlelight; Gendarme

YOU NEVER KNOW, Winter Garden Theatre, New York, opened September 21, 1938. 78 performances. Produced by The Shuberts (in association with John Shubert); Director, Rowland Leigh; Settings, Albert Johnson, Watson Barratt; Dances, Robert Alton; Music, Cole Porter, Robert Katscher; Lyrics, Cole Porter; Book, (based on the play Candlelight), Rowland Leigh; Orchestrations, Hans Spialek; Musical director, John McManus; Additional orchestrations, Claude Austin, Meurice De Packh, Minati Salta, Don Walker; Additional lyrics, Rowland Leigh; Gowns, Charles LeMaire

Clifton Webb (Gaston); Lupe Velez (Maria); Libby Holman (Mme. Baltin-Jeanne Montaigne); Rex O’Malley (Baron Ferdinand de Romer); Toby Wing (Ida Courtney); Charles Kemper (Henri Baltin); June Preisser (June); Roger Stearns (Headwaiter); Wesley Bender (Louis); Dan Harden (Geoffrey); Truman Gaige (General Carruthers); Ray Dennis (Comptroleur); Eddie Gale (Chauffeur);

*The musical, called LOVE BY CANDLELIGHT was also produced at the Teatri Letni in 1937 at Warsaw, Poland with the following cast: Aleksander Zabczynski (Baron Egon); Loda Niemirzanka (Marie); Wojciech Ruszowski (Gaston); Irena Malkiewicz-Domanska (Frau von Baltin).
Edwin Gale, Buddy Hertelle, Harold Murray, Paul Pierce, Harold Voeth, Jack Voeth (The Debonairs); Cynthia Cavanaugh, Dorothy Compton, Jacqueline Dahlia, Virginia Daly, Natasha Dana, Barbara Elliott, Tilde Getze, Chris Gustafson, Billie Hill, Helen Hudson, Alice McWhorter, Mildred Riley, Lee Stephenson, Arlene Stone, Ellen Taylor, (Showgirls); Joanna Allen, Helen Bennett, Marion Broske, Mary Ann Carr, Louise De Forrest, Enes Early, Helen Ecklund, Grace Gillern, Irene Kelly, Edith Lambot, Mary Ann O'Brien, Mildred Ramey, Wesley Bender, Ray Dennis, Jack Richards, Gus Schirmer, Jr., Robert Smith (Dancers)

SONGS: I Am Gaston*; Au Revoir, Cher Baron*; By Candlelight (by Robert Katscher); Maria*; You Never Know*; Ladies' Room (by Edwin Gilbert, Alex Fogerty); What is That Tune?*; For No Rhyme or Reason*; Alpha to Omega*; Don't Let It Get You Down*; What Shall I Do?* (lyric, Rowland Leigh); Let's Put It to Music (by Edwin Gilbert, Alex Fogarty); At Long Last Love*; Take Yourself a Trip (by Edwin Gilbert and Alex Fogarty); Yes, Yes, Yes*; Gendarme (by Robert Katscher and Rowland Leigh); No (by Dana Suesse); Good Evening, Princess*

BY CANDLELIGHT, Summer Tour (1948). Produced by Theodore Leavitt; Director, Robert Downing; Setting, Warren Clymer; Lighting, Ivers E. Sawyer
Theodore Leavitt (Prince Rudolf); Felicia Montealegre (Marie); Charles Korvin (Josef); Hal Currier (Baron Von Reischenheim); Irene Hill Marinke (Baroness Von Reischenheim); Molly Brady (Liserl); Jack Wells (Koeppke); Mandrake Von Phynque (A Waiter)

YOU NEVER KNOW, Eastside Playhouse, New York, opened March 12, 1973. 8 performances. Produced by Stanley H. Handman; Production staged and designed by Robert Troie; Musical director, Walter Geismar; Pianists, Walter Geismar, Kenneth W. Hirsch; Percussion, Edward Zacko; Book, Rowland Leigh, based on the play By Candlelight by Siegfried Geyer and Robert Ratscher; Music and lyrics by Cole Porter
Esteban Chalbaud (Gaston); Lynn Fitzpatrick (Maria); Dan Held (Baron Romer); Grace Theveny (Ida Courtney); Rod Loomis (Lord Baltin); Jamie Thomas (Lady Baltin)

SCREEN

BY CANDLELIGHT, Universal Pictures, released January 1934. Produced by Carl Laemmle; Director, James Whale; Screenplay, Hans Kraly, F. Hugh Herbert, Karen de Wolf, Ruth Cummings; Camera, John Mescall; Editor, David Berg; Music, W. Franke Harling; Art director, Charles D. Hall; Associate producer, Julius Bernheim
Elissa Landi (Marie); Paul Lukas (Joseph); Nils Asther (Prince

*By Cole Porter.
Alfred Von Rommer; Dorothy Revier (Countess Von Rischenheim); Lawrence Grant (Count Von Rischenheim); Warburton Gamble (Baron Von Ballin); Lois January (Ann); Esther Ralston (Baroness van Ballin); Frederic Burton (Koeppke) (Melvyn Douglas' scheduled role in the film was played by Warburton Gamble)

TELEVISION

Broadway Television Theatre, televised February 16, 1953. N/N. 90 minutes. Produced by Warren Wade
   Clare Luce (Marie); Rex O'Malley (Josef); Ian Keith (Prince Rudolf)

Kraft Theatre, televised December 31, 1953. ABC. 1 hour. Produced and directed by Fiedler Cook
   Leueen McGrath (Marie); Bramwell Fletcher (Josef); Mary Sinclair (Baroness)

Pond's Theatre, televised May 5, 1955. ABC. 1 hour.
   Eva Gabor (Marie); Michael Evans (Josef); John Baragrey (Prince Rudolf); Rebecca Sand (Anna); Stiano Braggiotti (Papa); Joan Wetmore (Liserl)

CAROUSEL see LILIOM

THE CASE OF THE FRIGHTENED LADY see CRIMINAL AT LARGE

THE CAT AND THE CANARY
A mystery drama in three acts by John Willard (1922)

Synopsis

Twenty years after the death of Ambrose West his family gather at his Hudson River Castle, Glencliff Manor, for a midnight reading of the will. Fearing hereditary insanity among his heirs, Ambrose makes his most distant relative, Annabelle West, his sole heir. Attempts are made to drive Annabelle mad after the family learns a second will and heir exists should Annabelle prove to be mentally incompetent. A series of terrifying events occur in the old mansion equipped with sliding panels and secret passageways. Cousin Paul is attacked by a "monster," the lawyer mysteriously disappears and a murder occurs before the secondary heir, Charlie Wilder, is exposed as the criminal.
Comment and Critique

Playwright John Willard's first dubious claim to fame was his first play--written in 1920 for the limited abilities of silent screen "vamp" Theda Bara--called The Blue Flame. Theodosia Goodman, the Cincinnati-born daughter of a tailor, was Fox Films' reigning early screen siren whose screen name, Theda Bara, an anagram for "Arab Death," and about whom more preposterous, purple prose was written than any of the silent screen's ersatz exotic personalities. Miss Bara unsettled Broadway with her first line in the play The Blue Flame, "Have you brought the cocaine?" then, wisely, retired to California.

Willard's The Cat and the Canary was the thriller of its day and retains an impact in the horror-mystery genre. Acton Davis (The New York Sun) wrote, "Not even The Bat has more suspense that The Cat and the Canary. It is the kind of play that Poe might have written." In The New York Mail Burns Mantle commented, "It is full-a creeps that serve as a sort of nerve-massage." Kenneth Macgowan (New York Globe) added, "An orgy of thrills--more exciting than The Bat--the creepiest mystery-play I ever saw. A solid evening of starts, thrills and clammy creeps, set off by hysterical laughter." The New York World critic claimed the play was "Uncanny enough to make impressionable theatre-goers fancy that they see things in the dark." Playwright Willard also played the role of Harry Blythe in the 1922 Broadway production of The Cat and the Canary and, although he wrote several later plays--The Green Beetle (1924); Fog (1927); Sisters (1927) and Adventure (1928)--none succeeded as did The Cat and the Canary, which included in the program a couplet, "If you like this play, please tell your friends--But, pray, don't tell them how it ends!" Forty-two years later Louis Calta reviewed a revival of the play for The New York Times, "A playgoer is apt to get more chuckles than chills from the musty mystery-melodrama. At all events, the hokum in The Cat and the Canary is so outrageous that it becomes funny--whether advertent or inadvertent.... Its devices to curdle the blood are old hat today, but not unamusing."

Universal Pictures first filmed the play in 1927. It became one of the silent screens better mystery-thrillers. Photoplay published, "Here is corking melodrama. The Cat and the Canary is adroitly directed by Paul Leni, the German who made The Three Wax Works. He uses trick angles galore, but they all help the atmosphere of mystery and murder. Leni is a director to be reckoned with." Life magazine's critic wrote, "Here is a movie that is both mysterious and melodramatic. This is accomplished by dint of extraordinary camera tricks (fluid photography' it might be called) following the method that was used so memorably in The Cabinet of Dr. Caligari. The Cat and the Canary may be written down as an exceptionally effective spine-chiller."

Universal Pictures remade the play as a "talkie" in 1930, retitled The Cat Creeps. Photoplay claimed the picture, "Shivers
and shudders and shakes. Here's that gorgeous old nerve-wrecker, The Cat and the Canary, retitled and redone à la talkie. It's easily one of the best mystery thrillers ever screened with a sinister effectiveness and an eeriness that's much enhanced by perfect sound and extraordinary camera work." The New York Times found the sound version, "... not noticeably better or worse than its silent predecessor, and it has no new thrills...." Exhibitor Herald-World reported, "This is an adaptation of the famous stage thriller, The Cat and the Canary and is played by a very fine cast headed by Helen Twelvetrees and containing such box office names as Raymond Hackett, Neil Hamilton, Lilyan Tashman and Jean Hersholt.... Photography is excellent throughout, with several interior shots that are highly important in maintaining the atmosphere of suspense and fear around which the play is built...."

Bob Hope's screen excursion into the thriller for Paramount in 1939 was revitalized as one of his best screen comedies and according to Frank S. Nugent in The New York Times, "Paramount has had the wit and wisdom to produce a nonsense edition of John Willard's old shocker, The Cat and the Canary. Paulette Goddard's screams would part a traffic snarl in Times Square.... Over them all broods Bob Hope, with a chin like a forehead, and a gag line for every occasion."

Dow Hour of Great Mysteries televised the John Willard thriller on September 27, 1960, featuring Collin Wilcox and Andrew Duggan and, played to the hilt by a competent cast, the play was an hour of well-balanced acting, excitement and fun.

**STAGE**

National Theatre, New York, opened February 7, 1922. 148 performances. Produced by Kilbourn Gordon, Inc.; Director, Ira Hards; Settings, Ashmead Eldridge Scott
Florence Eldridge (Annabelle West); Henry Hull (Paul Jones); Blanche Frederici ("Mammy" Pleasant); Percy Moore (Roger Crosby); John Willard (Harry Blythe); Beth Franklin (Susan Sillsby); Jane Warrington (Cicely Young); Ryde Keane (Charles Wilder); Edmund Elton (Hendricks); Harry D. Southard (Patterson)

Mary Glynne (Annabelle West); Frank Denton (Paul Jones); Esme Beringer ("Mammy" Pleasant); Morton Selten (Roger Crosby); S. J. Warmington (Harry Blythe); Auriol Lee (Susan Sillsby); Sheila Courtenay (Cicely Young); Evan Thomas (Charles Wilder); J. C. Aubrey (Hendricks); Caleb Porter (Patterson)

Road Company (1923). Produced by Kilbourn Gordon, Inc.; Director, Ira Hards; Settings, Ashmead Eldridge Scott
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**SCREEN**

Universal Pictures, released September 9, 1927. Produced by Carl Laemmle; Director, Paul Leni; Screenplay, Robert F. Hill, Alfred A. Cohn; Camera, Gilbert Warrenton; Titles, Walter Anthony; Settings, Charles D. Hall

Laura La Plante (Annabelle West); Creighton Hale (Paul Jones); Martha Mattox ("Mammy" Pleasant); Tully Marshall (Roger Crosby); Arthur Edmund Carewe (Harry Blythe); Flora Finch (Susan Sillsby); Gertrude Astor (Cicely Young); Forrest Stanley (Charlie Wilder); George Seigmann (Hendricks); Lucien Littlefield (Dr. Patterson); Joe Murphy (Milkman); Billy Engle (Taxi Driver)

**THE CAT CREEPS** Universal Pictures, released November 10, 1930. (Universal Pictures also made a Spanish language version of The Cat Creeps in 1936 called La Voluntad del Muerto, adapted by B. Fernandez Cue from the screenplay by Gladys Lehman and William Hurlbut. Directed by George Melford, photographed by Jerry Ash and Hal Mohr, the film featured Antonio Moreno, Lupita Tovar,
The Cat and the Canary

Andres de Segurola, Paul Ellis, Agostino Borgato, Roberto Guzman, Lucio Villegas, Conchita Ballesteros, Maria Calvo, Soledad Jimenez and Manuel Granado.) Produced by Carl Laemmle; Director, Rupert Julian; Screenplay, Gladys Lehman, William Hurlbut; Camera, Hal Mohr; Editor, Maurice Pivar. Based on the play The Cat and the Canary

Helen Twelvetrees (Annabelle West); Raymond Hackett (Paul Jones); Blanche Frederici ("Mammy" Pleasant); Lawrence Grant (Roger Crosby); Theodore von Eltz (Harry Blythe); Elizabeth Patterson (Susan Sillsby); Lilyan Tashman (Cicily Young); Neil Hamilton (Charles Wilder); Montagu Love (Hendricks); Jean Hersholt (Dr. Patterson)

Paramount Pictures, released November 10, 1939. Produced by Arthur Hornblow, Jr.; Director, Elliott Nugent; Screenplay, Walter De Leon, Lynn Starling; Camera, Charles Lang; Art directors, Hans Dreier, Robert Usher; Music, Dr. Ernst Toch; Musical advisor, Andrea Setaro; Editor, Archie Marshek

Paulette Goddard (Joyce Norman); Bob Hope (Wally Campbell); Gale Sondergaard (Miss Lu); John Beal (Fred Blythe); Douglass Montgomery (Charlie Wilder); Elizabeth Patterson (Aunt Susan); Nydia Westman (Cicily); George Zucco (Lawyer Crosby); John Wray (Hendricks); George Regas, Chief Thundercloud (Indian Guides); Charles Lane, Frank Melton (Reporters); Milton Kibbee (Photographer)

TELEVISION

Dow Hour of Great Mysteries, televised September 27, 1960. NBC. 1 hour. Produced by Robert Saudek; Director, William A. Graham; Television adaptation, William and Audrey Roos; Settings, Henry May Collin Wilcox (Annabelle West); Andrew Duggan (Paul Jones); Sarah Marshall (Cicily Sillsby); Hortense Alden ("Mammy" Pleasant); George Macready (Roger Crosby); Telly Savalas (Hendricks); and Jack Betts; Louis Edmonds; Al Henderson; Fred Scolley

THE CAT CREEPS see THE CAT AND THE CANARY

CAT ON A HOT TIN ROOF

A drama in three acts by Tennessee Williams (1955)

Synopsis

In the mansion of the twenty-eight-thousand-acre Pollitt Plan-
tation near Clarksdale, in the Mississippi Delta, sexually frustrated Maggie compares herself to a "cat on a hot tin roof" because of her husband Brick Pollitt's indifference, impotence and increasing alcoholism morbidly created by dwelling on the suicide of his close friend, Skipper, for whom he had an inadmissible homosexual attachment. Maggie's childlessness increases her fear that her wealthy father-in-law, Big Daddy Pollitt, unaware he is dying of cancer, will leave his vast fortune and estate to his older son, Gooper, Gooper's grasping, ambitious wife, Mae, and their five obnoxious children. On Big Daddy's sixty-fifth birthday Big Mama Ida rejects Gooper's plan to take over Big Daddy's property, knowing that Brick, although heirless, is his favorite son. Maggie's gift to Big Daddy on his birthday is a lie: "A child is coming, sired by Brick, and out of Maggie, the Cat." With the determination of a cat on a tin roof, Maggie pleads with Brick to make her lie come true.

Comment and Critique

Columbus, Mississippi-born Thomas Lanier Williams was for two decades America's foremost playwright. Using Tennessee rather than his given names, Williams' autobiographical classic, The Glass Menagerie, became his first Broadway success in 1945 after the failure of his controversial play Battle of Angels erupted in Boston in 1940. Mr. Williams once remarked that Ben Hecht and Charles MacArthur had uncorseted the American drama with their play The Front Page. Mr. Williams' dramas completely ungirdled the muse to soul-searing nudity. His first Pulitzer Prize for drama was awarded in 1948 for his play A Streetcar Named Desire. Summer and Smoke (1948); The Rose Tattoo (1951) and Camino Real (1953) were followed by Cat on a Hot Tin Roof, winning his second Pulitzer Prize and third New York Drama Critics Circle Award Scroll. International critical and public acclaim kept the play on Broadway for two seasons.

Life magazine noted, "Tennessee Williams adds another page to his almanac of agony, bristling with brutal language, violent action and an unorthodox story. Williams never quite answers all the questions he raises because, as his stage directions explain, he's more concerned with 'the flickering interplay of live human beings in the thundercloud of a common cause' than in pat conclusions." Time magazine considered Williams' writing more of a demonstration than an achievement with a "little too much of everything." Brooks Atkinson of The New York Times felt Williams had matured into an astute observer of mankind, writing with intense honesty that reflected, "... not only part of the truth of life; it is the absolute truth of the theatre." Richard Watts, Jr. (The New York Evening Post), appraising the tortured brooding and probing with sadistic thrust into the decadent lives of the characters declaiming in lyrical and lewd language, added, "... but the main impression that emerges from a first viewing of Elia Kazan's brilliant production is that of enormous theatrical power."

George Jean Nathan (New York Journal-American): "I am no
psychiatrist and don't know what Tennessee Williams, with his almost maniacal preoccupation with the more emphatic impulses and sensational aspects of sex, is trying to prove to himself, " John Chapman of The New York Daily News felt that in Cat Williams had "out-frustrated himself by failing to remain in command of his own play. ... the considerable amount of dirty talk in it was mere boyish bravado and rather pointless." Walter Kerr (New York Herald Tribune) found, "Throughout the play images of searing intensity hold you fast to its elusive narrative. Tennessee Williams is the man of our time who comes closest to hurling the actual blood and bone of life onto the stage; he is also the man whose prose comes closest to being an incisive natural poetry. The production has no flaw."

The play escaped being banned by the Lord Chamberlain in London because of its raw language and undercurrent of homosexuality by the producing sponsorship of the New Watergate Theatre Club. Cat on a Hot Tin Roof opened at the Comedy Theatre in London on January 30, 1958. Frances Stephens (Theatre World) called the New Watergate's production "... a workmanlike presentation of Tennessee Williams' sizzling play, which however has not met with the unqualified approval of the London critics. One or two of them, having seen the Broadway production, find the London version badly cast and lacking the right tempo."

The American National Theatre and Academy revival of Cat on a Hot Tin Roof opened at the ANTA Theatre in New York on September 24, 1974, and had most of the critics stumbling for adjectives in a general hosanna of praise, especially for Elizabeth Ashley's mesmeric, electrifying performance as Maggie. "This Cat, with the radiant Elizabeth Ashley at its restless center, is the most important dramatic event to reach Broadway since last winter's other brilliant revival, A Moon for the Misbegotten," reported Douglas Watt (New York Daily News).

Metro-Goldwyn-Mayer's screen version of the Williams' drama won Academy Award nominations as Best Picture of the Year 1958, Best Actor of the Year (Paul Newman) and Best Actress of the Year (Elizabeth Taylor). The film itself won none. (However, it was MGM's biggest money maker of 1958 and became the tenth top-grossing film in the studio's history.) The film was praised by most of the New York critics following its opening at Radio City Music Hall. Bosley Crowther (The New York Times) considered the Metro-Goldwyn-Mayer screen translation, tightly directed by Richard Brooks and superbly played by a talented cast hard to beat "... as a straight exercise in spewing venom and flinging dirty linen on a line."

A London critic was less impressed, "Censorship difficulties admittedly make it impossible to show homosexuality as the root of Brick's problem, but Brooks does not appear to have the skill to make convincing the motives he has substituted. Most of Williams' exhilarating dialogue has been left out or emasculated, and the screenplay fails to harmonize the revised characterization of Brick with the author's original conception. Elizabeth Taylor, though momentarily successful, has no overall grasp of her part, and Paul Newman,
adequate in the cruder moments, has insufficient finesse to make his performance more than an essay in emotional high jinks and repressed anger. Burl Ives' monotonous playing comes gratifyingly alive in the final scenes, but it is left to Jack Carson and Madeleine Sherwood to give the most rewarding performances."

Laurence Olivier's production of *Cat on a Hot Tin Roof* on television in 1976 was immeasurably heightened by Maureen Stapleton's performance as Big Mama, and, claimed Variety, "Olivier was as forceful as usual, but never convincing as the planter who pulled himself up by his bootstraps to millionaire status. (Robert) Wagner struggled through the vaguely written part of Wood's husband in a one-dimensional fashion. "Cat" has not withstood the passage of time very well." Natalie Wood as Maggie, gave a stunning performance and "came off best."

STAGE

Morosco Theatre, New York, opened March 24, 1955. 694 performances. Produced by The Playwrights' Company; Director, Elia Kazan; Setting and lighting, Jo Mielziner; Costumes, Lucinda Ballard, executed by Helene Pons; Production manager, Robert Downing
Barbara Bel Geddes (Margaret); Ben Gazzara (Brick); Burl Ives (Big Daddy); Mildred Dunnock (Big Mama); Madeleine Sherwood (Mae); Pat Hingle (Gooper); R. G. Armstrong (Doctor Baugh); Fred Stewart (Reverend Tooker); Maxwell Glanville (Lacey); Musa Williams (Sookey); Pauline Hahn (Dixie); Darryl Richard (Buster); Seth Edwards (Sonny); Janice Dunn (Trixie); Eva Vaughan Smith (Daisy); Brownie McGhee (Brightie); Sonny Terry (Small)

Comedy Theatre, London, England, opened January 30, 1958. 132 performances. New Watergate Productions; Director, Peter Hall; Setting and costumes, Leslie Hurry
Kim Stanley (Margaret); Paul Massie (Brick); Leo McKern (Big Daddy); Bee Duffell (Big Mama); Daphne Anderson (Mae); Alan Tilvern (Gooper); Laurence Maraschal (Doctor Baugh); Roger Winton (Reverend Tooker); Don Johnson (Lacey); Sonate (Sooky); Lorna Henderson (Dixie); Sylvia Sutch (Buster); Vanessa Petty (Trixie); Mark Heath (Small)

Road Company (1957). Produced by The Playwrights' Company; Director, Elia Kazan; Setting and lighting, Jo Mielziner; Costumes, Lucinda Ballard
Marjorie Steele (Margaret); Alex Nicol (Brick); Thomas Gomez (Big Daddy); Mary Bell (Big Mama); Madeleine Sherwood (Mae); John Anderson (Gooper); Will Hussung (Doctor Baugh); Murray Bennett (Reverend Tooker); Maxwell Glanville (Lacey); Musa Williams (Sookey); Gerri Hollis (Dixie); Jeffrey Anderson (Buster); Bonny Hollis (Trixie); Brownie McGhee (Brightie); Sonny Terry (Small)

Road Company (1957-1958). Produced by George Brandt; Director, Albert Lipton
Olga Bellin (Margaret); William Daniels (Brick); Victor Jory (Big Daddy); Jean Inness (Big Mama); Michaele Myers (Mae); William Major (Gooper); Donald Marye (Doctor Baugh); William Bush (Reverend Tooker); Philip Lindsay (Lacey); Maxine Fertel (Dixie); Guy Pelletier (Buster); Victoria Merrill (Trixie)

Summer Tour (1958). Produced by Robert T. Seymour; Director, Charles Olsen; Settings, Jerome Giddings
Diana Barrymore (Margaret); George Sawaya (Brick); Clifton James (Big Daddy); Zelya Talma (Big Mama); Irene Riordan (Mae); Jimmy Jeter (Gooper); Charles Olsen (Dr. Baugh); Donald Marye (Reverend Tooker); Harvey Freedenberg (Buster); Dean Bramson (Sonny); Jane Knox (Trixie)

Summer Tour (1958). Director, Stanley Phillips
Veronica Lake (Margaret); Jack McKelvie (Brick); Edgar Daniels (Big Daddy); Ruth Gregory (Big Mama); Dorothy Whitney (Mae); George Autry (Gooper); MacGregor Gibb (Dr. Baugh); James Taylor (Reverend Tooker); Harriett Shlossberg (Lacey); Linda Martin (Dixie); Jeff Deibler (Buster); Gene Porreca (Sonny)

ANTA Theatre, New York, opened September 24, 1974. 160 performances. Produced by The American National Theatre and Academy; An American Shakespeare Theatre production, Michael Kahn, Artistic director; Settings, John Conklin; Costumes, Jane Greenwood; Lighting, Marc B. Weiss
Elizabeth Ashley (Margaret); Keir Dullea [Michael Zaslow succeeded Keir Dullea on February 3, 1975] (Brick); Fred Gwynne (Big Daddy); Kate Reid (Big Mama); Joan Pape (Mae); Charles Siebert (Gooper); William Larsen (Doctor Baugh); Wyman Pendleton (Reverend Tooker); Kathy Rich (Dixie); Sarallen (Sookey); Jeb Brown, Sukey Brown, Diana Barrows (Children)

Summer Tour (1975). Director, Porter Van Zandt; Settings, Darrell Leister; Lighting, Alfred R. Borden, IV
Sandy Dennis (Margaret); David Selby (Brick); Ronald Bishop (Big Daddy); Geraldine Kay (Big Mama); Peggy Cosgrave (Mae); James Murtaugh (Gooper); Larry Swanson (Dr. Baugh); Don Draper (Reverend Tooker); Gertrude A. Smith (Sookey)

SCREEN
Metro-Goldwyn-Mayer, released September 5, 1958. Produced by Lawrence Weingarten; Director, Richard Brooks; Screenplay, Richard Brooks, James Poe; Metrocolor Camera, William Daniels; Art directors, William A. Horning, Urie McCleary; Set decorators, Henry Grace, Robert Priestley; Special effects, Lee LeBlanc; Costumes, Helen Rose; Editor, Ferris Webster; Assistant director, William Shanks
Elizabeth Taylor (Maggie); Paul Newman (Brick); Burl Ives (Big Daddy); Judith Anderson (Big Mama); Jack Carson (Gooper); Madeleine Sherwood (Mae); Larry Gates (Doctor Baugh); Vaughn
CAVALCADE
A play in three acts and twenty-two scenes by Noel Coward (1931)

Synopsis

On December 31, 1899, Robert and Jane Marryot toast the New Year and New Century in the drawing room of their London home. They are grateful their small sons, Edward and Joe, will not have to go to war as Robert and their butler, Alfred Bridges, must the following day to fight the Boers. Robert returns a war hero in January 1901 and on February 2, 1904, Jane and her sons watch Robert lead the funeral procession of Queen Victoria with five kings riding behind the small casket. Robert is knighted in May 1903 and, after Ellen and Alfred Bridges leave their employ in 1906 to open a pub, alcoholic Alfred is killed under the wheels of a horse-drawn fire engine. Son Edward marries Edith Harris and both perish on their honeymoon cruise in the sinking of the Titanic on April 14, 1912. Son Joe, in love with the Bridges' daughter, Fanny, who has become a music-hall star, enlists in World War I. As London celebrates the Armistice ending the war on November 11, 1918, Jane receives a telegram informing her of Joe's death. On December 31, 1929, Robert and Jane Marryot toast the New Year, their sons and England with "the hope that one day this country of ours, which we love so much, will find dignity and greatness and peace again."

Comment and Critique

Noel Coward's massive stage production of Cavalcade at London's Drury Lane theatre was one of his greater theatrical accomplishments, spanning three decades of English history, brilliantly,
if sentimentally, told through the eyes of Robert and Jane Marryot. The London Daily Mail on November 1, 1931, reported Noel Coward’s curtain speech following an overwhelming ovation on Cavalcade’s opening night at the Drury Lane Theatre on October 13, 1931. "After all, it is a pretty exciting thing in these days to be English," Mr. Coward told his wildly enthusiastic audience. Alan Parsons (The Daily Mail) called Cavalcade, "... a magnificent play in which the note of national pride pervades every scene and every sentence...."

Cavalcade was never produced on the Broadway stage (the American stage premiere of Cavalcade was produced by the Pasadena Playhouse Company in Pasadena, California on June 6, 1934) but Fox film Corporation made the play into a cinematic gem that was awarded the 1933 Academy Award as the Best Picture of the Year. Fox had also filmed the Drury Lane stage production as a guide to their screen production. Actress Diana Wynyard’s stunning performance as Jane Marryot in the film was nominated as the Best Performance by an Actress but the Award went to Katharine Hepburn for her role in RKO’s Morning Glory. Academy Awards were also won by the film’s director, Frank Lloyd, and by William S. Darling for his sets and interior decor. On May 2, 1933, Cavalcade was given a Command Performance at Windsor Castle.

Mordaunt Hall (The New York Times), selecting Cavalcade as one of the year’s Ten Best Pictures, wrote: "It is a most affecting and impressive picture that the Fox studios have produced from Noel Coward’s stage panorama, Cavalcade. Never for an instant is the story, which takes one through three decades of life in England, lost sight of, notwithstanding the inclusion of remarkable scenes of throngs in war and peace, and it is a relief to observe that the obvious is left to the spectator’s imagination...." Photoplay magazine: "Very rarely a film succeeds in presenting not only a poignant human story but also in conveying the sweep and power of world events against which the humans work out their lives. It is this rare achievement which makes Fox’s version of Noel Coward’s stage success, Cavalcade, so outstanding."

Twentieth Century-Fox selected Cavalcade for the studio’s television debut on October 5, 1955. In England, where the televised version of the 20th Century-Fox Hour was released as a feature film, a critic for the British Film Institute wrote: "Even with the advantages of a full-dress production, Noel Coward’s celebrated exercise in sentimental patriotism might now prove somewhat hard to take. Here direction and playing are characterless, settings cramped, and speeches delivered with a signal lack of conviction. Some cut-in crowd scenes, presumably taken from the original production, endeavour to provide a period flavour; in fact, they rather emphasize the utilitarian appearance of the rest of the film." Variety’s review of the telecast was less harsh, "Certainly, the show had a polish and pictorial quality that augured well for the future and reflected a thorough understanding of the unique and different needs of the TV screen. Wilding and Miss Oberon were fine in the leads as the couple that spans some 30 years of British history."
STAGE

Theatre Royal, Drury Lane, London, England, opened October 13, 1931. 405 performances. Produced by Charles B. Cochran; Director, Noel Coward; Settings, G. E. Calthrop
Mary Clare (Jane Marryot); Edward Sinclair (Robert Marryot); Una O'Connor (Ellen Bridges); Fred Groves (Alfred Bridges); Irene Browne (Margaret Harris); Alison Leggett (Edith Harris); Arthur Macrae (Edward Marryot); Binnie Barnes (Fanny Bridges); John Mills (Joe Marryot); Veronica Vanderlyn (Edith as a child); Peter Vokes (Edward, as a child); Leslie Flack (Joe, as a child); Dorothy Keefe (Fanny, as a child); Laura Smithson (Cook); Merle Tottenham (Annie); Edie Martin (Mrs. Snapper); Dorothy Monkman (Flo Grainger); Bobby Blythe (George Grainger); Moya Nugent (Daisy Devon); Betty Hare (Marion Christie); Phyllis Harding (Netta Lake); Betty Shale (Connie Crawshay); Anthony Pelissier (Lord Martlett—"Chubby"); Lena Brand (Freda Weddell); Marcelle Turner (Olive Frost); Dorothy Drover (Glady's); Anthony Blair (A Communist); Enid Clinton-Baddeley (A Religious Fanatic); W. A. H. Harrison (A Wireless Announcer); Jack London (Night Club Pianist); Leslie Thompson (Night Club Trumpeter); Stella Wilson (Laura Marsden); Eric Purveur (Henry Charteris); Maldie Andrews (Rose Darling); Billy Fry (Micky Banks); Aly Ford (Uncle Harry); Charles Wingrove (Uncle George); Walter Rayland (Uncle Dick); Tod Squires (Uncle Jack); Tom Carlisle (Uncle Bob); William McGiugan (Uncle Jim) (Members of "Uncle George and His Merry Men Troupe"); Philip Clarke (Tim Bateman); John Beerbohm (Douglas Finn); Dorothy James (C. I. V. Captain)

Pasadena Playhouse, Pasadena, California, opened June 6, 1934. America stage premiere of Noel Coward's play produced by The Pasadena Playhouse Company; Director, Morris Ankrum
Doris Lloyd (Jane Marryot); Ralph Freud (Robert Marryot); Shirley Simpson (Ellen Bridges); Eric Snowden (Bridges); Richard Ritchie (Edward Marryot); Alex Courtney (Joe Marryot); Alma Lloyd (Edith Harris); Barbara Sheldon (Fanny Bridges); Judith Evelyn (Margaret Harris); Janet Murdock (Cook); Dora Mayfield (Mrs. Snapper); Cybel Hallam (Annie)

SCREEN

Fox Film Company, released January 1933. Director, Frank Lloyd; Screenplay, Ernest Palmer, Sonya Levien; Camera, Ernest Palmer; Art director, William Darling; War scenes, William Cameron Menzies; Dialogue director, George Hadden; Editor, Margaret Clancy; A Winifred Sheehan production
Diana Wynyard (Jane Marryot); Clive Brook (Robert Marryot); Herbert Mundin (Alfred Bridges); Una O'Conner (Ellen Bridges); Frank Lawton (Joey Marryot); John Warburton (Edward Marryot); Ursula Jeans (Fanny Bridges); Irene Browne (Margaret Harris); Margaret Lindsay (Edith Harris); Merle Tottenham (Annie Grainger); Billy Bevan (George Grainger); Beryl Mercer (The Cook);
Tempe Piggot (Mrs. Snapper); Dick Henderson, Jr. (Edward Marryot as a child); Douglas Scott (Joey Marryot as a child); Sheila MacGill (Edith Harris as a child); Bonita Granville (Fanny Bridges as a child); Desmond Roberts (Ronnie James); Frank Atkinson (Uncle Dick); Ann Shaw (Mirabelle); William Stanton (Tommy Jolly); Stuart Hall (Lt. Edgar); Mary Forbes (Duchess of Churt); Lionel Belmore (Uncle George); Laurence Grant (Man at Microphone); David Torrence (Disarmament Conference Man); Winter Hall (Minister); Claude King (Poison Gas Businessman); Howard Davies (Agitator)

TELEVISION

20th Century-Fox Hour, televised October 5, 1955. CBS. Directed by Lewis Allen; Produced by Otto Lang; Television adaptation, Peter Packer, Alistair Cooke; Camera, Lloyd Ahern; Editor, Art Seid; Art director, Mark-Lee Kirk

Merle Oberon (Jane Marryot); Michael Wilding (Robert Marryot); Noel Dayton (Alfred Bridges); Nora O'Mahoney (Ellen Bridges); Richard Lupino (Joey Marryot); John Irving (Edward Marryot); Jennifer Raine (Fanny Bridges); Victoria Warde (Margaret Harris); Marcia Henderson (Edith Harris); Doris Lloyd (Mrs. Snapper)

RECORDINGS FROM STAGE PRODUCTION OF CAVALCADE

Cavalcade Suite: New Mayfair Orchestra with Noel Coward speaking the play's final toast. H.M.V. records.

Lover of My Dreams (the Mirabelle Waltz): Noel Coward--H. M. V. records.

Twentieth Century Blues: New Mayfair Orchestra with Al Bowlly: H. M. V. records.

Cavalcade Vocal Medley: Noel Coward--H. M. V. records. Soldiers of the Queen; Goodbye, Dolly; Lover of My Dreams; I Do Like to Be Beside the Seaside; Goodbye, My Bluebell; Alexander's Ragtime Band; Everybody's Doing It; Let's All Go Down the Strand; If You Were the Only Girl; Take Me Back to Dear Old Blighty; There's a Long, Long Trail; Keep the Home Fires Burning; Twentieth Century Blues

CHARLEY'S AUNT
A farce in three acts by Brandon Thomas (1892)

Synopsis

Undergraduate Charley Wykeham assures suspicious, fussy,
old Stephen Spettigue that his niece Amy and his ward, Kitty Verdum, will be properly chaperoned by Charley's wealthy, widowed aunt, Donna Lucia d'Alvadorez, while visiting him and his friend Jack Chesney at St. Oide College, Oxford, England. Donna Lucia's arrival is delayed and Charley and Jack persuade fellow student, Lord Fancourt Babberley, to use his college play Victorian old lady costume and impersonate Charley's Aunt. Colonel Sir Francis Chesney, Jack's in-debt father, arrives from India and vies with Spettigue for the attention of Charley's millionaire aunt from Brazil, "Where the nuts come from." Attractive, nimble-witted Donna Lucia finally arrives but, appraising the situation, introduces herself as Mrs. Beverly-Smythe. Sir Francis falls in love with the "impoverished Mrs. Beverly-Smythe" while Spettigue, in mad pursuit and thrill with "Charley's Aunt" (Lord Babberley in drag), consents to Amy and Kitty's engagements to Charley and Jack. Donna Lucia reveals her true identity, accepts Sir Charles' marriage proposal and Lord Babberly is freed from his skirts to pursue his love, Ela Delahay.

Comment and Critique

Actor Brandon Thomas, born in Liverpool, England in 1848, followed his first play, The Colour Sergeant with Comrades (co-authored with B. C. Stephenson in 1882 and ran over a year in London); The Promise (1886) and The Highland Legacy in 1888. At the request of famous London comedian, W. S. Penley, Brandon Thomas wrote a farce in two months in 1890 in which Penley could portray a woman. Thomas called his comedy Charley's Aunt and it became the longest-running, most enduring comedy ever written in the English language. The play originally opened at The Theatre Royal, Bury St. Edmunds, England in February 1892 and on December 21, 1892, Charley's Aunt opened at the Royalty Theatre on Dean Street in London but transferred to the old Globe Theatre where it remained for four years and 1,469 performances. Charley's Aunt, declaring "I'm no ordinary woman!" was soon playing in every country around the world. Charles Frohman produced the Thomas farce in New York at the Standard Theatre on October 2, 1893, with Etienne Girardot as Charley's Aunt.

Charles Eglington (London's Theatre, February 1, 1893) reviewed the opening of Charley's Aunt in London, "The piece is neatly designed and brightly written; its characters are outlined with distinctness, all in Mr. Brandon Thomas's capable manner—a manner which has always extorted admiration, from the crude days of The Colour Sergeant to the polished ones of Marriage. Given the Man of Destiny in the character, the piece is a two hour triumph. Luckily Mr. Penley and the Man of Destiny are one. It is this comedian's vocation to be exhibited, like specimens under the microscope, in all kinds of curious and undignified positions. Starving clerics, unjudicial judges, aged gentlemen minus the halo of reverence, such are the beings Fate, the stage-manager, has directed him to play. But Mr. Brandon Thomas has improved upon Fate. He looked upon Mr. Penley and saw that he was fair, a comic gem who would shine
the brighter for an outré setting; and the setting he chose consisted of a lady's stiff silk skirts, an antique cap, a fichu and a false front. That, in its way, was a vision of genius! High art is never in the question, it is a kind of Bank Holiday art at best. But it is all wholesome, harmless, rollicking fun, and undeniably lightens the tedium of a winter's evening or, for that matter, of a dozen evenings, since Mr. Penley's humours are never exhausted at a sitting." The New York Times report on the Broadway opening of the farce on October 2, 1893, found Brandon Thomas' farce lived up to all its advance raves and "... was a great and real success, immensely and intensely funny." Historian George C. Odell added, "Etienne Girardot made a tremendous hit as the undergraduate disguised as the aunt from Brazil; I do not see how the much-vaunted London creator of the part, W. S. Penley, could have been funnier or more plausible in the woman's dress he was forced to wear. Girardot never made, thereafter, a hit so splendid as this, though he remained in America until his death many years later [on November 10, 1939, at the age of 83]."

Charley's Aunt ran two years at the Kline Theatre in Paris as La Marraine de Charley; in Spain as La Tia de Carlos, and, in Germany, as Charleys Tante. In the summer of 1940, Charley's Aunt was produced at the Westchester Country Playhouse with Jose Ferrer and Mildred Dunnock. On October 17, 1940, Day Tuttle and Richard Skinner produced the comedy on Broadway with Jose Ferrer romping in bonnet and bows and establishing one of the longest runs for a revival of the Brandon Thomas play--233 performances. Jose Ferrer's hilarious, romping performance as Charley's Aunt was played broad but devastatingly funny to the increased delight of the New York critics and playgoing public. Brooks Atkinson of The New York Times praised Joshua Logan's fast-paced direction and the astute playing of the cast who played the general creaking hokum of the comedy without burlesquing the period piece.

John Gielgud's production of Charley's Aunt in London in 1954 starred John Mills, who had played the college-student in outrageous drag in London in 1930. Theatre World appraised the 1954 production as "an entirely new and obviously expensive production, and somehow one never expected to see this hardy annual directed by John Gielgud, with Motley decor, nor to find Gwen Ffrangcon-Davies (the Donna Lucia D'Alvadorez) starring in it with John Mills, who admittedly made a youthful appearance as Lord Fancourt Babberley in 1931. The result of all this was a most elegant presentation, though the farce itself remained studiously unaltered and the slapstick not one whit diminished." The next year, Charley's Aunt returned to the London stage with Frankie Howerd, whose performance was judged by critic Raymond Marriott as "brilliant, thoroughly alive, witty, vigorous in attack yet never clumsy, and bristling with the best of the comic invention Mr. Howerd has learned in variety."

Television comedian Louis Nye attempted the Aunt from Brazil "where the nuts come from" at the Brooks Atkinson Theatre on Broadway on July 4, 1970, but, despite generous critical appraisal,
the comedy collapsed after nine performances. Clive Barnes (The New York Times) found "Mr. Nye wears his drag with a difference. Looking like a mild and aging satyr, he puts on the bombazine with a ruthlessly masculine indifference. He is funny, and although he acts nervously, he also acts well."

London's 1971 revival of Charley's Aunt (her 79th birthday) was "showing some evidence of a stiffening of the joints and some hardening of the arteries," according to Stanley Price in Plays and Players, "The basic problem with Charley's Aunt has always been the dear lady himself. A year ago BBC TV mounted a stylish production that fell totally asunder because of the monstrous casting of Danny La Rue as Lord Fancourt Babberley. It was the sort of stroke of genius for which someone should be fired. The whole point of Bab's impersonation is that it should never be a total female impersonation, and Mr. La Rue fell disastrously between utter plausibility and unutterable camp. In the present production Tom Courtenay assiduously avoids camp, but totally sacrifices plausibility. He proves himself an accomplished, frequently hilarious farceur, but no one for an instant would ever believe that he was really Charley's aunt. Unfortunately, Mr. Courtenay plays it as though he is one of the nuts."

Frank Loesser, who would later contribute such musical-hits as Guys and Dolls (1950), The Most Happy Fella (1956) and How to Succeed in Business Without Even Trying (1961) to the American Musical Theatre, had his first Broadway success on October 11, 1948, when his musical version of Charley's Aunt opened at the St. James Theatre as Where's Charley?, directed by George Abbott and starring the soaring talents of Ray Bolger. "I'm not sure just what is wrong with Charley's Aunt as a formula for a musical, but I think it is the need for explaining the motives and small villainies of Mr. Spettigue and Sir Francis Chesney," reported John Chapman (New York Daily News). Variety reported, "Perhaps some one has the ability to turn the Brandon Thomas brand of Gay '90's Oxford undergraduate nonsense into a musical. As matters stand at the St. James it is evident that George Abbott hasn't." Howard Barnes (The New York Herald Tribune) concluded, "Without Bolger, giving it the soft-shoe and clowning triumphantly, the show would be exceedingly trying. The ingredients are present for a gay, period musical in Where's Charley but Bolger alone makes them evident." Despite the critical clobbering, Bolger kept the musical running for 792 performances. Norman Wisdom headed the London company of Where's Charley that opened at the Palace Theatre on February 20, 1958, and continued through 404 performances.

Charlie Chaplin's elder brother, Sydney Chaplin (1885-1965), became the screen's first Charley's Aunt in Al Christie's 1925 motion picture version of Brandon Thomas' classic. The Motion Picture World reported after the comedy opened at the new Colony Theatre on Broadway, "... in the directorial hands of Scott Sidney and with Syd Chaplin in the title role, assisted by a competent cast and the thoroughly amusing situations that have stood the test of time as
laugh getters, it can stand up in competition with the modern plots and not fear the results...."

Al Christie remade Charley's Aunt as an early "talkie" in 1930 with Charles Ruggles as "the different kind of woman." The "talkie" version opened on Broadway at the Globe Theatre and was considered by The New York Times as ... perhaps even more boisterous than it was either on the stage or on the silent screen.... Mr. Ruggles is even more effective as the Oxford student masquerading as Charley Wykeham's wealthy aunt than was Sydney Chaplin in the voiceless production...."

Eleven years later, 20th Century-Fox filmed Charley's Aunt with Jack Benny in curls and frills, playing a frivolous fan as the bogus Brazilian Tfa. Photoplay claimed, "It gets funnier every generation. Jack Benny is at his funniest." Several foreign film versions of Charley's Aunt continued laughter throughout the world and, on June 26, 1952, the film version of Ray Bolger's Broadway musical success Where's Charley? opened at the Radio City Music Hall in New York. Otis L. Guernsey, Jr. (The New York Herald Tribune) wrote, "The production is a good one; the color is pleasant without being garish, and there is not too much mass screaming and arm-waving in the musical numbers. Where's Charley? presents good performers involved in a foolish notion and preserving a semblance of gayety with buffoonery and song."

Playhouse 90's telecast of Charley's Aunt on March 28, 1957, delighted critics and home-viewers. Variety lauded the video version of the farce, adding praise for the work of Art Carney in the leading role, "That Carney is a consummate actor and not just a comic has been made evident through the years via his straight dramatic roles. Jeanette MacDonald was charming as Dona Lucia." The New York Times' Jack Gould wrote, "Art Carney undertook the role of the bogus lady from Brazil. His portrayal was first rate buffoonery."

STAGE

Royalty Theatre, London, England, opened December 21, 1892. 1,469 performances. Produced and directed by Brandon Thomas; Music director, Franz Groenings; Settings, C. H. Fox; Furnishings, Oetzmann

W. S. Penley (Lord Fancourt Babberley); Brandon Thomas (Col. Sir Francis Chesney); Henry Farmer (Charley Wykeham); Ernest Hendrie (Stephen Spettigue); Percy Lyndal (Jack Chesney); Kate Gordon (Amy Spettigue); Ada Branson (Dona Lucia d'Alvadorez); Nina Boucicault (Kitty Verdun); Emily Cudmore (Ela Delahay); Cecil H. Thornbury (Brassett); G. Graves (The New Footman)

Standard Theatre, New York, opened October 2, 1893. 205 performances. Produced by Charles Frohman; Directed by Charles Frohman

Etienne Girardot (Lord Fancourt Babberley); Frank Burbeck (Col. Sir Francis Chesney); Henry Woodruff (Charley Wykeham);
W. J. Ferguson (Stephen Spettigue); Percy Lyndal (Jack Chesney); Hattie Harvey (Amy Spettigue); Ellie Wilton (Donna Lucia d'Alvadorez); Nanette Comstock (Kitty Verdun); Jessie Busley (Ela Delahay); Henry Lillford (Brassett); Charles Henderson (The New Footman)

Manhattan Theatre, New York, opened March 19, 1906. 80 performances. Produced and directed by Harrison Grey Fiske
Etienne Girardot (Lord Fancourt Babberley); R. Peyton Carter (Sir Francis Chesney); William Elliott (Charley Wykeham); Sol Aiken (Stephen Spettigue); Frank Hollins (Jack Chesney); Alma Mara (Amy Spettigue); Nina Herbert (Donna Lucia d'Alvadorez); Helena Byrne (Kitty Verdun); Lottie Alter (Ela Delahay); Ernest Elton (Brassett); Charles H. West (The New Footman)

Albert Chesney (Lord Fancourt Babberley); C. F. Collings (Sir Francis Chesney); Robert Burnett (Charley Wykeham); Roy Byford (Stephen Spettigue); Hugh Ardale (Jack Chesney); Ethel Fifield (Amy Spettigue); E. Foster (Donna Lucia d'Alvadorez); Valerie Wyngate (Kitty Verdun); Christine Rayner (Ela Delahay); Sydney Compton (Brassett); (The New Footman)

Hugh Wakefield (Lord Fancourt Babberley); T. McCausland Stewart (Sir Francis Chesney); Henry Hare (Stephen Spettigue); Cecil Kerr (Jack Chesney); Robert Burnett (Charley Wykeham); Phyllis Back (Amy Spettigue); Audrey Stafford (Donna Lucia d'Alvadorez); Bertha Northam (Kitty Verdun); Sylvia Morris (Ela Delahay); Sydney Compton (Brassett)

Charles Windermere (Lord Fancourt Babberley); T. McCausland Stewart (Sir Francis Chesney); Robert Burnett (Charley Wykeham); Henry Hare (Stephen Spettigue); Ursula Grant (Amy Spettigue); Ada Ferrar (Donna Lucia d'Alvadorez); Eva Rowland (Ela Delahay); Sydney Compton (Brassett); Amy Brandon-Thomas (Kitty Verdun); Cecil Kerr (Jack Chesney)

Road Company (1916) England. Produced by Cecil Barth; Director, J. R. Crawford
Cecil Barth (Lord Fancourt Babberley); J. R. Crawford (Sir Francis Chesney); Noel Coward (Charles Wykeham); Esme Wynne (Amy Spettigue); Kathleen Barbor (Donna Lucia d'Alvadorez); James Page (Stephen Spettigue); Arnold Raynor (Jack Chesney); Sidney Compton (Brassett)

Jack Hellier (Lord Fancourt Babberley); Lewis Broughton (Col. Sir Francis Chesney); Norman Pierce (Charles Wykeham); Jevan Brandon Thomas (Jack Chesney); Gwynne Whitby (Amy Spettigue);
James E. Page (Stephen Spettigue); Violet Elliott (Donna Lucia d'Alvadorez); Marjorie St. Aubyn (Kitty Verdun); Gerald Merriee- lees (Brassett); Margaret Riddick (Ela Delahay)

Richard Cooper (Lord Fancourt Babberley); Arthur P. Bell (Col. Sir Francis Chesney); John Gielgud (Charles Wykeham); Henry Hoare (Jack Chesney); Honor Aubrey-Smith (Amy Spettigue); James E. Page (Stephen Spettigue); Rita John (Donna Lucia d'Alvadorez); Nora Robinson (Kitty Verdun); Walter Hook-Raymond (Brassett); Jane Graham (Ela Delahay)

Richard Cooper (Lord Fancourt Babberley); Arthur P. Bell (Col. Sir Francis Chesney); Malcolm Neville (Charles Wykeham); Jevan Brandon Thomas (Jack Chesney); Gwynne Whitby (Amy Spettigue); James E. Page (Stephen Spettigue); Margaret Murray (Donna Lucia d'Alvadorez); Dorothy Barclay (Kitty Verdun); Walter Dolphin (Brassett); Jane Graham (Ela Delahay)

Daly's Theatre, New York, opened June 1, 1925. 8 performances.
Produced by Hermann Lieb; Director, Hermann Lieb
Sam A. Burton (Lord Fancourt Babberley); George Sydenham (Sir Francis Chesney); Antony Stanford (Charley Wykeham); Charles D. Penman (Jack Chesney); Karl Stall (Stephen Spettigue); Hope Coxhead (Amy Spettigue); Ruth Chorpenning (Donna Lucia d'Alvadorez); Grace Voss (Kitty Verdun); Harry Lillford (Brassett); Kathleen Middleton (Ela Delahay)

Richard Cooper (Lord Fancourt Babberley); Arthur Bell (Sir Francis Chesney); Kim Peacock (Charles Wykeham); Jevan Brandon-Thomas (Jack Chesney); Irene Ashton (Amy Spettigue); James E. Page (Stephen Spettigue); Deirdre Doyle (Donna Lucia d'Alvadorez); Dorothy Freshwater (Kitty Verdun); Kendal Chalmers (Brassett); Noreen Hamilton (Ela Delahay)

Richard Cooper (Lord Fancourt Babberley); Arthur P. Bell (Col. Sir Francis Chesney); Arthur Macrae (Charles Wykeham); Jevan Brandon Thomas (Jack Chesney); Joyce Wodeman (Amy Spettigue); James E. Page (Stephen Spettigue); Kitty de Legh (Donna Lucia d'Alvadorez); Helen Vayne (Kitty Verdun); Arthur Nicholas (Brassett); Gladys Miller (Ela Delahay)

John Mills (Lord Fancourt Babberley); Arthur P. Bell (Sir Francis Chesney); Patrick O'Moore (Charley Wykeham); Arthur Bradford (Jack Chesney); Ernest Halloway (Stephen Spettigue); Mary Mousley (Amy Spettigue); Elizabeth Vaughan (Donna Lucia d'Alvadorez); Phoebe Kershaw (Kitty Verdun); W. A. Haines (Brassett); Joan Wyndham (Ela Delahay)

John Wood (Lord Fancourt Babberley); Torin Thatcher (Sir Francis Chesney); Charles Stuart (Charley Wykeham); Basil Langton (Jack Chesney); John Farries Moss (Stephen Spettigue); Mary MacGregor (Amy Spettigue); Amy Brandon-Thomas (Donna Lucia d’Alvadorez); Freda Gaye (Kitty Verdun); Peta Mannering (Ela Delahay); Francis Drake (Brassett)


Dudley Rolph (Lord Fancourt Babberley); Owen Reynolds (Sir Francis Chesney); John Palmer (Charley Wykeham); Kenneth Hyde (Jack Chesney); Patrick Baring (Stephen Spettigue); Ruth Munro (Amy Spettigue); Amy Brandon-Thomas (Donna Lucia d'Alvadorez); Phoebe Kershaw (Kitty Verdun); Francis Drake (Brassett); Peta Mannering (Ela Delahay); Anthony Blake (Farmer); Grace Denbeigh-Russell (Maud)


Richard Goolden (Lord Fancourt Babberley); Alan Napier (Col. Sir Francis Chesney); Sydney Tafler (Charley Wykeham); Ralph Michael (Jack Chesney); Jacqueline Squire (Amy Spettigue); Amy Brandon-Thomas (Donna Lucia d’Alvadorez); Betty Marsden (Kitty Verdun); Morris Harvey (Stephen Spettigue); Peta Mannering (Ela Delahay); Harry V. Pease (Farmer); Walter Horsbrugh (Brassett); Janine Howe (Maud)

Cort Theatre, New York, opened October 17, 1940. 233 performances. Produced by Day Tuttle and Richard Skinner; Director, Joshua Logan; Settings and costumes, John Koenig

Jose Ferrer [succeeded by Phil Baker, July 30, 1941] (Lord Fancourt Babberley); Arthur Margetson (Col. Sir Francis Chesney); J. Richard Jones (Charley Wykeham); Phyllis Avery (Amy Spettigue); Reynolds Denniston (Stephen Spettigue); Nedda Harrigan (Donna Lucia d'Alvadorez); Mary Mason (Kitty Verdun); Thomas Speidel (Jack Chesney); Katherine Wiman (Ela Delahay); Harold deBecker (Brassett); Richard Cowdery (Farmer); Mary Francis Heflin (Maud)

Road Company (1941-42). Produced by Arthur Klein, by arrangement with Tuttle & Skinner; Director, Joshua Logan; Re-staged by Charles Alan

Phil Baker (Lord Fancourt Babberley); Edward Harvey (Col. Sir Francis Chesney); J. Richard Jones (Charles Wykeham); Lorain Beaumont (Amy Spettigue); Jane Huszagh (Kitty Verdun); J. W. Austin (Stephen Spettigue); Margaret Mullen (Donna Lucia d’Alvadorez); Thomas Speidel (Jack Chesney); Sonia Stokowski (Ela Delahay); Harold deBecker (Brassett); John Lund (Farmer)

Philip Dale (Lord Fancourt Babberley); John Huson (Col. Sir Francis Chesney); Michael Logan (Stephen Spettigue); Alison Petrie (Amy Spettigue); Richard Butler (Charles Wykeham); Ruth Gower (Donna Lucia d'Alvadorez); Nicholas Parsons (Jack Chesney); Patricia Cutts (Kitty Verdun); Daphne Atherton (Ela Delahay); Francis Drake (Brassett)

WHERE'S CHARLEY?, St. James Theatre, New York, opened October 11, 1948. 792 performances. Produced by Cy Feuer, Ernest H. Martin, in association with Gwen Rickard; Director, George Abbott; Sets and costumes, David Ffolkes; Choreography, George Balanchine; Music and Lyrics, Frank Loesser; Book (based on Brandon Thomas' play, Charley's Aunt), George Abbott; Musical director, Edward Simons; Vocal arrangements and director, Gerry Dolin; Orchestations, Ted Royal, Hans Spialek, Phil Lang
Ray Bolger (Charley Wykeham); Allyn McLerie (Amy Spettigue); Doretta Morrow (Kitty Verdun); Jane Lawrence (Donna Lucia D'Alvadorez); Byron Palmer (Jack Chesney); Paul England (Sir Francis Chesney); Horace Cooper (Mr. Spettigue); John Lynds (Brassett); Edgar Kent (Wilkinson); Jack Friend (A Professor); James Lane (Photographer); Marie Foster (Patricia); Douglas Deane (Reggie); Mary Alice Bingham, Vicki Barrett, Geraldine Delaney, Marge Ellis, Marie Foster, Marcia Maier, Nina Starkey, Susan Stewart, Toni Stewart, George Enke, John Friend, Bobby Harrell, Dusty McCaffrey, Walter Rinner, Bill Weber, Gordon West, Ken Whelan, Douglas Deane (Dancers); Rae Abruzzo, Jane Judge, Ruth McVane, Betty Oakes, Eleanor Parker, Katherine Reeve, Gloria Sullivan, Irene Weston, Robert Baird, James Bird, Dan Gallagher, Bob Held, Cornell MacNeil, Stowe Phelps, William Scully, Ernest Taylor (Singers)

Marten Tiffen (Lord Fancourt Babberley); Gavin Gordon (Col. Sir Francis Chesney); Thorp Devereaux (Stephen Spettigue); Joy Rayner (Amy Spettigue); Mary Hignett (Donna Lucia d'Alvadorez); Peter Rendell (Jack Chesney); John Grant (Charles Wykeham); Jen Wright (Kitty Verdun); Shelagh Macalpine (Ela Delahay); C. B. Poultnay (Brassett)

Marten Tiffen (Lord Fancourt Babberley); Geoffrey Lovatt (Col. Sir Francis Chesney); Timothy Moxon (Charles Wykeham); Maurice Ellinger (Stephen Spettigue); Dawn Adams (Amy Spettigue); Mary Hignett (Donna Lucia d'Alvadorez); Brian Kent (Jack Chesney); Diana Granville (Kitty Verdun); Rosemary Kirkcaddy (Ela Delahay); David Raven (Brassett)

Michael Medwin (Lord Fancourt Babberley); Lloyd Lamble (Col. Sir Francis Chesney); W. Thor Devereaux (Stephen Spettigue);
June Sylvaine (Amy Spettigue); Iris Baker (Donna Lucia d'Alvadorez); Josephine Stuart (Kitty Verdun); Brian Moorehead (Charles Wykeham); Peter Rendall (Jack Chesney); Diana Pearson (Ela Delahay); C. B. Poultney (Brassett)

New York City Center, New York, opened December 23, 1953. 15 performances. Produced by The New York City Center Theatre Company; Director, Jose Ferrer; Assistant director, Jess Kimmel; Production designer, Raoul Pene Du Bois; Costume director, Emeline Roche; Executive producer, Jean Dalrymple
Jose Ferrer (Lord Fancourt Babberley); Kent Smith (Col. Sir Francis Chesney); Sarah Marshall (Amy Spettigue); Jacques Aubuchon (Stephen Spettigue); Peggy Wood (Donna Lucia d'Alvadorez); Robert Lansing (Jack Chesney); Terence Kilburn (Charles Wykeham); Lori March (Kitty Verdun); Patricia Whell (Ela Delahay); Rex O'Malley (Brassett); Richard Cowdery (Farmer); Beverly Dennis (Maud)

John Mills (Lord Fancourt Babberley); William Mervyn (Col. Sir Francis Chesney); David Evans (Charles Wykeham); Philip Stainton (Stephen Spettigue); Joy Rodgers (Amy Spettigue); Gwen Ffrangcon-Davies (Donna Lucia d'Alvadorez); Jennifer Wright (Kitty Verdun); Simon Lack (Jack Chesney); Natasha Perry (Ela Delahay); Eliot Makeham (Brassett)

Frankie Howerd (Lord Fancourt Babberley); Charles Cullum (Col. Sir Francis Chesney); Wensley Pithey (Stephen Spettigue); Joy Rodgers (Amy Spettigue); Richard Waring (Charley Wykeham); Gerald Harper (Jack Chesney); Marjorie Stewart (Donna Lucia d'Alvadorez); Wendy Williams (Kitty Verdun); Jane Downs (Ela Delahay); A. J. Brown (Brassett)

WHERE'S CHARLEY?, Palace Theatre, London, England, opened February 20, 1958. 404 performances. Produced by H. M. Tennent, Ltd., and Bernard Delfont, Inc.; Director, William Chappell; Settings and costumes, Peter Rice; Choreography, Hanya Holm; Musical director, Michael Collins; Music and lyrics, Frank Loesser; Book (based on Brandon Thomas' play Charley's Aunt), George Abbott Production assistant, Honor Blair
Norman Wisdom (Charley Wykeham); Pip Hinton (Amy Spettigue); Pamela Gale (Kitty Verdun); Marian Grimaldi (Donna Lucia d'Alvadorez); Terence Cooper (Jack Chesney); Jerry Desmonde (Sir Francis Chesney); Felix Felton (Mr. Spettigue); John Moore (Brassett); Barry Kent (Reggie); Peter Mander (Photographer); Helen Anderson (Patricia); Jill Martin (Agatha); Sheila Francis (Clara); Helen Anderson, Sheila Francis, Mary Grimmett, Anne Lakeman, Jill Martin, Valerie Tams, Elizabeth Wade, Carl Ewer, Bill Gidley, Harry Kayne, Berry Kent, David Kernan, Philip Potter, Scott Webber (Singers); Ann Berrecloth, Corinne Duver-
WHERE'S CHARLEY?, New York City Center Theatre, New York, opened May 25, 1966. 8 performances. Produced by The New York City Center Light Opera Company, Jean Dalrymple, Director; Director, Christopher Hewett; Additional settings, lighting, Peggy Clark; Musical director, Pembroke Davenport; Ballet music adaptor, Marvin Laird; Costumes, Frank Thompson; Choreography, John Sharpe; Production stage manager, William Batchelder; Music and lyrics, Frank Loesser; Book (based on Brandon Thomas' play Charley's Aunt), George Abbott

Darryl Hickman (Charley Wykeham); Susan Watson (Amy Spettigue); Karen Shepard (Kitty Verdun); Eleanor Steber (Donna Lucia d’Alvadorez); David Smith (Jack Chesney); Ferdinand Hilt (Sir Francis Chesney); Mort Marshall (Mr. Spettigue); Tom Bate (Brassett); Austin Colyer (Reggie); Maria Hero (Patricia); Donald Barton (Professor Fortesque); Emory Bass (Wilkinson); Stan Mazin (Photographer); Violetta Landek, Zebra Nevins (Photographer’s Assistants); Rodd Barry, Dennis Cole, Gordon Cook, Jack Fletcher, Mario Maroze, Doug Spingler (Band Members); Rodd Barry, Dennis Cole, Myron Curtis, Richard Denny, Jerry Kent, Don Lawrence, Mario Maroze, Richard Maxon, Stan Mazin, Doug Spingler, Clive Thompson, Cathy Conklin, Mickey Gunnerson, Beth Howland, Violetta Landek, Sara Letton, Sharron Miller, Zebra Nevins, Rande Rayburn, Alice Mary Riley, Skiles Ricketts, Toodie Wittmer (Dancers); Paul Adams, Austin Colyer, Gordon Cook, Stephen Everett, Jack Fletcher, William James, Konstantin Moskalenko, Hal Norman, Fred Osin, David Wilder, Laverne Burden, Jane Coleman, Renee Gorsey, Maria Hero, Nina Hirschfeld, Miriam Lawrence, Joyce McDonald, Betsy Norden, Mary Ann Ryszeski, Susan Stockwell, Elise Warner (Singers)

Brooks Atkinson Theatre, New York, opened July 4, 1970. 9 performances. Produced by Jay H. Fuchs and Jerry Schlossberg, in association with John Murray; Director, Harold Stone; Settings, Robert T. Williams; Costumes, Richard Anderson; Lighting, F. Mitchell Dana

Louis Nye (Lord Fancourt Babberley); Martyn Green (Col. Sir Francis Chesney); Rex Thompson (Charles Wykeham); Maureen O’Sullivan (Donna Lucia d’Alvadorez); Eric Berry (Stephen Spettigue); Lynn Milgrim (Amy Spettigue); Michael Goodwin (Jack Chesney); Andra Akers (Kitty Verdun); Elizabeth Swain (Ela Delahay); Melville Cooper (Brassett); Bruce Blaine (Brassett’s assistant)


Tom Courtenay (Lord Fancourt Babberley); James Cossins (Col.
WHERE'S CHARLEY?, Circle in the Square Theatre, New York, opened December 19, 1974. 78 performances. Produced by Circle in the Square, Inc. (Theodore Mann, Artistic Director; Paul Libin, Managing Director); Director, Theodore Mann; Scenery, Marjorie Kellogg; Lighting, Thomas Skelton; Costumes, Arthur Boccia; Choreography, Margo Sappington; Musical director, new arrangements, Tom Pierson; Dialect Coach, Marjorie Phillips; Assistant director, Ted Snowdon; Production associate, E. J. Oshins; Productions assistants, Nancy Cook, Johnny Clontz, Gordon Bendall; Music and lyrics, Frank Loesser; Book, (based on Brandon Thomas’ play, Charley’s Aunt), George Abbott

SONGS: The Years Before Us; Better Get Out of Here; The New Ashmolean Marching Society and Student’s Conservatory Band; My Darling, My Darling; Make a Miracle; Serenade with Asides; Loverlier Than Ever; Pernambuco; The Woman in His Room; Where’s Charley?; Once in Love with Amy; The Gossips; At the Red Rose Cotillion

Road Company, opened May 10, 1976, Ann Arbor, Mich.; closed June 26, 1976, Milwaukee, Wis. Produced by Jane Friedlander, Saul Novick; Director, James Higgins; Settings and lighting, Leo B. Meyer

Roddy McDowall (Lord Fancourt Babberley); Coral Browne (Donna Lucia d'Alvadorez); Vincent Price (Stephen Spettigue); Paul Anderson (Charley Wykeham); Ann Potts (Amy Spettigue); Joanna Hall (Kitty Verdun); James Higgins (Col. Sir Francis Chesney); Isabel Grandin (Ela Delahay); Carle Bensen (Brassett); Robert Doyen (Jack Chesney)
CHARLEY'S AUNT / 291

SCREEN

Christie Film Company, released February 2, 1925. Producers Distributing Company release. Produced by Al Christie, Charles Christie; Director, Scott Sidney; Screenplay, F. McGrew Willis; Camera, Gus Peterson, Paul Garnett; Titles, Joseph Farnham Sydney Chaplin (Sir Fancourt Babberley); Mary Akin (Amy Spettigue); Eulalie Jensen (Donna Lucia D'Alvadorez); Priscilla Bonner (Kitty Verdun); David James (Jack Chesney); Phillips Smalley (Sir Francis Chesney); James E. Page (Mr. Spettigue); Lucien Littlefield (Brassett); Jimmy Harrison (Charley Wykeham); Alec B. Francis (Mr. Delahay); Ethel Shannon (Ela Delahay)

Christie Film Company, released December 25, 1930. Columbia Pictures release. Produced by Al Christie, Charles Christie; Director, Al Christie; Dialogue director, A. Leslie Pearce; Screenplay, F. McGrew Willis; Camera, Gus Peterson, Harry Zech, Leslie Rowson; Art director, Charles Cadwallader; Assistant director, Art Black Charles Ruggles (Lord Fancourt Babberley); June Collyer (Amy Spettigue); Doris Lloyd (Donna Lucia D'Alvadorez); Flora Sheffield (Kitty Verdun); Rodney McLennon (Jack Chesney); Phillips Smalley (Sir Francis Chesney); Halliwell Hobbes (Stephen Spettigue); Wilson Benge (Brassett); Hugh Williams (Charley Wykeham); Flora Le Breton (Ela Delahay)

LA MARRAINE DE CHARLEY, F.E.F. Productions, France (1935). Director, Pierre Colombier; Screenplay, Rene Pujol, Arnold Lipp, based on translation of Brandon Thomas' play Charley's Aunt by Maurice Ordoneau; Dialogue, Rene Pujol; Camera, Robert Le Febvre, Charlie Bauer; Music, Vincent Scoto, Fred Pearly, Pierre Chagnon; Settings and costumes, Jacques Colombier Olly Flint (Oily Parker); Monique Rolland (Kitty Spettik); Lena Dartes (Betty); Marguerite Moreno (Lucie d'Alvadorez); Lucien Baroux (William); Claude Lehmann (Charley); Julien Carette (Spettik); Georges Mauloy (The Colonel); Guy Derlan (le Secretaire); Max Lerel, Hubert (les Radacteurs); Robert Goupil (Pitt); Jean Dax (l'Hussier); Georges Rigaud (Jack)

CHARLEY'S (BIG HEARTED) AUNT, Gainsborough Films, released (England) April 1940. Produced by Edward Black; Director, Walter Forde; Screenplay, based on Brandon Thomas' play Charley's Aunt, by Marriott Edgar, Val Guest Arthur Askey (Arthur Linden-Jones); Phyllis Calvert (Betty Forsythe); Richard Murdoch (Stinker Burton); Moore Marriott (Jerry); Graham Moffatt (Albert Brown); Jeanne de Casalis (Aunt Lucy); J. H. Roberts (Dean of Bargate); Felix Aylmer (Proctor); Wally Patch (Butler)

20th Century-Fox, released August 1, 1941. Produced by William Perlberg; Director, Archie Mayo; Screenplay, George Seaton; Camera, Peverell Marley; Art directors, Richard Day, Nathan Juran; Thomas Little; Music director, Alfred Newman; Editor, Robert Bischoff; Costumes, Travis Banton
Jack Benny (Fancourt "Babbs" Babberley); Anne Baxter (Amy Spettigue); Kay Francis (Donna Lucia D'Alvadorez); Arleen Whelan (Kitty Verdun); James Ellison (Jack Chesney); Edmund Gwenn (Stephen Spettigue); Richard Haydn (Charles Wyckham); Ernest Cossart (Brassett); Morton Lowry (Harley Stafford); Lionel Pape (Babberly); Brandon Hurst (Umpire); Maurice Cass (Octogenarian); Claude Allister, William Austin (Spectators); C. Montague Shaw (Elderly Man); Will Stanton (Messenger); Laird Cregar (Sir Francis Chesney); Reginald Owen (Redcliff); Russell Burroughs, Gilchrist Stuart, John Meredith (Teammates); Bob Conway, Bob Cornell; Basil Walker, Herbert Gunn (Students)

Warner Brothers, released June 26, 1952. Director, David Butler; Screenplay (based on the musical version of Brandon Thomas' play Charley's Aunt by George Abbott); John Monks, Jr.; Camera, Erwin Hiller; Art directors, David Ffolkes, Albert Whitherick; Dance director, Michael Kidd; Musical director, Louis Levy; Music and lyrics, Frank Loesser; Editor, Reginald Mills

RAY BOLGER (Charley Wykeham); Allyn McLerie (Amy Spettigue); Mary Germaine (Kitty Verdun); Margaretta Scott (Donna Lucia D'Alvadorez); Robert Shackleton (Jack Chesney); Horace Cooper (Stephen Spettigue); Howard Marion Crawford (Sir Francis Chesney); Henry Hewitt (Brassett); H. G. Stoker (Wilkinson); Martin Miller (Photographer)

CHARLEY'S TANTE, Constantin Release, Berolina Film, March 25, 1956. Produced by Berolina Film; Director, Hans Qest; Screenplay, based on Brandon Thomas' play Charley's Aunt, Gustav Kampendonk; Camera, Kurt Schulz; Music, Frederick Schroeder; Song, "Es kann heute sein" ("It Can Be Today"), Frederick Schroeder

Walter Giller (Charley Sallmann); Hertha Feiler (Charlotta Ramirez); Elisa Loti (Ulla); Henry Ruchmann (Dr. Otto Dernberg); Ina Peters (Britto); Ruth Stephan (Mona); Hans Leibelt (Bergstrom); Claus Biederstaedt (Ralf)

LA MARRAINE DE CHARLEY, Plazza-Fides Films, released in France, 1959. Director, Pierre Chevalier; Screenplay, based on Brandon Thomas' play Charley's Aunt, by Jean Girault and Pierre Chevalier; Camera, Walter Motitz, Rene Pibault; Settings and costumes, Robert Bouladoux, James Allan, Nady Chauviret; Music, Jean Constantin

Fernand Raynaud (Charley); Anne Auberson (Rosie); Pierre Bertin (de St. Sevran); Jean-Pierre Cassel (Claude); Sacha Briquet (Jacques); Claude Vega (Luc); Jean Juillard (Raymond); Renee Caron (Annick); Monique Vita (Minou); Albert Michel (Gaston LeMol); Germaine Delbat (Mme. LeMol); Lucien Barjon (Barjon); Paul Prebois (Raoul Carivel); Florence Blot (Vendeuse lingerie); Hubert Deschamps (Vendeur automobile); Michel Salina (General en retraite); Rene Berthier (Passant); Henri Coutet (Controleur invitations); Bernard Musson (Maitre d'Hotel); and Maggy Horiot; Georges Valdy; Madeleine Ganne

CHARLEY'S TANTE, Austria, released 1963. Director, Geza Von Cziffra
Charley's Aunt / 293

Peter Vogel (Charley); Maria Sebaldt (Carlotta); Rudolf Vogel (Bergstrom); Peter Alexander (Docteur Otto); Helli Servi (Mona); Alfred Bohm (Ralf)

TELEVISION

Playhouse 90, televised March 28, 1957. CBS. 90 minutes. Produced by Martin Manulis; Director, Arthur Penn; Television adaptation, Leslie Stevens

Art Carney (Lord Fancourt Babberley); Jeanette MacDonald (Donna Lucia); Gene Raymond (Sir Francis Chesney); Orson Bean (Charlie Wykham); Richard Haydn (Mr. Spettigue); Venetia Stevenson (Amy); Tom Tryon (Jack Chesney); Jackie Coogan (Coach); Melville Cooper (Brassett)

CHOCOLATE SOLDIER see ARMS AND THE MAN; THE GUARDSMAN

A CHRISTMAS CAROL
Various dramatizations of Charles Dickens' 1843 novel

Synopsis

Miserly, old Ebenezer Scrooge grossly underpays his clerk, Bob Cratchit, and scorns Christmas and mankind as "humbug." Asleep on Christmas Eve, Scrooge is visited by the forlorn, chain-bound ghost of his former late partner, Marley. Marley's ghost warns Scrooge a similar fate awaits him unless he changes his grasping, unkind nature. The Ghost of Christmas Past next visits Scrooge and reviews his loveless but ambitious past life. The Ghost of Christmas Present takes Scrooge to the impoverished but happy home of his clerk, Bob Cratchit. There Scrooge sees even Cratchit's sickly, crippled son, Tiny Tim, rejoicing in Christmas. The Ghost of Christmas Yet To Come reveals to Scrooge his future unmourned death and burial. Scrooge awakens from his nightmare firmly resolved to alter his miserable life. He raises Bob Cratchit's salary, provides medical care for Tiny Tim and visits his previously ignored family. Above all, he honors Christmas at heart, "keeping Christmas well."

Comment and Critique

Charles Dickens' A Christmas Carol in Prose was published in London by Chapman and Hall just prior to Christmas, 1843. Called "The Greatest Little Book in the World," Dickens prefaced his book with: "I have endeavored in this Ghostly little book, to raise the Ghost of an Idea, which shall not put my readers out of humor with
themselves, with each other, with the season, or with me. May it haunt their houses pleasantly, and no one wish to lay it. Their faithful Friend and Servant, C. D." Several adaptations of A Christmas Carol have appeared on the stage, most of them in regional theatres. Mr. Dickens' "Greatest Little Book in the World" appeared to be more conducive to translation on film and television than the proscenium. During the season 1977-1978 A Christmas Carol was produced successfully in a dozen regional theatres in the United States but has realized small success on the stage in England.

Joan Littlefield adapted and produced A Christmas Carol at the Theatre Royal, Stratford, England on December 16, 1958. The Joan Littlefield adaptation opened with carol-singers scurrying about in the snow, and retained much of the Dickens traditional charm within an impressive multiple setting by John Bury. Howard Goorney played Scrooge as if inspired. Mark Holden and Jim Bernhard set A Christmas Carol to music as Scrooge which was produced in Houston, Texas in December 1976. A Christmas Carol finally arrived on Broadway on December 20, 1979, disguised under the name of Comin' Uptown. The all-black cast musical version of Dickens' classic was a surprise Christmas gift for Broadway in which Gregory Hines, possibly the best dancer performing today on the musical stage, made Scrooge a joy. The vigor of the show was enormous, but the Christmas season is brief and Comin' Uptown departed after 45 performances.

A Christmas Carol was produced on the English screen in 1913 as Scrooge, starring Seymour Hicks who twenty-two years later would remake the story as an English talking picture. Charles Rock was Scrooge in Fenning-London Films' 1914 A Christmas Carol. Rupert Julian adapted and directed Dickens' classic in 1916 for Universal Pictures under the title of The Right to Be Happy. The Moving Picture World reported on the five-reel 1916 effort. The production has the genuine Dickens spirit, and the characters are well portrayed.... While this production may not compare altogether favorably with some Dickens' productions we have seen that have been made on English soil, still there is little fault to be found with it...." The New York Dramatic Mirror disagreed, "While The Right to Be Happy is a pretty and highly moral little play, it cannot be regarded as a faithful screen interpretation of the immortal Christmas Carol by Dickens.... For one thing, the Christmas scenes in this production are staged under a blazing California sky amid the luxuriant green foliage of Mid-Summer and without the slightest suggestion of anything resembling snow. Now, A Christmas Carol without snow is like The Garden of Allah without sand or Faust without fire and brimstone and it would take a masterpiece of direction and composition to compensate for this inconsistency alone...."

Sir Seymour Hicks' "talkie" remake of A Christmas Carol in 1935 was called Scrooge. Time magazine saw Scrooge as "Projected with tenderness but without sentimentality...." while Andre Sennwald (The New York Times), although finding the film technically imperfect through under-lighting and poor recording, found the story "superbly
played.... A faithful, tender and mellow edition' of Dickens' famous tale.

Metro-Goldwyn-Mayer's 1938 screen version of *A Christmas Carol* was joyously received by press and public after its opening at New York's Radio City Music Hall. "It is good Dickens, good cinema and good for the soul" was Frank S. Nugent's recommendation in *The New York Times*. Photoplay informed its readers: "This is an amazing picture, alternately touching and corny."

England remade *A Christmas Carol* in 1951, again under the title of *Scrooge*. Alastair Sim, of dour mien and countenance, was ideal as the wretchedly miserable miser Scrooge. Compared with Metro-Goldwyn-Mayer's festive and cheerful 1938 version, the British 1951 Scrooge accentuated the macabre and ghastly ghostliness of the tale and the tortured writhing of Scrooge's life.

Inevitably Dickens' *Christmas Carol* was set to music. Leslie Bricusse adapted the story and wrote the music and lyrics for Waterbury-Cinema Center Films', 20th Century-Fox release, *Scrooge* in 1970. Starring Albert Finney as Scrooge with an excellent cast of British players headed by Alec Guinness and Edith Evans. English critic Brian Davis wrote, "The musical adaptation of *A Christmas Carol* has a Leslie Bricusse score which is if anything more unmemorable than the one he wrote for *Goodbye, Mr. Chips*.... The script, which closely follows the original story, is a little better, but Ronald Neame's direction is generally pedestrian. What Scrooge conspicuously lacks is the kind of free-wheeling imagination with which Francis Ford Coppola transformed the unpromising *Finian's Rainbow* into an animated screen musical." Gordon Gow (*Films and Filming*) found "Ronald Neame has directed like a traffic-cop stationed at crossroads leading every which way, and knowing exactly the routes that disparate ghosts should take--except for miserable Marley whose freaked-out condition would baffle anyone."

United States Steel's premiere television production was *A Christmas Carol*, shown on December 25, 1951. *Variety* reported, "U. S. Steel made its first venture into television with this one-shot dramatization of *A Christmas Carol* ... it was a stock offering, but something of a waste of talent with such names as Melville Cooper and Arthur Treacher cast in roles that had them before the cameras for only a few moments. Sir Ralph Richardson, who was brought over from England solely for this performance, was superb as Scrooge."

Kraft Television Theatre produced an hour's telecast of Dickens' Yuletide fable on December 24, 1952. *Variety* noted, "Dickens' *A Christmas Carol* was given an undistinguished presentation on NBC-TV's Kraft Television Theatre Wednesday December 24, 1952. The version lacked the appeal of the Lionel Barrymore radio perennial, the Charles Laughton narrated record album or last year's one-half hour televersion with Sir Ralph Richardson. Production wise it was a slick entry with good sets.... Basically the fault lay in uninspired
direction and pedestrian thesping. Scrooge, played by Malcolm Keen, didn't convince until his final transformation and many other characters missed the Dickens charm...."

The Shower of Stars' one hour-color television production of A Christmas Carol on December 23, 1954, starred Fredric March as Scrooge and Basil Rathbone as Marley. Maxwell Anderson's sublime adaptation of Dickens' Christmas saga, combined with an excellent Bernard Herrmann score (played by a 40-piece orchestra) augmented by the Roger Wagner Chorale, produced the best realization to date of "The Greatest Little Book in the World." Fredric March's searing interpretation of Scrooge was one of his greatest dramatic efforts in a career that included many. Maxwell Anderson acknowledged, "I tried to add nothing, subtract nothing, tried only to fit the classic narrative to the new medium. CBS Television thought some singing would be suitable, and so I wrote a few lyrics, trying to keep them in the spirit of the times Dickens knew and recorded." Mr. Anderson succeeded beyond all expectations.

Rod Serling updated Dickens' classic for television as Carol for Another Christmas. Presented without commercial interruptions on December 28, 1964, Carol for Another Christmas was the first of Xerox-sponsored teleplays promoting the United Nations and the initial television effort of producer-director Joseph L. Mankiewicz. Rod Serling's Carol encompassed a cavalcade of contemporary furies from racial integration to academic freedom to H-Bomb annihilation and the disproportionate distribution of wealth seen through the eyes of wealthy isolationist Daniel Grudge, played expertly by Sterling Hayden and by Ben Gazzara as Grudge's idealistic nephew, a history-professor. The Serling script, while inventive, imaginative and informative, was hardly an improvement over Dickens and, despite the splendid playing of the cast, became garrulously top-heavy in mood and theme.

Dickens' tale of Christmas was updated to the Great Depression Year of 1933 in the State of New Hampshire for December 16, 1979's telecast of An American Christmas Carol starring Henry Winkler as a Scrooge-like character, Benedict Slade. The two-hour telecast was filmed in Toronto, Canada.

STAGE


W. Chippindale (Scrooge); John Dyott (Fred); W. H. Crisp (Bob Crachit); Thomas Barry (Marley's Ghost); Miss King (Tiny Tim); Mr. Harrison (Fezziwig); John Fisher (Old Joe); Mrs. George Skerrett (Christmas Past); Mr. S. Pearson (Christmas Present); Miss Cohen (Christmas Future); Mrs. Abbott (Belle Morton); Mrs. John Dyott (Mrs. Fezziwig); Mrs. Knight (Mrs. Crachit); George Skerratt (Dr. Dilworth); Mrs. Duvenel (Mrs. Fred); Kate Horn (Martha Crachit); Miss Flynn (Sally Crachit); Master King (Peter Crachit); Mrs. Griffith (Belinda Crachit)

Robert Farquharson (Scrooge); Andrew Leigh (Bob Cratchit); Vera Fry (Tiny Tim); Sydney Fairbrother (Mrs. Cratchit); Wilfred Fletcher (Marley); Ernest Borrow (Mr. Middlemark); Tom Helmore (Fred Wayland); Doris Paul (Scrooge's Sweetheart); Teddy Heskell (Peter); Sheila Edwards (Belinda); Ian Douglas (Mr. Worton-ington); Alma Taylor (Martha); Eva Dickenson (Girl); G. Cecil Clay (Man); Olive Dickens, Alix Stewart (Women)

Theatre Royal, Stratford, England, opened December 16, 1958. Directed and adapted by Joan Littlewood; Settings and costumes, John Bury

Howard Groomey (Ebenezer Scrooge); James Booth (Bob Cratchit); Terence Finlayson (Tiny Tim); Avis Bunnage (Mrs. Cratchit); Edward Caddick (Marley's Ghost); Yootha Joyce (The Spirit of Christmas Past); Glynn Edwards (The Spirit of Christmas Present); Dudley Sutton (Peter Cratchit); Ann Beach (Belinda Cratchit); Leila Greenwood (Martha Cratchit); Ann Beach (Emly); Stella Riley (Caroline); Brian Murphy (Topper); Yootha Joyce (Mrs. Trossit); Clive Barker, Roy Barnett, Joe Lloyd (Miners and Sailors); Brian Murphy (Old Joe); Leila Greenwood (Mrs. Dilber); Murray Melvin (Scrooge's Nephew); Glynn Edwards (A Portly Gent); Brian Murphy (Mr. Fezziwig); Avis Bunnage (Mrs. Fezziwig); Leila Greenwood (Maria); Stella Riley (Young Maria); Edward Caddick (Man in Scrooge's Office)

Guthrie Theatre, Minneapolis, Minn., opened November 23, 1977. 41 performances. Produced by the Guthrie Theatre Company; Director, Jon Cranney; Two-act play by Barbara Field, adapted from Charles Dickens' novel; Music composed by Hiram Titus; Settings, Jack Barkla; Costumes, Jack Edwards; Lighting, Duane Schuler; Music conductor, Dick Whitbeck; Dances, Loyce Houlton; Stage Manager, Michael S. Facius; Production conceived by Stephen Kanee

Jeff Chandler (Ebenezer Scrooge); James Hurdle (Bob Cratchit); Barbara Bryne (Mrs. Cratchit); Guy Paul (Young Scrooge); Peter Aylward (Ghost of Christmas Past); Don R. Fallbeck (Ghost of Christmas Present); Guy Paul (Ghost of Christmas Yet to Come); Don Amendolia (Mr. Fezziwig); Cynthia Carle (Belle); Oliver Cliff (Marley); Sharon Ernser (Miss Fezziwig); James Hartman (Dick Wilkins); Maura Shaffer (Mamie); Patricia Fraser (Mrs. Fezziwig); Roger Kozol (Topper); Michael Laskin (Fred); James Sweeney (Beggar); Karen Landry (Martha Cratchit); Jack McLaughlin (Lean Gentleman); Robert Breuler (Round Gentleman); Cynthia Carle (Mrs. Fred); Mary Hara (Charwoman); Karen Landry (Thin Sister); James Noah (Poulterer); Don Amendolia (Man-with-Pound Notes); Oliver Cliff (Joe the Beetler); Matthew Kwiat (Undertaker); Frank S. Scott (Man-with-Newspaper); Jeni Austin, Jim Mcnee, Norah McNeilis, Dwyer Reilly, James Sewell, Kraig Swartz (Children); Mary Hara (Cook); James Noah (Man-with-Snuff Box); Peter Michael Goetz (Charles Dickens); Barbara Bryne (Mrs. Dickens); Oliver Cliff (John Dickens); Maura Shaffer (Laundress);
Peter Aylward, James Sweeney, Frank S. Scott, James Hartman, Roger Kozol, Maura Shaffer, Matthew Kwiat, James Noah (Party Guests). Orchestra: Ron Evanuik (Bass); Brian Grivna (Woodwinds); Jackie Lutz (Violin); Eileen Reagan (Keyboards); Scott Simpson (Percussion); Dick Whitbeck (Trumpet); Frances Miller (Harp)

Goodman Theatre, Chicago, Ill., opened November 24, 1978. 44 performances. Produced by the Chicago Theatre Group, Inc., Gregory Mosher, Artistic director; Janet Wade, Managing director; Director, Tony Mockus; Two-act play by Barbara Field, adapted from Charles Dickens' novel; Scenery, Joseph Nieminski; Costumes, James Edmund Brady; Lighting, Robert Christen; Sound design, Henry M. Miller; Music, Hiram Titus; Choreography, Gus Giordano; Production stage manager, Joseph Drummond; Presented by arrangement with the Guthrie Theatre

William J. Norris (Ebenezer Scrooge); Robert Scogin (Bob Crachit); Frank Howard (Tiny Tim); Jodean Culbert (Mrs. Crachit); J. Pat Miller (Ghost of Christmas Past); Del Close (Ghost of Christmas Present); Michael Dunn (Ghost of Christmas Future); Tim Halligan (Fred); Ralph Foody (Marley); Annabel Armour (Belle); Michele Fitzsimmons (Saffronella Fezziwig); Dennis Kennedy (Mr. Fezziwig); Shelia Keenan (Mrs. Fezziwig); Susan Dafoe (Clodia Fezziwig); Lawrence McCauley (Albert Hall); Val Bettin (Charles Dickens); Mark Christopher Maranto (Charlie Dickens); Susan Dafoe (Mrs. Dickens); Michael C. Pabis (Henry Dickens); Judy Barbosa (Katie Dickens); Blaine Lesnik (Manie Dickens); Frank Howard (Willie Dickens); Ralph Foody (John Dickens); John Ostrander (Mr. Round); Laurence Russo (Mr. Lean); Kerry Stephen O'Connor (Simon); Mark Christopher Maranto (Boy Scrooge); Will Fenno (Young Man Scrooge); William C. Renk (Dick Wilkins); Michael Dunn (Fiddler); Blaine Lesnik, Kerry Stephen O'Connor, Michael C. Pabis (School Boys); Honor Finnegan (Fan); Mark Christopher Maranto (Peter Crachit); Jeanine Morick (Martha Crachit); Blaine Lesnik (Belinda Crachit); Annabel Armour (Mrs. Fred); Fred Tumas (Alfred); Philip Hoffman (Cecil); J. Pat Miller (Topper); Will Fenno (Snuffbox); Michele Fitzsimmons (Mrs. Fred's Thin Sister); Mary Pat Byrne (Mrs. Fred's Fat Sister); Frank Howard (Ignorance); Honor Finnegan (Want); Philip Hoffman (Newspaper); Dennis Kennedy (Pound Notes); Laurence Russo (Joe); Sheila Keenan (Charwoman); Mary Pat Byrne (Laundress); Judy Barbosa, Mary Pat Byrne, Jodean Culbert, Laurence Russo, Philip Hoffman, Jeanine Morick, John Ostrander (Dancers); Fred Tumas (Cook); Susan Dafoe (Austrian Caroler); William C. Renk (Ukrainian Caroler); Michael Dunn (Chinese Caroler)

SCROOGE, Music Hall, Houston, Texas, opened December 22, 1978. Produced by Theatre Under the Stars, Frank M. Young, executive director; Director, Frank M. Young; Settings, Robert Howery; lighting and special effects, Mel Weinbrecht; Film sequences, Jaroslav Vodehnal; Flying by Foy; Theatrical animals and birds, Ed Krieg; Choreography, Roger Allan Raby; musical director, Art Yelton; Orchestra conductor, Charles Rosekrans; Music by Mark Holden; Book,
based on Charles Dickens' A Christmas Carol, and lyrics, by Jim Bernhard; Toyland ballet costumes, Bonnie Ambrose; Costumes, Dottie Speight; Assistant director and choreographer, Angie Wheeler Charles Krohn (Ebenezer Scrooge); Michael Lloyd (Bob Cratchit); Sean Bailey (Tiny Tim); June Terry (Mrs. Cratchit); Elsa Lancaster (Mrs. Dilber); Ken Dyess (Marley's Ghost); Tommy Hollis (Ghost of Christmas); Jeff Galligan (Fred); Clemm Markley (Topper); Lanny Green (Fezziwig); Tommy Hulsey (Young Scrooge); Terry Mahaffey (Dick Wilkins); Beth Ann Snook (Mrs. Fezziwig); Chesley Krohn (Belle); Shira-lee Shalit (Belinda Cratchit); Michael Tapley (Peter Cratchit); Jerry Yeager (Jonathan Cratchit); Sharon Heisler (Becky Cratchit); Angie Wheeler (Martha Cratchit); Steve Jacobs (Businessman); Tug Wilson (Joe); Susan Marie Hauser (Jenny); David Wiggins (Tom); Randy Jobe (Bill); Lily Wong (Kate); Bob McClendon (Jack); Mary Galligan (Dolly); Aaron Krohn (Boy); Ann Buck (Fred's Wife); Hunter Dutton, Rodney Dunn, Aaron Krohn, Rob Nash, Erik White-Stevens (Carolers); Michael Wilson (Smith); Lanny Green (Jones); Paula Darden, Susan Marie Hauser, Angie Wheeler, Lily Wong (Ghost-ettes); Chandra Wilson (Swan);

SONGS: Christmas is Coming; Bah! Humbug!; Mr. Scrooge; Ghosts Are People Too; We're Going to Fly, Fly, Fly!; Isn't an Office Party Grand?; Before It's Too Late; The Spirit of Christmas; Little Boy Lost; If I Could Have a Clown; The Villain Is Dead; Step Right In; I'm As Light As a Feather; Merry Christmas; Dove of Peace (God Bless Everyone)

COMIN' UPTOWN [original title Christmas is Comin' Uptown], Winter Garden Theatre, New York, opened December 20, 1979. 45 performances. Produced by Ridgley Bullock and Albert W. Selden, in association with Columbia Pictures; Director, Philip Rose; Music, Garry Sherman; Lyrics, Peter Udell; Book, based on Charles Dickens' A Christmas Carol, by Philip Rose and Peter Udell; Settings, Robin Wagner; Costumes, Ann Emonts; Lighting, Gilbert V. Hemsley, Jr.; Musical director, Howard Roberts; Associate producer, Leslie K. Bullock; Choreography, Michael Peters; Associate choreographer, Frances Lee Morgan; Dance music arranged by Timothy Graphenreed; Orchestrations and vocal arrangements, Garry Sherman

Gregory Hines (Scrooge); John Russell (Bob Cratchit); Tiger Haynes (Marley); Kevin Babb (Tiny Tim); Larry Marshall (Christmas Past); Saundra McClain (Christmas Present); Robert Jackson (Christmas Future); Frances Lee Morgan (Time); Loretta Devine (Mary Younger); Saundra McClain (Mary, Recreation Center Director); Robert Jackson (Minister); Duane Davis (Young Scrooge); Vernal Polson (His Assistant); Ned Wright (Reverend Byrd); Esther Marrow (Gospel Singer); John Russell (Bob Cratchit, Deacon); Virginia McKinzie (Mrs. Catchit, Deacon's Wife); Shirley Black-Brown; Allison R. Manson, (Cratchit daughters); Carol Lynn Maillard (Martha Cratchit); Larry Marshall (Tenant's Representative); Deborah Lynn Bridges, Deborah Burrell, Jennifer Lewis (Trio); Kevin Babb, Shirley Black-Brown, Roslyn Burroughs, Barbara Christopher, Duane Davis, Ronald Dunham, Milton Grayson, Linda James, Kevin Jeff, Carol Lynn Maillard, Allison R.
Manson, Esther Marrow, Frances Lee Morgan, Raymond Patterson, Vernal Polson, Gloria Sauve, Eric Sawyer, Kiki Shepard, Faruma Williams, Ned Wright (Harlem Residents)

SONGS: Christmas Is Comin' Uptown; Somebody's Gotta Be the Heavy; Now I Lay Me Down to Sleep; Get Your Act Together; Lifeline; What Better Time for Love; It Won't Be Long; Get Down, Brother, Get Down; Sing a Christmas Song; Have I Finally Found My Heart?; Nobody Really Do; Goin' Gone; One Way Ticket to Hell; Born Again

**OPERA**

American Shakespeare Theatre, Stratford, Connecticut, opened December 21, 1977. Produced by the Eastern Opera Theatre of New York; Director, Richard Getke; Setting, Harry Lines; Costumes, Debra J. Stein; Lighting, Joel M. Brehm; assistant director and production manager, Linda Brovsky; Music and libretto, adapted from Charles Dickens novel, Gregory Sandow; Musical director and conductor, Benton Hess

James Henson (Ebenezer Scrooge); Evan Bortnick (Bob Cratchit); Douglas Dunell (Scrooge's Nephew); Glenn Martin (Marley's Ghost); Joyce Gerber (Ghost of Christmas Past); Stephen Mosel (Ghost of Christmas Present); Glenn Martin (Ghost of Christmas Future); Joyce Gerber (Wife of Scrooge's Nephew); Marilyn Florez (Mrs. Fezziwig); Glenn Martin (Mr. Fezziwig); Christie Noll, Michael Ormont (Scrooge's Schoolmates); Sara Rice (Scrooge's Fiancée); Glenn Martin (Her husband); Michael Ormont (Peter Cratchit); Christie Noll (Belinda Cratchit); Sara Rice (Martha Cratchit); Carl Tramon (Tiny Tim); Glenn Martin (Topper); Christie Noll, Carl Tramon, Michael Ormont (Carolers); Stephen Mosel, Glenn Martin (Gentlemen); Stephen Mosel, Douglas Dunell, Evan Bortnick (Warehouse Apprentices); Sara Rice (Sister); Evan Bortnick, Stephen Mosel, Douglas Dunell (Businessmen); Joyce Gerber, Marilyn Florez, Sara Rice (Women); Carl Tramon (Boy); Christie Noll, Michael Ormont (Children); Evan Bortnick (Guest)

Center Theatre, Norfolk, Virginia, opened December 1979. Produced by the Virginia Opera Association; Director, David Farrar; Settings, Miguel Romero; Costumes, Alex Reid; Musical director, Peter Mark; Music and libretto by Thea Musgrave

Frederick Burchinal (Scrooge); Jerold Norman (Bob Cratchit); Claudette Peterson (Fan); Kathryn Montgomery (Belle)

**SCREEN**

SCROOGE, Zenith Films, England, released September 1913. [A one-reel (13 scenes) motion picture called Scrooge, or Marley's Ghost was produced in England in 1901. One-reel versions were also produced in America as A Christmas Carol by Essanay (1908) and Edison (1911).] Director, Leedham Bantock; Screenplay, Seymour Hicks
Seymour Hicks (Scrooge); William Lugg, Leedham Bantock, J. C. Buckstone, Dorothy Buckstone, Leonard Calvert, Osborne Adair, Adela Measer

A CHRISTMAS CAROL, Fenning-London Films, England, released November 1914. Director and screenplay, Harold Shaw. Charles Rock (Ebenezer Scrooge); Edna Flugarth (Belle); George Bellamy (Bob Crachit); Mary Brough (Mrs. Crachit); Franklyn Bellamy (Fred); Arthur Cullin (Spirit of Christmas Past); Edward O'Neill (Jacob Marley); Windham Guise (Spirit of Christmas Present); Acheton Tonge (Spirit of Christmas Future)

THE RIGHT TO BE HAPPY, Universal Pictures, released December 25, 1916. Directed and adapted by Rupert Julian; Based on Charles Dickens' A Christmas Carol. Rupert Julian (Ebenezer Scrooge); Frankie Lee (Tiny Tim); John Cook (Bob Crachit); Claire McDowell (Mrs. Crachit); Francillia Billington (Fred's Sweetheart); Emory Johnston (Fred); Harry Carter (Jacob Marley); Roberta Wilson (Caroline)

SCROOGE, Master Films, England, released January 1922. 2 reels. Directed and written by W. C. Rowden; Produced by H. B. Parkinson; Gems of Literature Series, Walturdaw Pictures, Producer, Edward Godal. Russell Thorndike (Ebenezer Scrooge); Jack Denton (Bob Crachit); Nina Vanna (Alice); Forbed Dawson (Marley)

SCROOGE, Twickenham Pictures, England, released August 1935. Produced by Julius Hagen; Director, Henry Edwards; Associate producer, Hans Brahnm; Screenplay, based on Charles Dickens' novel, A Christmas Carol, by Seymour Hicks and H. Fowler Mear; Camera, Sydney Blythe, William Luff; Editor, Hans Brahnm. Sir Seymour Hicks (Ebenezer Scrooge); Donald Calthrop (Bob Crachit); Mary Glyne (Belle); Barbara Everest (Mrs. Crachit); Philip Frost (Tiny Tim Crachit); Robert Cochran (Fred); Marie Ney (Christmas Past); Oscar Asche (Christmas Present); C. V. France (Christmas Future); Garry Marsh (Belle's Husband); Eve Gray (Fred's Wife); Marris Harvey (Poulterer); D. J. Williams (Undertaker); Hugh E. Wright (Old Joe); Charles Carson (Middlemark); Hubert Harben (Worthington); Athene Seyler (Scrooge's Charwoman); Maurice Evans (A Poor Man); Mary Lawson (Poor Man's Wife); Margaret Yarde (Laundress)

A CHRISTMAS CAROL, Metro-Goldwyn-Mayer, released December 16, 1938. Produced by Joseph L. Mankiewicz; Director, Edwin L. Marin; Screenplay, Hugo Butler; Art director, Cedric Gibbons; Camera, Sidney Wagner; Editor, George Boemler; Music, Franz Waxman. Reginald Owen (Ebenezer Scrooge); Gene Lockhart (Bob Crachit); Terry Kilburn (Tiny Tim); Kathleen Lockhart (Mrs. Crachit); Barry Mackay (Fred); Leo G. Carroll (Marley's Ghost); Lynne Carver (Bess); Ann Rutherford (Spirit of Christmas Past); Lionel Braham (Spirit of Christmas Present); D'Arcy Corrigan (Spirit of Christmas Future); Ronald Sinclair (Young Scrooge)
A CHRISTMAS CAROL, United Artists-Hurst, released (England) October 1951; U.S.A. November 11, 1951. Released in England as Scrooge; Renown Pictures, producer, George Minter; Director, Brian Desmond Hurst; Screenplay, Noel Langley; Music, Richard Addinsel; Music director, Muir Mathieson; Art director, Ralph Brinton; Camera, C. Pennington-Richards; Editor, Clive Donner

Alastair Sim (Ebenezer Scrooge); Mervyn Johns (Bob Crachit); Hermione Baddeley (Mrs. Crachit); Glyn Dearman (Tiny Tim); Kathleen Harrison (Mrs. Dilber); Jack Warner (Mr. Jorkins); Clifford Mollison (Mr. Wilkins); Michael Hordern (Jacob Marley); George Cole (Young Scrooge); Rona Anderson (Alice); Michael Dolan (Christmas Past); Francis De Wolff (Christmas Present); Brian Worth (Fred); Carol Marsh (Fan); Roddy Hughes (Mr. Fezziwig); John Charlesworth (Peter Crachit); Miles Malleson (Old Joe); Ernest Thesiger (Undertaker)

SCROOGE, Waterbury-Cinema Center Films, 20th Century-Fox, released October 1970. Produced by Robert H. Solo; Director, Ronald Neame; Screenplay, from Charles Dickens' A Christmas Carol, by Leslie Bricasse; Production designer, Terry Marsh; Costumes, Margaret Furse; Camera, Oswald Morris; Music and lyrics, Leslie Bricusse; Choreography, Paddy Stone; Associate producer, David W. Orton; Production manager, Ed Harper; Assistant director, Ted Sturgis; Special photographic effects, Jack Mills; Art director, Bob Cartwright; Set decorator, Pamela Cornell; Special effects, Wally Veivers; Musical director, Ian Fraser; Titles, Ronald Searle; Editor, Peter Weathersly; Executive producer, Leslie Bricusse

Albert Finney (Scrooge); Alec Guinness (Marley's Ghost); Edith Evans (Ghost of Christmas Past); Kenneth More (Ghost of Christmas Present); Paddy Stone (Ghost of Christmas Yet to Come); Michael Medwin (Scrooge's Nephew); Laurence Naismith (Fezziwig); David Collings (Bob Crachit); Frances Cuka (Mrs. Crachit); Aston Rodgers (Tom Jenkins); Suzanne Neve (Isabel); Kay Walsh (Mrs. Fezziwig); Richard Beaumont (Tiny Tim); Derek Francis, Roy Kinnear (Portly Gentlemen); Mary Peach (Nephew's Wife); Gordon Jackson (Nephew's Friend); Geoffrey Bayldon (Toy Shop Owner); Molly Weir, Helena Gloag (Women Debtors); Reg Lever (Punch and Judy Man); Keith March (Wellwisher); Marianne Stone (Party Ghost)

SONGS: A Christmas Carol; Christmas Children; I Hate People; Farver Chris'mas; See the Phantoms; December the Twenty-Fifth; Happiness; You ... You; I Like Life; The Beautiful Day; Thank You Very Much; I'll Begin Again

A Christmas Carol was also produced by Manuel Tamayo in Spain in 1947 with Tordesillas, Lina Yegros, Martori, Requena, Joaquin Soler Serrano and Angel Picazo

TELEVISION

United States Steel [Premiere production of United States Steel], televised December 25, 1951. CBS. 30 minutes. Produced by
A Christmas Carol / 303

Fred Coe; Director, Gordon Duff; Television adaptation, David Swift; Sets, Otis Riggs; Music, Harry Sosnick
Ralph Richardson (Scrooge); Robert Hay Smith (Tiny Tim); Norman Barr (Bob Crachit); Margaret Phillips (Mrs. Crachit); Melville Cooper (Ghost of Christmas Past); Arthur Treacher (Ghost of Christmas Present); Malcolm Keen (Marley's Ghost); Gypsy Raine (Mrs. Fezziwig); Alan Napier (Ghost of Christmas Future); Bobby White (Caroleer)

Kraft Television Theatre, televised December 24, 1952. NBC. 1 hour. Produced and directed by Fielder Cook
Malcolm Keen (Scrooge); Noel Leslie (Ghost of Christmas Past); Melville Cooper (Ghost of Christmas Present); Richard Purdy (Jacob Marley); Harry Townes (Bob Crachit); Valerie Cossart (Mrs. Crachit)

Shower of Stars, televised December 23, 1954. CBS. 1 hour. Produced and directed by Ralph Levy; Television adaptation, Maxwell Anderson; Music, Bernard Herrmann; Lyrics, Maxwell Anderson; Dances, Donald Saddler; Musical director, Bernard Herrmann; Roger Wagner Chorale
Fredric March (Ebenezer Scrooge); Basil Rathbone (Marley); Ray Middleton (Scrooge's Nephew); Bob Sweeney (Bob Crachit); Queenie Leonard (Mrs. Crachit); Craig Hill (Young Scrooge); Christopher Cook (Tiny Tim); Ray Middleton (Spirit of Christmas Present); Sally Fraser (Spirit of Christmas Past); Janine Perreau (Belinda); Peter Miles (Peter); Juney Ellis (Scrooge's Housekeeper); John Murphy (Lamplighter); Sally Fraser (Belle); Billy Griffith (Man in Bookshop); Jimmy Aird (Boy in Candy Shop); Rex Evans, Tony Pennington (Portly Gentlemen); Bonnie Franklin, Judy Franklin (Two small children); Dick Elliott (Mr. Fezziwig); John Meek (Goose Boy); John Murphy (Town Crier); Ezelle Poule (Woman)
SONGS: What Should I Give My Girl For Christmas?; A Very Merry Christmas to You; Humbug; Spirit Song; Dear God of Christmas and New Year; Santa Claus, Santa Claus; Darkest Day of Winter; Marly; It Will Not Come Again; Bless Us Every One; Oh Days May Come; Ten Thousand Years in Vain

CAROL FOR ANOTHER CHRISTMAS, ABC Special, televised December 28, 1964. 90 minutes. Produced and directed by Joseph L. Mankiewicz; Television adaptation based on Charles Dickens' A Christmas Carol, by Rod Serling; Music, Henry Mancini
Sterling Hayden (Daniel Grudge); Ben Gazzara (Ben); Peter Sellers (Imperial Me); Eva Marie Saint (Wave); Steve Lawrence (Ghost of Christmas Past); Pat Hingle (Ghost of Christmas Present); Robert Shaw (Ghost of Christmas Future); James Shigeta (Doctor); Barbara Ann Teer (Ruby); Percy Rodriguez (Charles); Britt Ekland (Mother); Gordon Spencer (Soldier)

AN AMERICAN CHRISTMAS CAROL, televised December 16, 1979. NBC. 2 hours. Produced by Gary Smith
Henry Winkler (Benedict Slade); with, David Wayne, Dorian Harewood, Susan Hogan, Kenneth Pogue
Synopsis

Gentle, easy-going, none-too-bright male-hulk, Polish-American carpenter, Jerry Wilenski, is married to sultry, bored, wealth-seeking Mae. Sensuous Mae is uneasily surviving their seven-year marriage caring for their newly arrived baby and Jerry's aged father. Jerry insists that his free-spending, attractive movie-projectionist friend, Earl Pfeiffer, move into their Staten Island cottage as a boarder. Inevitably Mae and Earl fall in love. Slow-witted Jerry discovers his betrayal and strangles Earl to death in the theatre projection booth.

Comment and Critique

Clifford Odets' Staten Island triangle drama was no milestone in the theatre. Surviving six weeks on Broadway after opening at the Belasco Theatre on December 29, 1941, a highly publicized feud between producer Billy Rose and Tallulah Bankhead surpassed the drama on stage. Miss Bankhead was hopelessly miscast as the unfulfilled cottage coquette and the most virulent clash by night or day was between Billy Rose and Tallulah Bankhead--offstage. Richard Watts, Jr. (The New York Herald Tribune) found the trouble with Odets' play to be "... a familiar triangle melodrama, rather neurotically wraught." John Mason Brown (The New York World-Telegram) added, "All in all, and in spite of the fine performances, it includes Mr. Odets' Tobacco Road version of Othello and offers a dreary evening. Instead of writing like himself, Mr. Odets appears to have been hell-bent to turn out a poor copy of a sex-murder by James M. Cain. In the case of Clash by Night however, the postman does not even ring once."

Richard Lockridge (The New York Sun) wrote, "All Mr. Odets has to say is that things like this happen, and isn't that too bad? And all the answer anybody can make is that it certainly is too bad."

Most of the aisle-sitters found Tallulah Bankhead's performance fascinating if she did remarkably little to inject life into Odets' stagnant script. John Anderson (New York Journal-American) observed, "It seems trite and obvious, so that the violent ending is merely the feeble explosion of a fizzling firecracker. To pretend that it has any
social significance is a little like taking Mr. Cain's hardboiled The Postman Always Rings Twice for a defense of the U.S. mails." The New Yorker magazine felt the play was "just about the saddest disappointment of the season up to now. Miss Bankhead herself certainly seems a little miscast. She is an actress of considerable range, but as the wife of a Polish laborer on Staten Island she persistently reminded me far more of a Southern belle out slumming."

Barbara Stanwyck gave one of her best performances in RKO's screen version of Clash by Night for which she received the Motion Picture Exhibitor's "Laurel" Award. Again, reviewers praised the acting and damned the trite plot. Saturday Review called Stanwyck's performance "a complete and convincing portrait" Miss Stanwyck, certainly one of the screen's greatest emotional actresses, was nearly as lost in the Staten Island kitchen as was Miss Bankhead. German director Fritz Lang indulged in a good deal of symbolism that never disguised the creaking saga of sex on the other side of the ferry nor increased the prestige of the world renowned director of Metropolis and.

Playhouse 90's television production of Clash by Night on June 13, 1957, with Kim Stanley, E. G. Marshall and Lloyd Bridges arranging the Staten Island triangle, was "treated conscientiously by a gifted cast," according to Jack Gould (The New York Times), "but once again, the subject matter was inferior." Variety noted "... the stars and a fine supporting cast couldn't save this tale of love over the kitchen from being tedious."

STAGE

Belasco Theatre, New York, opened December 29, 1941. 49 performances. Produced by Billy Rose; Director, Lee Strasberg; Settings, Boris Aronson

Tallulah Bankhead (Mae Wilenski); Lee J. Cobb (Jerry Wilenski);
Robert Ryan (Joe W. Doyle); Katherine Locke (Peggy Coffey);
Joseph Schildkraut (Earl Pfeiffer); John F. Hamilton (Jerry's Father);
Seth Arnold (Vincent Kress); Ralph Chambers (Mr. Potter);
Art Smith (Tom, a drunk); William Nunn (A Waiter); Harold Grau
(A Man); Joseph Shattuck (Abe Horowitz); Stephen Eugene Cole
(An Usher)

SCREEN

RKO, released May 15, 1952. Produced by Harriet Parsons; Executive producers, Jerry Wald, Norman Krasna; Director, Fritz Lang; Screenplay, Alfred Hayes; Art directors, Albert S. D'Agostino, Carroll Clark; Costumes, Michael Woulfe; Camera, Nicholas Musuraca; Sets, Darrell Silvera, Jack Miles; Music, Roy Webb; Musical director, C. Bakaleinikoff; Editor, George Amy; Song, I Hear a Rhapsody, by Dick Gasparre, Jack Baker, George Fragos, sung by Tony Martin; Special effects, Harold Willman
Barbara Stanwyck (Mae Doyle); Paul Douglas (Jerry D’Amato); Robert Ryan (Earl Pfeiffer); Marilyn Monroe (Peggy); J. Carrol Naish (Uncle Vince); Keith Andes (Joe Doyle); Silvio Minciotti (Papa); Julius Tannen (Waiter); Tony Dante (Fisherman); Diane Stewart, Deborah Stewart (Twin babies); Al Cavens (Guest); Mario Siletti (Bartender); Frank Keig (Art); Gilbert Frye (Man)

TELEVISION

Playhouse 90, televised June 13, 1957. CBS, 90 minutes. Produced by Martin Manulis; Director, John Frankenheimer; Television adaptation, F. M. Durkee
Kim Stanley (Mae Wilenski); E. G. Marshall (Jerry Wilenski); Lloyd Bridges (Earl Pfeiffer); Edgar Stehli (Vincent Kress); John Bleifer (Mr. Wilenski)

CLAUDIA
A play in three acts by Rose Franken (1941)

Synopsis

Claudia's naivety is charming but her childish bouts with life are of great concern to her architect husband David and her mother, Mrs. Brown. Within twenty-four hours her immaturity diminishes through an unsuccessful flirtation with an amorous British author that fails to motivate David's jealousy; a revelation in David's delight when she discloses her pregnancy; and, because of her habit of secretly listening to telephone conversations, discovering her mother is dying of cancer. David and Mrs. Brown are encouraged with Claudia's emotional and spiritual progression. Mrs. Brown accepts her ultimate death as Claudia finally accepts life's realities, assuring David that his marriage will endure because Claudia has learned to hold close with open hands.

Comment and Critique

Claudia was successful on stage and screen but short-lived on television. Rose Franken's delicate balance of comedy and terminal carcinoma worked remarkably well after the opening of Claudia at the Booth Theatre on Broadway on February 12, 1941, where it remained for 722 performances, due in no small measure to a remarkably true performance by Dorothy McGuire and persistently honest playing by Donald Cook and Frances Starr. John O'Hara, in Newsweek admired the play but added, "I don't think I'd take Claudia if you gave her to me, but hers would be a nice place to visit...." Time magazine determined, "Claudia's unhealthy immaturity remains masked for three acts behind a screen of tedious, relentless Ladies Home Journal cuteness...."
Claudia arrived in London at St. Martin's Theatre on September 17, 1942, and stayed for 558 performances. Frances Stephens (Theatre World) announced a "new star" in Pamela Brown playing the title role and considered the play "brilliantly done."

Twentieth Century-Fox's 1943, Edmund Goulding-directed screen version of Rose Franken's play featured Dorothy McGuire, Olga Baclanova and Frank Tweddell in their Broadway stage roles, well supported by Ina Claire as Mrs. Brown and Robert Young as David. Photoplay called the film "a neat, homely picture well worth some front row attention." James Agee, writing in The Nation, found Claudia on the screen, "Very much worth seeing if you have a healthy mind and a sound stomach." The New Yorker magazine noted, "If the play Claudia wasn't too sticky for you, the movie probably won't be either, because it has just about the same sugar content. It's sort of like Philip Barry with no holds barred." Time magazine found that the movie, as the play, would require nothing "but a miracle or the overwhelming facts of life" to rescue Claudia "from her mental bassinet."

Three years later, Twentieth Century-Fox filmed a sequel to Claudia, and called it Claudia and David. Time magazine considered Claudia and David an "adroit, polished, sweetly sentimental sequel to Claudia...." The New Yorker magazine appraised Claudia and David as a "nice, clean, love story. The film is skillfully done, for its kind, yet this marriage is like no marriage I've ever seen."

The National Broadcasting System produced a thirty-minute television series based on Claudia, The Story of a Marriage that premiered on January 6, 1952, with Joan McCracken as Claudia, Hugh Riley as David and Margaret Wycherly as Mrs. Brown. "It was inevitable that Claudia should reach the TV screen. Fortified with such personalities as Joan McCracken in the title role and vet legit actress Margaret Wycherly as the mother, Claudia, nonetheless, was a static, listless affair on the preem installment, failing to generate any warmth or sympathy--was almost totally bereft of any imaginative scripting," reported Variety. The show was withdrawn after March 30, 1952.

STAGE

Booth Theatre, New York, opened February 12, 1941. 722 performances. Produced by John Golden; Director, Rose Franken; Setting, Donald Oenslager; Costumes, Bianca Stroock; Technical Assistant, Isaac Benesch

Dorothy McGuire (Claudia Naughton); Donald Cook (David Naughton); Frances Starr (Mrs. Brown); Frank Tweddell (Fritz); John Williams (Jerry Seymour); Olga Baclanova (Madame Daruschka); Adrienne Gessner (Bertha); Audrey Ridgwell (Julia Naughton)

Road Company (1941-1942). Produced by John Golden; Director, Rose Franken; Setting, Donald Oenslager; Costumes, Bianca Stroock
Phyllis Thaxter (Claudia Naughton); Reed Brown (David Naughton); Beverly Bayne (Mrs. Brown); Bruno Wick (Fritz); Robert Craven (Jerry Seymour); Marguerite Namara (Madame Daruschka); Edit Angold (Bertha); Lila Lee (Julia Naughton)

St. Martin's Theatre, London, England, opened September 17, 1942. 558 performances. Producers, Lee Ephraim, Emile Littler; Director, William Armstrong; Decor, Clifford Pember
Pamela Brown (Claudia Naughton); Hugh Sinclair (David Naughton); Mary Hinton (Mrs. Brown); Frederic Richter (Fritz); Thorley Walters (Jerry Seymour); Lea Seidl (Madame Daruschka); Amy Frank (Bertha); Mary Martlew (Julia Naughton)

Road Company (1941-1942). Produced by John Golden; Director, Rose Franken; Setting, Cirker & Robins; Costumes, Bianca Stroock
Elaine Ellis (Claudia Naughton); Stephen Chase (David Naughton); Mabel Taliaferro (Mrs. Brown); Murray O'Neil (Fritz); Gage Clarke (Jerry Seymour); Suzanna Caubaye (Madame Daruschka); Lisl Neumann (Bertha); Eleanor Wilson (Julia Naughton)

Summer Tour (1943). Produced by Sara Stamm; Director, Freeman Hammond; Setting, Willis Knighton
Barbara Bel Geddes (Claudia); Bruce Riley (David Naughton); Helen Harmon (Mrs. Brown); Freeman Hammond (Fritz); Ronald Telfer (Jerry Seymour); Jeraldine Dvorak (Madame Daruschka); Constance Clark (Bertha); Phyllis Adams (Julia Naughton)

Summer Tour (1951). Produced by Theron Bamberger; Director, Robert Caldwell; Settings, Richard V. Hare
June Lockhart (Claudia Naughton); John O'Hare (David Naughton); Ruth White (Mrs. Brown); Carl White (Fritz); Ronald Telfer (Jerry Seymour); Jeraldine Dvorak (Madame Daruschka); Mary James (Bertha); Margaret Muilen (Julia Naughton)

Summer Tour (1964). Produced by Lee Gruber, Frank Ford and Shelly Gross; Director, Vernon Schwartz; Setting, Fred Voelpel
Jeanne Crain (Claudia); John Himes (David); Adele Gordon (Mrs. Brown); Art Kassul (Fritz); Tom Elrod (Jerry Seymour); Ruth Bonura (Madame Daruschka); Eleanor Merriam (Bertha); Lillian Evans (Julia Naughton)

SCREEN
20th Century-Fox, released September 3, 1943. Produced by William Perlberg; Director, Edmund Goulding; Screenplay, Morrie Ryskind; Camera, Leon Shamroy; Art directors, James Basevi, Albert Hogsett; Special effects, Fred Sersen; Musical score, Alfred Newman; Editor, Robert Simpson
Dorothy McGuire (Claudia Naughton); Robert Young (David Naughton); Ina Claire (Mrs. Brown); Frank Tweddell (Fritz); Olga Baclanova (Madame Daruschka); Elsa Janssen (Bertha); Jean Howard (Julia Naughton); Mark Fenton (Hartley); John Royce (Carl);
Ferdinand Munier (Mr. Feiffer); Winifred Harris (Mrs. Feiffer); Jessie Grayson (Maid)

CLAUDIA AND DAVID, 20th Century-Fox, released September 1946. Produced by William Perlberg; Director, Walter Lang; Screenplay (based on the play Claudia characters), Rose Franken, William B. Meloney; Adaptation, Vera Caspary; Camera, Joseph La Shelle; Special effects, Fred Sersen; Art directors, James Basevi, Albert Hogsett; Musical score, Cyril J. Mockridge; Editor, Robert Simpson

Dorothy McGuire (Claudia); Robert Young (David); Mary Astor (Elizabeth Van Doren); John Sutton (Phil Dexter); Gail Patrick (Julia Naughton); Rose Hobart (Edith Dexter); Harry Davenport (Dr. Harry); Florence Bates (Nancy Riddle); Jerome Cowan (Brian O’Toole); Elsa Janssen (Bertha); Frank Tweddell (Fritz); Anthony Sydes (Bobby); Pierre Watkin (Hartley Naughton); Henry Mowbray (Mr. Riddle); Betty Compson (Mrs. Mason); Clara Blandick (Mrs. Barry); Eric Wilton (Butler); Frank Darien (Charlie)

TELEVISION

CLAUDIA: THE STORY OF A MARRIAGE, NBC Series. Televised January 6, 1952 to March 30, 1952. 30 minutes. Produced by Carol Irwin; Television adaptation, Dougherty Brown

Joan McCracken (Claudia Naughton); Hugh Riley (David Naughton); Margaret Wycherly (Mrs. Brown); William Post, Jr. (Hartley Naughton); Dora Sayers (Julia Naughton)

COME BACK, LITTLE SHEBA
A play in two acts by William Inge (1949)

Synopsis

Doc Delaney has become a chiropractor in a small Mid-western town after forfeiting his medical studies for a forced marriage to slovenly Lola. Their child died in infancy and, in the middle years of their lives, slobbish, stupid Lola mourns her lost dog, Little Sheba, who, like her youth, has disappeared. Doc, after a year's abstinence, has become a reformed alcoholic and an active member of Alcoholics Anonymous. Their eighteen-year-old student-artist boarder, Marie, represents a new approach for Doc and Lola in re-living their faded, wasted youth. But Marie's promiscuous affair with college athlete, Turk, enflames Doc’s jealousy and he resorts to drinking. Frighteningly drunk, Doc threatens Lola with an axe but two experienced A.A. members arrive and take him to the hospital. A week later, Marie has left to marry her home-town sweetheart, Bruce, and Doc returns from the hospital, remorseful and sober. Left alone, Lola and Doc realize they have only one another and resolve to make what life they can together. Lola decides her long lost puppy, Little Sheba, will never come back.
Playwright William Inge graduated from the University of Kansas and Peabody Teachers College. He joined the faculty of Stephens College and worked in the theatre department under the late, great actress Maude Adams before becoming the art, drama and music critic for a St. Louis newspaper. His first play, Farther Off from Heaven, was produced by Margo Jones' Theatre at Dallas, Texas in June 1947. His second play, Come Back, Little Sheba, was optioned by The Theatre Guild and tried-out at their Westport Country Playhouse in Connecticut, opening on September 12, 1949. Praise ran high for the week's Westport tryout but stars Shirley Booth and Sidney Blackmer, and director Daniel Mann, had commitments for the coming season, and the Broadway production of the play did not open until February 15, 1950, for a run of 191 performances to general critical praise, especially for the performances of Shirley Booth and Sidney Blackmer.

Tennessee Williams, who had encouraged Inge in his playwriting, sent the following telegram to The Theatre Guild:

I want to thank you for the greatest ensemble playing I can remember since Barry Fitzgerald and Sara Allgood, Arthur Shields, and associates did Juno and the Paycock in 1940, and for two individual performances that I can compare to Laurette Taylor. The play and its actors have an unaffected truth and controlled passion that will give nobility to our theatre and warmth to many hearts that need it for a long time to come.

Shirley Booth and Sidney Blackmer won the Best Actress and Actor Award on Broadway in 1950 at the annual Antoinette Perry ("Tony") Award ceremony and The Donaldson Award; but the play was bypassed for Carson McCullers' The Member of the Wedding by the New York Drama Critics and the Pulitzer Prize for the year went to South Pacific. Brooks Atkinson (The New York Times) reported, "... among the other useful things Mr. Inge knows is how to write two parts that Shirley Booth and Sidney Blackmer can act, with a simple honesty that is pitiless and overwhelming...."

Paramount Pictures signed Shirley Booth to make her film debut as Lola in their film version of Come Back, Little Sheba. Her poignant portrayal of blousy, dreaming, lazy Lola received 1952's Academy Award as Best Actress of the Year. Burt Lancaster, as Doc in the film, was too young and inexperienced for the role acted to its core on Broadway by Sidney Blackmer. Lindsay Anderson in Sight and Sound properly appraised Lancaster's contribution to the film, "Lancaster is an actor of instinctive sensitivity, whose playing has always a certain gentleness and sensibility. But his range is limited, and this difficult part goes beyond it. In the simple matter of age he is quite wrong, and the heavy lines of make-up and the whitened hair do not convince." Bosley Crowther (The New York Times) found the film "as poignant and haunting a drama as was
brought forth upon the stage. For this we may also be grateful to Burt Lancaster and Shirley Booth, who contributed two sterling performances in the picture's leading roles...."

The NBC-TV and Granada Television production of *Come Back, Little Sheba* was shown on New Year's Eve, December 31, 1977. The two-hour drama did little to enliven the Holiday. Unfortunately, *Come Back, Little Sheba*, the second production of Laurence Olivier Presents A Tribute to the American Theatre, was no better than the initial entry the previous year, *Cat on a Hot Tin Roof*. Miscasting, as with Robert Wagner and Natalie Wood in *Cat*, continued in the Inge play with Joanne Woodward unconvincing as the sloppy Lola who was, as Kay Gardella of *The New York Daily News* succinctly described, "... about as believable as Miss America playing a charwoman...." Carrie Fisher, daughter of Debbie Reynolds and Eddie Fisher who also garnered praise for her *Star Wars* role, won unanimous praise for her playing of the sexy boarder, Marie.

**STAGE**

Booth Theatre, New York, opened February 15, 1950. 191 performances. Produced by The Theatre Guild; Director, Daniel Mann; Setting and lighting, Howard Bay; Costumes, Lucille Little; Production supervisors, Lawrence Langner, Theresa Helburn; Associate producer, Phyliss Anderson

Sidney Blackmer (Doc); Shirley Booth (Lola); Joan Lorrin (Marie); Lonny Chapman (Turk); Olga Fabian (Mrs. Coffman); Robert Cunningham (Bruce); Daniel Reed (Postman); John Randolph (Milkman); Arnold Schulman (Messenger); Paul Krauss (Elmo Huston); Wilson Brooks (Ed Anderson)


Hartley Power (Doc); Joan Miller (Lola); Sheila Sim (Marie); Murray Davis (Turk); Natalie Lynn (Mrs. Coffman); Michael Alexander (Bruce); Richard Coke (Postman); Denis Shaw (Milkman); Fred Nash (Messenger); Reginald Selleck (Elmo Huston); Neil Wilson (Ed Anderson)

Queens Playhouse, opened August 20, 1974. 32 performances. Produced by Joseph S. Kutrzeba; Director, Marshall W. Mason; Setting, John Lee Beatty; Costumes, R. J. Graziano; Production coordinator, David Ehrlich; Production assistant, Barbara Darwall; Music, Norma L. Berman

Gil Rogers (Doc); Jan Sterling (Lola); Trist Hawkins (Marie); Roger Hill (Turk); Shirl Bernheim (Mrs. Coffman); David Sederholm (Bruce); Mark Weston (Ed Anderson); Ron Seka (Elmer Huston); Jon Richards (Postman)

**SCREEN**

 Paramount Pictures, released December 1952. Produced by Hal
312 / Come Back, Little Sheba

Wallis; Director, Daniel Mann; Screenplay, Ketti Frings; Camera, James Wong Howe; Art directors, Hal Pereira, Henry Bumstead; Music, Franz Waxman; Editor, Warren Low; Sets, Sam Comer, Russ Dowd

Burt Lancaster (Doc Delaney); Shirley Booth (Lola Delaney); Terry Moore (Marie Loring); Richard Jaeckel (Turk Fisher); Lisa Golm (Mrs. Coffman); Walter Kelley (Bruce); Paul McVey (Postman); Peter Leeds (Milkman); Henry Blair (Messenger); Edwin Max (Elmo Huston); Philip Ober (Ed Anderson); Anthony Joachim (Mr. Cruthers); Kitty McHugh (Pearl Stinson); Virginia Mullen (Henrietta); Beverly Mock (Judy Coffman); Walter Kelley (Bruce); James Davies (Man); Virginia Hall (Blonde)

TELEVISION

NBC-TV and Granada Television Telefilm, televised December 31, 1977. NBC. 2 hours. Executive producer, Derek Granger; Producer, Laurence Olivier; Director, Silvio Marizzano

Laurence Olivier (Doc Delaney); Joanne Woodward (Lola Delaney); Carrie Fisher (Marie); Nicholas Campbell (Turk); Patience Collier (Mrs. Coffman); Jay Benedict (Bruce); Bob Sherman (Milkman); Bill Hootens (Mailman Joe)

COMIN' UPTOWN see A CHRISTMAS CAROL

A CONNECTICUT YANKEE

A musical comedy in prologue, two acts and epilogue by Herbert Fields, based on Mark Twain's novel A Connecticut Yankee in King Arthur's Court, with music by Richard Rodgers and lyrics by Lorenz Hart (1927)

Synopsis

Hank Martin of Connecticut is hit over the head and projected back to the sixth-century Court of England at King Arthur's Camelot. Hank's twentieth-century expertise fascinates and frightens the citizens of Camelot but angers the court magician, Merlin, who convinces King Arthur that Hank should be burned at the stake. The resourceful Yankee consults his almanac and discovers an eclipse of the sun occurred on the day set for his execution. King Arthur pleads with Hank to dispel the darkness and after the eclipse passes, Arthur knights the Yankee "Sir Boss" of the Round Table. "Sir Boss" Hank introduces Yankee know-how to Arthur's court, defeats Sir Sagramor in a joust, destroys the power of evil Queen Morgan Le Fay and resolves a romance with lovely Alisande, la Carteloise--"Sandy." Awakening from his delirium, Hank finds many of his
friends and townsmen were characters in his Camelot caprice and Sandy is in love with him.

Comment and Critique

Lorenz Hart, arguably considered the greatest lyricist of the theatre, was born in New York City on May 2, 1895, and his Columbia University alumnus, composer Richard Rodgers', birth occurred in the same city on June 28, 1902. The first song written by Richard Rodgers and Lorenz Hart was *Any Old Place With You* (sung by Eve Lynn and Alan Hale), introduced by Lew Fields in his 1919 musical *A Lonely Romeo*. The immeasurable contributions of Rodgers and Hart to the musical theatre began with *The Garrick Gaieties* and *Dearest Enemy* in 1925 and continued in 1926 with *Peggy-Ann*, *Betsy* and *The Girl Friend*. Books for their musicals were written by Herbert Fields, son of comedian Lew Fields of Weber and Fields fame. For six years, after seeing William Fox's 1921 screen version of Mark Twain's 1889 novel, Rodgers, Hart and Fields planned a musical version of the fantasy, *A Connecticut Yankee in King Arthur's Court*. The score for Field's adaptation of the novel was one of Rodgers and Hart's best. They paid $5,000 to London producer Charles Cochran for a song they had written for Jessie Matthews to interpolate into their *Connecticut Yankee* score. It became the hit of the show: "My Heart Stood STILL."

Rodgers and Hart's biggest success to date opened on Broadway at the Vanderbilt Theatre on November 3, 1927, for 418 performances. "Set to as fresh and lilting songs as we may hope to find, with well-turned lyrics and an intelligent book, it makes for novel amusement in the best of taste" wrote Brooks Atkinson (The New York Times). Alexander Woollcott (The New York World) decided, "It was Richard Rodgers, with his head full of tunes, who made the most valuable contribution," while Gilbert Gabriel (The New York Sun) called the show "A fresh and abundant lark punctuated by music and lyrics which rival the best of several seasons past." Charles Brackett in The New Yorker magazine noted the libretto treated "... Mark Twain's merry legend with the high spirited nonchalance which is precisely right for the musical adaptation of anything...."

In London, the musical was known as *A Yankee at the Court of King Arthur* and did not impress the homeland. "The music is bright and catchy, and the chorus is full of "pep," and playgoers who do not ask much of musical comedy will certainly be amused," decided The London Daily News.

Herbert Fields brought his original 1927 book up-to-1943-date for Richard Rodgers' producing debut of the 1943 revival of *A Connecticut Yankee*. Rodgers and Hart contributed several new songs for the revival and great emphasis was made ballyhooing the 1943 Yankee as virtually a new show. The lyrics for the new songs in
the revival were also the last to be written by Lorenz Hart, who
died on November 22, 1943. "This new production will probably be
a hit, but I found considerable tedium in the book. Let it be said
at the outset that this production is not a revival. There are new
songs, new costumes, new scenery, new people and new jokes. But
the principal assets and the outstanding numbers are those two song
hits of 1927—"My Heart Stood Still" and "Thou Swell," announced
Ward Morehouse (The New York Sun). Among the new songs was
"To Keep My Love Alive," sung by Vivienne Segal, that Wilella Wal-
dorf (The New York Post) considered "worth the price of a seat all
by itself." Lewis Nichols (The New York Times) found the show,
"pretty to look at and agreeable to hear, and Mr. Rodgers has of-
fered it with the same care with which he writes his songs." Va-
riety claimed, "A Connecticut Yankee with all its refurbishing is not
a very sprightly gentleman in 1943. There's a creakiness in its
modernized book, a lack of humor in its dialog, and a bad case of
wooden acting by its title-roleist, Dick Foran." However, Louis
Kronenberger in PM decided, "What was most fetching in the old
production has been blended with some nice things in the new one.
Whatever its shortcomings, A Connecticut Yankee is in the tradition
of sound and solid musical comedy—a nice, clean, gay show, and
something more than a straight revival."

William Fox's 1921 screen version of A Connecticut Yankee
[that had inspired the musical adaptation] was successfully accom-
plished with Harry Myers in the leading role. Fox's remake of the
fantasy in 1931 with Will Rogers far exceeded the acclaim of the
past decade's screening. "Mark Twain's story was made into an ef-
fective farce in silent cinema days, starring Harry Myers; then it
became a successful musi-comedy. But not until its present meta-
morphosis into a talking picture has a form been reached in which
the many-faceted material is properly displayed. Will Rogers' de-
liberate awkwardness, his shamble, mock shyness and ability on
horseback, are all ideal for the role, and it does not matter that
his drawl is Oklahoma instead of Connecticut," was Time magazine's
verdict. Mordaunt Hall (The New York Times) added, "Mr. Rogers
fits his role marvelously. He makes the most of opportunities to
drawl extemporaneous lines. Myrna Loy also appears to advantage
as Queen Morgan Le Fay." The Motion Picture Herald found "The
famous yarn by Mark Twain has passed through the modernizing ma-
chine and, except for fundamentals of the plot, doesn't resemble the
original at all closely. Rogers is a panic; Farnum is splendid; Miss
Loy does effective work but Frank Albertson is very bad."

Paramount's 1949 musical version of A Connecticut Yankee in
King Arthur's Court included several forgettable songs by James Van
Heusen and Johnny Burke rather than the excellent Rodgers and Hart
score. ("Thou Swell," from the original score of A Connecticut Yan-
kee, was sung by June Allyson in MGM's ersatz film-biography of
Rodgers and Hart, Words and Music [1948].) Also included were
Bing Crosby, Rhonda Fleming, William Bendix and Sir Cedric Hard-
wicke (as King Arthur) plus superb Technicolor photography by Ray
Rennahan. "The solid, reliable humors of Mark Twain's A Connect-
A Connecticut Yankee in King Arthur's Court, which have already done yeoman service in two films and a Broadway musical show, have been given another going over with eminently satisfactory results in Paramount's new film of the same title, which came to the Music Hall yesterday," wrote Bosley Crowther in The New York Times on April 8, 1949.

Television's adventures with Mark Twain's Connecticut Yankee have been seen on Worthington Miner's Studio One telecast of the tale with Thomas Mitchell as "The Yankee" and Boris Karloff as Merlin on May 19, 1952. Edgar Bergen was the Yankee transferred to King Arthur's Court on Kraft Theatre's telecast of July 8, 1954, which Variety applauded: "All in all, a top-notch job was done by all concerned." Max Liebman produced the Rodgers and Hart musical version of A Connecticut Yankee as an NBC Special on March 12, 1955, headlining Eddie Albert and Janet Blair. "There is no denying it had its pleasurable moments, but try as they might, all of King Arthur's horses and men couldn't pump freshness into what essentially has become an antiquated relic of another era. It cried out for a verve and a spirit that seemed woefully missing," reported Variety.

Roland Kibbee's adaptation of Twain's fantasy, reworked for the bucolic banterings of Tennessee Ernie Ford was produced for television on Ford Startime on May 10, 1960, as Tennessee Rebel in King Arthur's Court and emerged as a surprisingly sprightly session with an excellent cast. Variety noted, "Ford's visit to Camelot remained faithful enough to the original to get the overall flavor and message across without subduing the star's own infectious, folksy personality. Lee J. Cobb, in a rare directorial plunge, kept things properly light and breezy without losing control of the action or sight of the satirical goal. Twain by way of Tennessee was downright enjoyable." Paul Rudd was a vigorous Yankee on PBS's Once Upon a Classic production of A Connecticut Yankee in King Arthur's Court, televised on May 23, 1978.

Vanderbilt Theatre, New York, opened November 3, 1927. 418 performances. Produced by Lew Fields, Lyle D. Andrews; Director, Alexander Leftwich; Settings and costumes, John F. Hawkins, Jr.; Production supervisor, Lew Fields; Art director, Herbert Ward; Dances, Busby Berkeley; Orchestra director, Roy Webb

William Gaxton (Martin/The Yankee); Constance Carpenter (Alice Carter/The Demoiselle Alisande la Carteloise); Jack Thompson (Gerald Lake/Sir Galahad); Gordon Burby (Albert Kay/Sir Kay); William Norris (Marvin/Merlin); Paul Everton (Arthur Pendragos/King Arthur of Britain); William Roselle (Lawrence Lake/Sir Launcelot of the Lake); Nana Bryant (Fay Morgan/Queen Morgan le Fay); June Cochrane (Evelyn Lane/Mistress Evelyn la Belle-Ans); Dorothy Roy (Maid Angela); Celeste Dueth (Queen Guinevere); C. Douglas Evans (Sir Bors); John Morton (Sir Sagramor); Chester Bree (Sir Tristan); Regina Diamond (Mistress Phoebe
Sauce-de-Pommer); Olive Bertram, Grace Connelly, Ednor Fulling, Enes Early, Harriet Hamill, Leoda Knapp, Mareta Mackay, Margaret Miller, Dothery Rubino, Kay Renard, Evelyn Ruh, Valma Valentine, G. Douglas Evans, Chester Bree, Martin Denis, John Craighton, Don Donaldson, George Magis, Jack Morton, Ward Arnold, Don Knobloch, Vernon Downing, Frank Norton, Jack Baker, Leslie Cooley, Richardson Brown, Frank Vocchetta (Slaves, Knights, Ladies of the Court, Factory Hands)

SONGS: A Ladies' Home Companion; My Heart Stood Still; Thou Swell; At the Round Table; On a Desert Isle with Thee; Britain's Own Ambassadors (dropped from New York production); I Feel at Home With You; I Blush (dropped from New York production); The Sandwich Men; Evelyn, What Do You Say?; Someone Should Tell Them (dropped from New York production); Nothing's Wrong

A YANKEE AT THE COURT OF KING ARTHUR, Daly's Theatre, London, England, opened October 10, 1929. 43 performances. Produced by British Amalgamated Theatres, Ltd.; Director, David Miller; Settings, F. L. Lyndhurst; Choreography, Fred Leslie; Music, Richard Rodgers; Lyrics, Lorenz Hart; Additional numbers, Vivian Ellis, Desmond Carter; Additional dances, Charles Brooks

Harry Fox (Martin/The Yankee); Constance Carpenter (Alice Carter/The Demoiselle Alisande la Carteloise); Billy Holland (Gerald Lake/Sir Galahad); J. C. Aubrey (Albert Kay/Sir Kay); Norah Robinson (Fay Morgan/Queen Morgan le Fay); J. G. Taylor (Marvin/Merlin); William D. Fazan (Lawrence Lake/Sir Launcelot of the Lake); Gladys Cruickshank (Evelyn Lane/Mistress Evelyn la Belle-Ans); Sam Livesay (Fay Morgan/Queen Morgan le Fay); Dolly Summers (Maid Angela); Victoria Sievers (Queen Guinevere); Fred Hearne (Niblo); Paul Stanton (Sir Tristram); Cliff Jones (Sir Boris); Clifford Kibbler (Laemmle)

Martin Beck Theatre, New York, opened November 17, 1943. 135 performances. Produced by Richard Rodgers; Director, John C. Wilson; Production supervisor, Nat Karson; Dances, William Holbrook, Al White, Jr.; Book, based on Mark Twain's A Connecticut Yankee in King Arthur's Court, Herbert Fields; Music, Richard Rodgers; Lyrics, Lorenz Hart; Orchestra director, George Hirst; Orchestations, Don Walker; Assistant director, Charles Millang; Production assistant, Peggy Clark; Vocal arrangements, Buck Warnick

Dick Foran (Lt. Martin Barrett, U. S. N. /Martin); Vivienne Segal (Lt. Fay Merrill, W. A. V. E. /Queen Morgan La Fay); Chester Stratton (Ensign Gerald Lake, U. S. N. /Sir Galahad); Robert Chisholm (Admiral Arthur K. Arthur, U. S. N. /Arthur, King of Britain); Robert Byrn (Lt. (JG) Kenneth Kay, U. S. N. /Sir Kay); John Cherry (Judge Thurston Merrill/Merlin); Julie Warren (Corp. Alice Courtleigh, W. A. C. /The Demoiselle Alisande La Courteloise "Sandy"); Jere McMahon (Ensign Allan Gawain, U. S. N. /Sir Gawain); Stuart Casey (Capt. Lawrence Lake, U. S. N. /Sir Launcelot of the Lake); Katherine Anderson (Queen Guinevere); Mimi Berry (Angela); Vera-Ellen (Mistress Evelyn La Rondelle); Dorothy Blute, Carole Burke, Eleanor Eberle, Bee Farnum, Virginia Gorski, Janet Joy, Rose Marie Magrill, Frances
Martone, Mary McDonnell; Beth Nichols, Murnai Pins, Dorothy Poplar, Joyce Ring, Rosemary Sankey, Helen Vent, Violetta Weems, Doris York, Ted Bruce, Buster Burnell, Pittman Corry, Frank de Winters, Bob Gari, William Hunter, Hal Loman, William Lundy, Jack Lyons (Dancers); Marjorie Cowen, Toni Hart, Linda Mason, Martha Emma Watson, Lester Freedman, Vincent Henry, Craig Holden, Wyne McIntyre (Singers)

SONGS: This Is My Night to Howl*; My Heart Stood Still; Thou Swell; At the Round Table; On A Desert Island; To Keep My Love Alive*; Ye Lunchtime Follies; Can't You Do A Friend a Favor?*; I Feel At Home With You; You Always Love the Same Girl*; The Camelot Samba*

RECORDINGS: Original Cast Album, Decca Records

SCREEN

Fox Film Corporation, released September 11, 1921. Produced by William Fox; Director, Emmett J. Flynn; Adaptation, Screenplay, Bernard McConville; Camera, Lucien Andriot; Art director, Ralph De Lacy; Assistant director, Ray Flynn; Editor, C. R. Wallace

Harry Myers (Martin Cavendish/The Yankee); Pauline Starke (Betty/Alisande la Careloise--"Sandy"); Rosemary Theby (Lady Gordon/Queen Morgan le Fay); William V. Mong (Marvin/Merlin); George Seigmann (Sir Sagramor); Charles Clary (Arthur/ King Arthur); Wilfred McDonald (Lawrence/Sir Launcelot); Adele Farrington (Mrs. Cavendish); Herbert Fortier (Mr. Cavendish); Karl Formes (Mark Twain); Louise Lovely (Queen Guinevere); Charles Gordon (The Page, Clarence)

Fox Film Corporation, released April 5, 1931. Director, David Butler; Screenplay William Conselman; Camera, Ernest Palmer; Editor, Irene Mora

Will Rogers (Hank/The Yankee--"Sir Boss"); William Farnum (Arthur/King Arthur); Myrna Loy (Queen Morgan Le Fay); Frank Albertson (Clarence); Maureen O'Sullivan (Alisande); Brandon Hurst (Merlin); Mitchell Harris (Sir Sagramor)

Paramount Pictures, released April 22, 1949. Produced by Robert Fellows; Director, Tay Garnett; Screenplay, Edmund Beloin; Camera, Ray Rennahan; Art directors, Hans Dreier, Roland Anderson; Set decorators, Sam Comer, Bertrand Granger; Process technicolor photography, Farciot Edouart; Costumes, Edith Head; Musical score, Victor Young; Songs, James Van Heusen, Johnny Burke; Editor, Archie Marshek

Bing Crosby (Hank Martin); Rhonda Fleming (Alisande La Carteloise); William Bendix (Sir Sagramore); Sir Cedric Hardwicke (King Arthur); Murvyn Vye (Merlin); Virginia Field (Morgan Le Fay); Henry Wilcoxon (Sir Lancelot); Richard Webb (Sir Galahad); Joseph Vitale (Sir Logris); Alan Napier (High Executioner); Julia Faye (Lady Penelope)

*New songs for the revival.
SONGS: Once and For Always; If You Stub Your Toe on the Moon; When Is Sometime?; Busy Doing Nothing; Twixt Myself and Me

TELEVISION

Studio One, televised May 19, 1952. CBS. 1 hour. Produced by Worthington Miner; Director, Paul Nickell
Thomas Mitchell (Martin, Sir Boss); Boris Karloff (Merlin)

Kraft Theatre, televised July 8, 1954. ABC. 1 hour. Director, Fielder Cook; Television adaption, George Roy Hill; Music Vladimir Selinky
Edgar Bergen (Martin, the Boss); Jack Livesey (King Arthur); Victor Jory (Merlin); Carl Reiner (Sir Kay); Joey Walsh (Clarence); Sally Gracie (Sandy); Ernest Graves (Sir Launcelot)

NBC Special, televised March 12, 1955. NBC. 90 minutes. Produced and directed by Max Liebman; Associate producer, Max Siegel; TV Director, Bill Hobin; Television adaption, William Friedberg, Neil Simon, Will Glickman, Al Schwartz; Musical director, Charles Sanford; Orchestras, Irwin Kostal; Choral director, Clay Warnick; Technical director, Heino Ripp; Costumes, Paul duPont; Dances, Rod Alexander; Settings, Frederick Fox; Music, Richard Rodgers; Lyrics, Lorenz Hart
Eddie Albert (Martin Barrett); Janet Blair (Sandy); Leonard Elliott (Merlin); John Conte (Sir Kay); Gale Sherwood (Morgan Le Fay); Boris Karloff (King Arthur); Beverlee Dennis (Switchboard operator)
SONGS: Jolly Good Fellow; My Night to Howl; My Heart Stood Still; Thou Swell; Knight's Refrain; To Keep My Love Alive; Rise and Shine; Lunchtime Follies; Can't You Do a Friend a Favor?; I Feel at Home with You; You Always Love the Same Girl; Camelot Samba

TENNESSEE REBEL IN KING ARTHUR'S COURT, Ford Startime, televised May 10, 1960. NBC. 1 hour. Produced by Roland Kibbee; Director, Lee J. Cobb; Television adaptation of Mark Twain's novel A Connecticut Yankee in King Arthur's Court, Roland Kibbee; Settings, Edward Stephenson; Music Harry Geller; Costumes, Ret Turner
Tennessee Ernie Ford; Alan Mowbray; Alan Young; Robert Embardt; John Dehner; Vincent Price; Carl Ballantine; Addison Richards; Danny Arnold; Mary Menzies; Joanne Burgan; Ken Harp; Donna Clarke; Ken Carpenter

Host: Bill Bixby
Paul Rudd (Hank Morgan, Sir Boss); Richard Basehart (King Arthur); Roscoe Lee Browne (Merlin); Tovah Feldshuh (Sandy); Frederick Coffin (Sir Sagramor)
COQUETTE
A drama in three acts by George Abbott and Ann Preston Bridgers (1927)

Synopsis

Frivolous flirt, Southern belle Norma Besant, falls in love with shiftless, headstrong Michael Jeffrey. Enraged by Dr. Besant's scathing disapproval of him and being ordered out of the house after his request for permission to marry Norma has been denied, Michael retaliates by screaming that he has already seduced Norma. Dr. Besant shoots and kills him. Norma refuses to support her father's plea of not guilty but relents knowing submission to an examination will disclose she is carrying Michael's child. To avoid the examination, and to save her father, she takes one of his pistols and kills herself.

Comment and Critique

Ann Preston, an actress playing the role of Katie in 1926's hit show Broadway, approached playwright-director George Abbott with a rough manuscript of a new play. Together, the actress (Ann Preston Bridgers, Smith college graduate) and the theatre's famous play-doctor (who had re-written Philip Dunning's script into the hit Broadway), reworked the manuscript called Norma's Affair into one of 1927's biggest hits, Coquette. Produced by Jed Harris, and starring Helen Hayes, the drama showed little promise of success in its out-of-town tryouts. At Miss Hayes' insistence, the co-authors rewrote the second act, strengthened the dramatic impact of Norma's hatred of her father for the murder of her lover, George Abbott replaced George Cukor as director, and, strangely, the whole play worked. After the New York opening the S.R.O. sign went up at the box-office and stayed there during most of the 366 performances.

Alexander Woollcott, who disliked the play and predicted its earlier demise, wrote in The New York World, "Coquette is unquestionably the outstanding popular success of the present season, and when you consider how rare and fine is the performance of Helen Hayes in its leading role you come away with the deepening suspicion that the public may not be such a fool as it looks after all." Walter Winchell (Evening Graphic), "It is the greatest of the current make believes in New York and the finest of the new manuscripts acted in a local playhouse since Rain. It is a natural success. It cannot miss fire. It will run for many, many months and Helen Hayes will always be affectionately remembered for her startling and beautiful performance in it." John Anderson (New York Evening Post), "A fragile and exquisite tragedy, a truly rare and touching evening in the theatre." Gilbert Gabriel (The New York Sun): "Coquette is a tragedy of fine touch, illuminated by Helen Hayes' lovely playing. To return to Miss Hayes--and any right-minded review of Coquette
must return to Miss Hayes with handfuls of hawthorne and laurel—she gives one of the most resourceful performances of the year." J. Brooks Atkinson (The New York Times) saw "Helen Hayes in her finest part."

Producer Jed Harris, despite a sold-out house, closed the show on August 14, 1928, for one night to allow Miss Hayes to attend the opening of The Front Page. The success of the newspaper play insured the future of its co-author, Charles MacArthur, and on August 17, 1928, he married Helen Hayes. Coquette closed on Broadway and toured for forty-five weeks. Helen Hayes' pregnancy became grist for national headlines when she was forced to close the show in Los Angeles due to the approaching birth of her daughter, Mary MacArthur, born on February 15, 1930. Miss Hayes' logical defense in court for abandoning Coquette for motherhood was "An Act of God," a phrase that delighted the press who slavishly reported the proceedings as if Miss Hayes had been denied a room at the inn and condemned to a manger. Unfortunately Mary, the lovely, talented daughter of Charles MacArthur and Helen Hayes, died at the age of nineteen from polio on September 22, 1949.

Coquette opened on the stage in London after the release of Mary Pickford's 1929 film version to unfortunate comparisons. Wrote The Bystander, "If this Yankee production by George Abbott and A. Preston Bridgers is a fair example of what we may expect when the usual order is reversed, I hope the experience may never be repeated!" The London Daily News, "Coquette is crude melodrama, no doubt, but Helen Ford's acting gave it real human interest." The London Times deplored the acting of Walter Abel and Frank Harvey—considered the histrionics of Helen Ford as the flirt unimpressive.

"America's Sweetheart" and the world's most famous female movie-star, Mary Pickford, won the second annual Academy Award as Best Actress of the Year for her impressive performance as the small-town Southern flirt in her screen production of Coquette. Shorn of the famous Pickford curls that for two decades enabled her to play ageless young girls in such films as Rebecca of Sunnybrook Farm, M'Liss, Daddy Long Legs, Pollyanna, Little Annie Rooney and Sparrows, Mary Pickford, in her first talking picture, played an un-Pickford role with commendable artistry. The film, released in April 1929, was given a generally good press despite the purification process the play had undergone to conform with Hollywood's pristine production code. Photoplay capsulized their review of the film "Denatured version of the stage play with a fine performance by Mary Pickford, and Mary's voice is one of the best in talkies." Miss Pickford would make three more talking pictures, The Taming of the Shrew (1929), Kiki (1931) and Secrets (1933) and retire from the screen.

Frederick James Smith, writing for Liberty magazine acknowledged, "Mary Pickford gives such a striking performance as the tragic southern heroine of Coquette ..." but felt the distortion Hollywood made of the play was pure sham. Altering the ending to a
suicide-redemption scene for the father only conceded to Hollywood's quasi-moralistic self censorship code.

Time magazine felt Mary Pickford was too mature (36, or possibly 39) to play the 18-year-old Norma Besant and her past golden ringlet, wide-eyed virginal roles hardly a basis for the dramatic Coquette and compared Helen Hayes' reading of the part to Mary Pickford's first vocal screen effort. Miss Pickford had not been on the stage nor read lines for many years but had been on Broadway in David Belasco's production of The Warrens of Virginia (December 3, 1907) with Cecil B. DeMille and Frank Keenan and in Belasco's January 8, 1913, production of A Good Little Devil in which Lillian Gish and Ernest Truex were members of the cast. Time felt Mary Pickford "brings vividly to life the southern small-town coquette," although added, "Her cast is bad and her director no genius...." The New Yorker magazine considered Mary Pickford's dramatic scenes in Coquette excellent but the "febrile quality to Miss Pickford's coquetries "not as winsome as might be desired." The New York Times considered neither Sam Taylor's direction of the picture nor his altering of the play's dialogue an improvement over the original and concluded it was "... like a mere photograph of the play without its charm or power...." "America's Sweetheart," Mary Pickford, born Gladys Smith in Toronto, Canada on April 8, 1893, died at the age of 86 on Tuesday, May 29, 1979.

Joan Lorring portrayed the southern flirt on Pond's Theatre's television production of Coquette shown on July 7, 1955. After the rebellious passions of Gone with the Wind's Scarlett O'Hara, the voracious viragos created by Lillian Hellman in The Little Foxes and Another Part of the Forest and Tennessee Williams' dedicated southern sinners, Coquette was dramatically dreary.

STAGE

Maxine Elliott's Theatre, New York, opened November 8, 1927. 366 performances. Produced by Jed Harris (in association with Crosby Gaige); Director, George Abbott; Settings, Raymond Sovey

Helen Hayes (Norma Besant); Charles Waldron (Dr. Besant); Elliot Cabot (Michael Jeffrey); Andrew Lawlor, Jr. (Jimmie Besant); Una Merkel (Betty Lee Reynolds); Frederick Burton (Mr. Wentworth); G. Albert Smith (Stanley Wentworth); Gaylord Pendleton (Joe Reynolds); Abbie Mitchell (Julia); Phyliss Tyler (Ethel Thompkins); Frank Dae (Ed Forsythe)

Apollo Theatre, London, England, opened June 3, 1929. 23 performances. Produced by George D. Parker

Helen Ford (Norma Besant); Frank Harvey (Dr. Besant); Walter Abel (Michael Jeffrey); Elisha Cook, Jr. (Jimmie Besant); Yvonne Rorie (Betty Lee Reynolds); Julian Royce (Mr. Wentworth); Leslie Perrins (Stanley Wentworth); Wallace Douglas (Joe Reynolds); Eva Hudson (Julia); Judith Hallatt (Ethel Thompkins); Jackson Wilcox (Ed Forsythe)
Westchester Playhouse, Mt. Kisco, N.Y., opened July 1934. Produced and directed by Day Tuttle; Settings, John Koenig
Margaret Sullavan (Norma Besant); Henry Fonda (Michael Jeffrey); Montagu Love (Dr. Besant); Myron McCormick (Jimmie Besant); Joshua Logan (Stanley Wentworth); Mildred Natwick (Betty Lee Reynolds); John Monks, Jr. (Ed Forsythe); St. Clair Bayfield (Mr. Wentworth); Laura Bowman (Julia); Marjorie Jarecki (Ethel Thompkins)

Maplewood Theatre, Maplewood, N.J., opened March 13, 1939. Director, Anton Bundsmann; Settings, Joseph R. Tolano
Jane Wyatt (Norma Besant); Damian O'Flynn (Michael Jeffrey); Robert Conness (Dr. Besant); Leon Janney (Jimmie Besant); Eugenia Rawls (Betty Lee Reynolds); Harry Wilson (Ed Forsythe); Robert Pitkin (Mr. Wentworth); Dorothea Andrews (Julia); James Truex (Joe Reynolds); Cora Smith (Thel Thompkins)

Bucks County Playhouse, New Hope, Pa., opened July 29, 1940. Produced by Kenyon Nicholson and Theron Bamberger; Director, Carter Blake; Settings, John Koenig
Betty Field (Norma Besant); Thomas Coley (Michael Jeffrey); Morton L. Stevens (Dr. Besant); Jack Geer (Jimmie Besant); Ronald Brogan (Stanley Wentworth); Elsie Baker (Betty Lee Reynolds); Louis Calhern (Mr. Wentworth); Georgia Burke (Julia); Anthony Dwyer (Joe Reynolds); Melba Dean (Ethel Thompkins)

SCREEN
United Artists, released April 12, 1929. Produced by The Pickford Corporation; Director, Sam Taylor; Adaptation, John Grey; Allen McNeil; Camera, Karl Struss; Dialogue, Sam Taylor
Mary Pickford (Norma Besant); John Mack Brown (Michael Jeffrey); Matt Moore (Stanley Wentworth); John Sainpolis (Dr. John Besant); William Janney (Jimmie Besant); Henry Kolker (Jasper Carter); George Irving (Robert Wentworth); Louise Beavers (Julia)

TELEVISION
Pond's Theatre, televised July 7, 1955. ABC.
Joan Lorring (Norma Besant); John Cassavetes (Michael Jeffrey); Cameron Prud'Homme (Dr. John Besant); Russell Hicks (Robert Wentworth); James Broderick (Stanley Wentworth); Richard Morse (Jimmie Besant); Rosette Le Noire (Julia)

THE CORN IS GREEN
A comedy in three acts by Emlyn Williams (1938)
Synopsis

Middle-aged spinster and English school teacher, Miss Moffat, discouraged by the opposition of feeble political minds to her opening a school to educate impoverished miners in a turn-of-the-century depressed Welsh mining town, is impressed with the potential brilliance of her prize-pupil, Morgan Evans. Winning the local squire's support for her school, she dedicates herself to tutoring young coal-miner Evans for an Oxford scholarship. Evans rebels against Miss Moffat's persistent, female authority and exerts his manhood by impregnating kitchen maid, Bessie Watty. Determined that Morgan's future will not be jeopardized, Miss Moffat adopts his illegitimate child, Bessie leaves with her current lover and Morgan wins the scholarship to Oxford.

Comment and Critique

Three years after writing his psychopathic thriller, Night Must Fall, playwright-actor Emlyn Williams produced his semi-autobiographical play The Corn Is Green, in which he based the character of Miss L. C. Moffat on his former English school-teacher, Miss Sarah Grace Cooke of Holywell County School near Trelogan, Wales. Dame Sybil Thorndike's richly sensitive performance as Miss Moffat and Emlyn Williams' perceptive playing of her pupil, Morgan Evans, enchanted London for 395 performances in 1938. Helen Hayes declined Williams' offer to create Miss Moffat on the American stage and Ethel Barrymore, who had been mired in a long series of theatrical flops, introduced Miss Moffat to America. Ethel Barrymore's performance in The Corn Is Green became the most rewarding of her long, illustrious career. The role provided Bette Davis with one of her best screen characterizations that was not repeated by the actress in an ill-advised musical version of the play in 1974. Eva Le Gallienne and Katharine Hepburn made Miss Moffat memorable on television.

A cheering audience demanded fourteen curtain calls at the opening of The Corn Is Green on November 26, 1940, at New York's National Theatre. John Mason Brown (The New York Post) reported, "... Ethel Barrymore, the true and constant embodiment of the traditions of a great stage family, gives the finest, most thoughtful, and most concentrated performance she has given in many years...." The New Yorker magazine resisted the play's success with their usual candor, "So many critical hosannas have gone up about The Corn Is Green with Miss Ethel Barrymore, that I am embarrassed to say that it didn't seem to me a flawless drama, or even an especially important one. I have the greatest respect for Mr. Williams' sincerity, not to mention his mastery of the soft and lovely Welsh dialect, but I wasn't altogether happy at his play." Sidney B. Whipple (The New York World-Telegram), "The Corn Is Green" is not of world-shaking significance. But it has a definite beauty, a kindly atmosphere and an attitude toward the human race that is refreshing and hopeful. The acting throughout is, in fact, a constant delight.
and Herman Shumlin is to be complimented not only upon the casting
but on his direction." Time magazine: "a good, sound sentimental
play with just the actress for the job: Ethel Barrymore. From the
time when she enters, straw-hatted, rolling her bicycle, Barrymore
gives the schoolmistress such reality that when she climbs a stair-
case leading offstage it seems certain she will pass into unseen
rooms in the house." Eva Le Gallienne's portrayal of Miss Moffat
in Maurice Evan's New York City Center 1950 revival of the play
was judged to be clear and competent in a hurried, nervous, approach
as compared with the rich stature that permeated the original Barry-
more portrait, whereas Richard Waring's reprise of his original role
of Morgan Evans had gained in depth of interpretation.

Bette Davis gave one of her best performances as Miss Moffat
in Warner Brothers' 1945 film version of The Corn Is Green. Otis
L. Guernsey, Jr. (New York Herald Tribune) wrote that the motion
picture version was a literal translation of the stage play and "The
original values in this Emlyn Williams drama of education in a Welsh
mining village have been handled with the utmost respect by script
writers Casey Robinson and Frank Cavett." James Agee, writing in
The Nation, felt The Corn Is Green treated the profound relationship
between pupil and teacher rather lightly, dressed in proletarian pre-
tentions. Not having seen Ethel Barrymore's superb portrayal of
Miss Moffat on the Broadway stage, Agee found very little about Bette
Davis' performance as Miss Moffat to cherish, adding "To be sure,
the role is not a deeply perceived or well-written one, and the whole
play seems stolid and weak...."

Joshua Logan collaborated with Emlyn Williams on the libretto
adapting Williams' The Corn Is Green into a musical in which Miss
Moffat was transformed into a Southern school'marm bringing the
torch of knowledge to depressed Blacks in the state of Louisiana.
Albert Hague supplied appropriate music to Emlyn Williams' lyrics.
The musical, retitled Miss Moffat (originally devised for Mary Martin
and later rejected by Katharine Hepburn), opened at Philadelphia's
Shubert Theatre starring Bette Davis on October 7, 1974, and closed
eleven days later. Bette Davis was generously frosted by the critics
who disliked her imperious manner and appearance of acting alone
beyond the range or contact of the other actors on stage. Miss Mof-
fat also failed in the transition from Wales to Louisiana and the ad-
dition of music did nothing to ripen the green corn. The musical
downfall of Miss Moffat lost some $900,000. Black author James
Baldwin found interesting parallels in this projection of Miss Moffat
with his 1968 novel, Tell Me How Long the Train's Been Gone, in
which his black hero plays the role of Morgan Evans in an East Side
New York City settlement house production of The Corn Is Green.

Hallmark Hall of Fame's telecast of The Corn Is Green on
January 8, 1956, was faithfully adapted for television by Arthur Arent
and, "The Emlyn Williams drama received an impeccable production.
Eva Le Gallienne and John Kerr contributed sensitive and perceptive
portrayals. It was a thoroughly moving ninety-minutes," reported
Variety. George Cukor, who had directed Katharine Hepburn in her
1932 film debut, *A Bill of Divorcement* and seven other Hollywood films (*Little Women* [1933]; *Sylvia Scarlett* [1935]; *Holiday* [1938]; *The Philadelphia Story* [1940]; *Keeper of the Flame* [1942]; *Adam's Rib* [1949] and *Pat and Mike* [1952]), won television's 1975 Emmy award for Best Director of the Year for the video-produced *Love Among the Ruins* starring Laurence Olivier and Katharine Hepburn. Cukor's second television directorial stint was the telefilm of *The Corn Is Green*, beautifully produced in Wales and starring Katharine Hepburn. The tenth reunion of eighty-year-old Cukor and seventy-one-year-old Hepburn (born November 9, 1907) had flashing, if fleeting, moments of past glories if not present brilliance. The two-hour, color telecast of the made-for-television film was shown on January 29, 1979. Katharine Hepburn played Miss Moffat for all she was worth and the supporting English cast more than ably supported the actress. The handsome CBS prestigious production of *The Corn Is Green* bravely garnered a wide audience but NBC's mini-series, *Backstairs at the White House* topped the viewer ratings.

### STAGE

**Duchess Theatre**, London, England, opened September 20, 1938. 395 performances. Produced by Stephen Mitchell (by arrangement with Michael Hillman, Ltd.); Director, Emlyn Williams; Setting and Costumes, Michael Weight; Music arranged by Sydney Northcote; Lighting, George Devine

- Sybil Thorndike (Miss Moffat); Emlyn Williams (Morgan Evans); Betty Jardine (Bessie Watty); Christine Silver (Miss Ronberry); John Glyn-Jones (Mr. John Goronwy Jones); Kathleen Harrison (Mrs. Watty); William John Davies (Idwal Morris); Dorothy Langley (Sarah Pugh); Frederick Lloyd (The Squire); Albert Biddescome (A Groom); Kenneth Evans (Robbard Robbatch); Wynford Morse (Glyn Thomas); Jack Glyn (Will Hughes); Glen Williams (John Owen); Frank Dunlop (Old Tom)

**National Theatre**, New York, opened November 26, 1940. 477 performances. Produced by Herman Shumlin (by arrangement with Stephen Mitchell, Victor Payne-Jennings); Director, Herman Shumlin; Setting, Howard Bay; Costumes, Ernest Schrapps; Assistant director, Rhys Williams

- Ethel Barrymore (Miss Moffat); Richard Waring (Morgan Evans); Thelma Schnee (Bessie Watty); Mildred Dunnock (Miss Ronberry); Rhys Williams (John Goronwy Jones); Rosalind Ivan (Mrs. Watty); Charles S. Pursell (Idwal Morris); Gwyneth Hughes (Sarah Pugh); Edmond Breon (The Squire); George Bleasdale (A Groom); Thomas Lyons (Robert Robbatch); Kenneth Clarke (Glyn Thomas); Terence Morgan (Will Hughes); Sayre Crawley (Old Tom); Julia Knox, Amelia Romano, Betty Conibear, Rosalind Carter, Harda Norman, Joseph McInerney, Marcel Dill, Gwyilym Williams, Tommy Dix (Boys, Girls, Parents); Merritt O'Duel (John Owen)

**Martin Beck Theatre**, New York, opened May 3, 1943. 56 performances. Produced and directed by Herman Shumlin; Setting, Howard Bay; Costumes, Ernest Schrapps
Ethel Barrymore (Miss Moffat); Richard Waring (Morgan Evans); Perry Wilson (Bessie Watty); Esther Mitchell (Miss Ronberry); Tom E. Williams (John Goronwy Jones); Eva Leonard-Boyne (Mrs. Watty); Kenneth Clarke (Idwal Morris); Gwyneth Hughes (Sarah Pugh); Lewis L. Russell (The Squire); George Bleasdale (A Groom); Patrick O’Connor (Robbart Robbatch); Gene Ross (Glyn Thomas); Peter Harris (John Owen); Bert Kalmar, Jr. (Will Hughes); J. P. Wilson (Old Tom); Julia Knox, Betty Conibear, Julia Carlson, Jane Van Duser, Josephine Capel, Gwilym Williams (Boys, Girls, Parents)

City Center Theatre, New York, opened January 11, 1950. 16 performances. Produced by the New York City Theatre Company, Maurice Evans, Director; Director, George Schaefer; Setting, Peter Wolfe; Costumes, Emeline Roche; Welsh singing and dialect director, Gwilym Williams

Eva Le Gallienne (Miss Moffat); Richard Waring (Morgan Evans); Darthy Hinkley (Bessie Watty); Gwilym Williams (John Goronwy Jones); Carmen Matthews (Miss Ronberry); Eva Leonard-Boyne (Mrs. Watty); Billy James (Idwal Morris); Gwyneth Hughes (Sarah Pugh); Robin Craven (The Squire); George Bleasdale (A Groom); Paul Anderson (Robbart Robbatch); Sherman Lloyd (Glyn Thomas); Richard Deane (John Owen); Louis Hollister (Will Hughes); Ernest Rowan (Old Tom); O. Talbert-Hewitt, Jeanne Beauvais, Betty Conibear, Olive Dunbar, Arlouine Goodjohn, James Goodwin, Sally Hester, Cavada Humphrey, Kayton Nesbitt, Louise Severn, Robinson Stone, Daifudd Thomas, Peggy Turnley, Gloria Valborg (Boys, girls, parents)

La Jolla Playhouse, La Jolla, California, opened August 12, 1952. Produced by the La Jolla Playhouse Company; Director, Harry Ellerbe; Setting, Ariel Ballif

Ann Harding (Miss Moffat); Douglas Dick (Morgan Evans); Cora Witherspoon (Mrs. Watty); Diana Barrymore (Bessie Watty); Peggy Converse (Miss Ronberry); Robin Camp (Idwal Morris); George Macready (The Squire); Opal Euard (Sarah Pugh); Dan Levin (Robbart Robbatch); Ed Martin (Glyn Thomas); Don Cruickshank (Will Hughes); Mike Pierrefete (John Owen); Carolyn Ohman, Susan Van Zandt, Marilyn Hedley, Bill Porter, Vicki Voll (Children)

MISS MOFFAT, Shubert Theatre, Philadelphia, Pa., opened October 7, 1974—closed, October 18, 1974. Produced by Eugene V. Wolsk, Joshua Logan, Slade Brown; Director, Joshua Logan; Book, based on the play The Corn Is Green, Emlyn Williams, Joshua Logan; Scenery and lighting, Jo Mielziner; Costumes, Robert Mackintosh; Musical director, Jay Blackton; Orchestrations, Robert M. Freedman; Associate producer, Jim Milford; Musical numbers director, Donald Saddler; Music, Albert Hague; Lyrics, Emlyn Williams

Bette Davis (Miss Moffat); Dorian Harewood (Morgan Evans); Marion Ramsey (Bessie Watty); Dody Goodman (Miss Ronberry); Lee Goodman (Mr. Jones); Nell Carter (Mrs. Watty); Anne Francine (Mrs. Sprode); Avon Long (Ole Mr. Pete); David Sabin
(The Senator); Gil Robbins (Marse Jeff); Rudolph Lowe (Champ); Jaison Walker (Ty); Nat Jones (Absie); Giancarlo Esposito (Zeke); Kevin Lane Dearinger (Jim); Randy Martin (Jerryl); Michael Calkins (Larry); Wendell Brown, Vicky Geyer, Yolande Graves, Helen Jennings, Betty Lynd, Pamela Palluzzi, Lacy Darryll Phillips, Sandra Phillips, Janet Powell, Christine Tordenti (Schoolchildren, Parents)

SONGS: A Wonderful Game; Pray for the Snow; Here in the South; Tomorrow; There's More to a Man Than His Head; Time's A-Flyin'; Your Don't Need a Nailfile in a Cornfield; The Words Unspoken; Peekaboo, Jehovah; Go, Go, Morgan; I Can Talk Now; If I Weren't Me; What Could Be Fairer Than That?; The Debt I Owe; I Shall Experience It Again

RECORDINGS: Original cast recording, RCA Records and Tape

SCREEN

Warner Brothers, released July 1945. Produced by Jack Chertok; Director, Irving Rapper; Screenplay, Casey Robinson; Camera, Sol Polito; Art director, Carl Jules Weyl; Set decorator, Fred M. MacLean; Technical advisor, Rhys Williams; Music, Max Steiner; Music director, Leo F. Forbstein; Assistant director, Robert Vreeland; Special effects, James Leicester; Editor, Frederick Richards

Bette Davis (Miss Lilly Moffat); John Dall (Morgan Evans); Joan Loring (Bessie Watty); Mildred Dunnock (Miss Ronberry); Rhys Williams (John Goronwy Jones); Rosalind Ivan (Mrs. Watty); Billy Roy (Idwal Morris); Gwyneth Hughes (Sarah Pugh); Nigel Bruce (The Squire); Arthur Shields (William Davis); Leslie Vincent (John Owen); Robert Regent (Rhys Norman); Tony Ellis (Will Hughes); Elliott Dare (Glyn Thomas); Robert Cherry (Dai Evans); George Mathews (Trap Driver); Brandon Hurst (Lewellyn Powell); Thomas Louden (Old Tom); Gene Ross (Gwilym Jones); Rhoda Williams (Wylodine); Herbert Evans, Billy Evans, David Hughes, Robert Cory (Miners in Bar); Stub Mussellman, Bert Speiser (Men)

TELEVISION

Hallmark Hall of Fame, televised January 8, 1956. NBC. 90 minutes. Produced by Maurice Evans; Director, George Schaefer; Television adaptation, Arthur Arent

Eva Le Gallienne (Miss Moffat); John Kerr (Morgan Evans); Joan Loring (Bessie Watty); Carmen Matthews (Miss Ronberry); Melville Cooper (The Squire); Gwilym Williams (John Goronwy Jones); Eva Leonard-Boyne (Mrs. Watty); Noel Leslie (Old Tom); David Cole (Glyn Thomas); Winston Ross (Townsmen)

CBS Telefilm, televised January 29, 1979. CBS. 2 hours. Produced by Warner Brothers TV; Director, George Cukor; Producer, Neil Hartley; Settings, Carmen Dillon; Costumes, David Walker, Jean Hunneysielt; Camera, Theodore Scaife; Camera operators,
COUNSELLOR-AT-LAW
A drama in three acts by Elmer Rice (1931)

Synopsis

Brilliant lawyer George Simon has risen from poverty in the slums of Manhattan's Lower East Side to a prominent partnership in a posh Fifth Avenue law firm and, after thirteen years of success in the courts with a wide variety of clients, married coldly aristocratic Cora, a socialite whose divorce he handled. Resentful of Simon's background and spectacular rise in the legal profession, snobbish, society-lawyer Francis Clark Baird uncovers an error made by Simon as a young ambitious lawyer in framing a false alibi to save a petty, four-time offender from life imprisonment. Baird threatens Simon with disbarment at the same time his wife, Cora, announces she is leaving for Europe with her lover, Roy Darwin. Simon is saved from leaping to his death from his office window by his doting secretary Regina Gordon and his despondency vanishes when unsavory details in his enemy Baird's past are uncovered. Baird, confronted with his own stained past, drops his charges against Simon to the delight of secretary Regina who George realizes is the proper wife for him.

Comment and Critique

Elmer Rice graduated from the New York Law School in 1912 with a degree of LL.B, cum laude, and was admitted to the New York bar in 1913, the year in which his first literary effort, a short story called "The Fires of Thespis," was published by Argosy magazine and, with Frank Harris, he wrote his first play, A Defection from Grace. The following year he wrote a highly successful play, On Trial, again under his own name, Elmer Reizenstein. Rice returned to his legal milieu in 1931 with his play Counsellor-at-Law. For the role of George Simon, Rice engaged a former Yiddish Theatre actor, Muni Weisenfreund, whose first two English-speaking stage parts had been in We Americans (October 12, 1926) and Four Walls (September 19, 1927) and who had appeared in two early "talkie" Fox films (The Valiant and Seven Faces [1929]) as Paul Muni. Muni had completed his acclaimed portrayal of Tony Camonte in Scarface: Shame of a Nation when he returned to Broadway and
great personal success in Counsellor-at-Law. In the summer of 1932 Otto Kruger, starring in the Chicago company of the play, replaced Muni on Broadway who left for Hollywood to film I Am a Fugitive from a Chain Gang. Muni returned to the show in September 1932 and following a tour returned to Broadway for a two-week engagement on May 15, 1933. Elmer Rice's drama was extolled by most of the New York critics.

Robert Coleman (New York Daily News): "It has an inspired fire, a dramatic, compelling surge, a human realism and sufficient comedy relief. Paul Muni, the best of our young actors, gives one of the finest performances to be seen on a New York stage this season." Joseph Wood Krutch (The Nation): "The play is serious in its undercurrent--but the effect is primarily the effect of comedy, and the whole is lifted to a high level by the presence of a gallery of caricatures so justly drawn that they become rather portraits, which are funny chiefly because one recognizes them to be so exquisitely lifelike." Burns Mantle (New York Daily News): "The satisfactions of the play lie in its truthfulness, its holding quality as a story, in its emotional bits and in the splendid care with which it has been cast and is acted...." Richard Lockridge (New York Sun): "A well told story, rich in character and action ... he made his tale whip across the stage of the Plymouth Theatre, missing never a trick with craftsmanship which is a delight to watch." Brooks Atkinson (New York Times): "Mr. Rice's accuracy of observation, his genius for dialogue and his understanding of the times in which he is living make Counsellor-at-Law a remarkably engrossing play." John Mason Brown (New York Evening Post) was less enthusiastic about Mr. Rice's effort in which the playwright's seeming mania for over-populating the stage with extraneous characters made for a completely fatiguing evening in the theatre, "As it is, however, it is a well-intentioned, faultily plotted bore that exhausts by the sheer lack of mercy shown in its selection of details." Mr. Brown's displeasure was further echoed by Time magazine, "(It) remains prolix, unsifted, the work of a painstaking realist who refuses to trade significance for well-observed irrelevancies."

English critic, Trinculo, covering the opening of the play at the Piccadilly Theatre in London on April 10, 1934, in The Bystander wrote, "That good and versatile craftsman, Elmer Rice, is a neat hand with the bee-hive method. By which I mean the kind of play that takes some human anthill (as in Street Scene) and gives you kaleidoscopic flashes into its seething interior."

The 1942 revival of the play "seemed better than it did the first time" according to John Anderson (The New York Journal American). Brooks Atkinson (The New York Times) wrote, "The evening, of course, is Mr. Muni's. With a soft voice and a loud roar, with quietness, gentleness and fierceness in turn, he dominates the role.... He is the Counsellor-at-Law, no exception being granted." Burns Mantle (New York Daily News) found the play and Paul Muni "practically as stimulating as it was 11 years ago when Mr. Rice's drama was an overnight success." Richard Lockridge (The New York Sun) found, "It is still an abundant and satisfying play."
1977's revival of the play was viewed by Martin Gottfried (New York Post) as "basically seedy and the company not fully up to professional standards" while finding Rice's drama still interesting with strong performances in the leading roles.

Universal Pictures' 1933 filming of the Elmer Rice play with John Barrymore as lawyer Simon had Photoplay spurring adjectives, "A truly superb picture from every angle--story, cast, direction and production. John Barrymore plays George Simon, a part really worthy of the performance he gives it. Bebe Daniels is a real, efficient and understanding secretary, secretly in love with her employer. Down to the merest bit player, each performance is a gem of perfection. The direction is capably handled by William Wyler." Reflecting on the film version in 1942, critic Burns Mantle wrote, "John Barrymore was selected for the screen assignment, which is one of those Hollywood blunders it is kinder to forget." Screen-writer and author DeWitt Bodeen, however, agreed with most critics that Counsellor-at-Law was probably John Barrymore's finest performance on the screen.

Paul Muni made a summer theatre tour in Counsellor-at-Law in 1947 and on October 17, 1948, made his first television appearance on television in Philco Playhouse's production of the Elmer Rice play. Variety reported, "Video drama with every letter capitalized! For here was a sock blending of every ingredient necessary to first-rate TV dramatic fare. Paul Muni, recreating the title role which brought him fame on Broadway 17 years ago, turned in a fine performance." Alex Segal's television production of Counsellor-at-Law for Celanese Theatre on November 28, 1951, received mild critical response mainly, Variety felt because of "the superficial performance by Alfred Drake."

STAGE

Plymouth Theatre, New York, opened November 6, 1931. 292 performances. Produced and directed by Elmer Rice; Settings, Raymond Sovey

Paul Muni (George Simon); Louise Prussing (Cora Simon); Jennie Moscowlitz (Lena Simon); Ned Glass (David Simon); John M. Quallen (Johann Breitstein); Constance McKay (Bessie Green); Lester Salkow (Henry Susskind); Malka Kornstein (Sarah Becker); Gladys Feldman (Zedorah Chapman); Angela Jacobs (Goldie Rindskopf); J. Hammond Dailey (Charles McFadden); Sam Bonnell (John P. Tedesco); Anna Kostant (Regina Gordon); Marvin Kline (Herbert Howard Weinberg); Conway Washburne (Arthur Sandler); Dorothy Dodge (Lillian Larue); Jack Leslie (Roy Darwin); T. H. Manning (Peter J. Malone); Martin Wolfson (Harry Becker); David Vivian (Richard Wight, Jr.); June Cox (Dorothy Dwight); Elmer Brown (Charles Francis Baird); Victor Wolfson (A Tall Man); Jack Collins (A Stout Man); Ned Glass (A Postman); William Vaughn (A Bootblack); Buddy Proctor (An Errand Boy); Jane Hamilton (A Woman)

Hugh Miller (George Simon); Netta Westcott (Cora Simon); Edie Martin (Lena Simon); Phillip Holles (David Simon); Donald Eccles (Johann Breitstein); Viviennne Bennett (Bessie Green); Bruce Moir (Henry Susskind); Cathleen Cavanaugh (Sara Becker); Noel Hood (Zedorah Chapman); Olga Curzon (Goldie Rindskopf); Charles Victor (Charles McFadden); Herman Fielding (John P. Tedesco); Elspeth Duxbury (Regina Gordon); Wyndham Milligan (Herbert Howard Weinberg); Desmond Davis (Arthur Sandler); Vera Cook (Lillian Larue); Martin Lewis (Roy Darwin); Godfrey Baxter (Peter J. Malone); Newton Blick (Harry Becker); Paul Smythe (Charles Francis Baird); John Tinson (A Tall Man); Sam Moore (A Stout Man); Neville Flynn (A Postman); Ronald Ritchie (A Boothblack); Petrina Fry (An Errand Girl); Jane Tustin (Mrs. Gardi)

Road Company Selwyn Theatre, Chicago, Ill., opened February 7, 1932, closed June 18, 1932. Produced and directed by Elmer Rice; Setting, Raymond Sovey

Otto Kruger [replaced by Harry Mervis May 8, 1932] (George Simon); Mary Servoss (Cora Simon); Anne Teeman (Regina Gordon); Jules Garfield [John Garfield] (Henry Susskind); John Crump (Rigby Crayfield); Clara Langsner (Lena Simon); Vincent Sherman (Harry Becker); Sue Moore (Lillian LaRue); Harry Mervis (Herbert Howard Weinberg); Doris Underwood (Zedorah Chapman); Kathryn McHugh (A Woman); Friema Katz (Goldie Rindskopf); Doris Underwood, Edward Kogan, Colin Hunter, Pauline Rowe, Joseph Holicky, Gregory Deane, Arthur Griffin, Roger De Koven, Thomas Shearer, Ben Laughlin, Birrell Rawls, Jean Sidney, Mae Berland, Martin Sloane, Edwin Gilcher; Dorothy Day (Bessie Green)

Road Company (1932-1933). May 15, 1933, returned to Broadway for a two-week engagement. Produced and directed by Elmer Rice; Setting, Raymond Sovey

Paul Muni (George Simon); Anne Teeman (Regina Gordon); Jennie Moscowitz (Lena Simon); John M. Qualen (Johann Breitstein); Regina Wallace (Cora Simon); Jules Garfield (Henry Susskind); Dorothy Day (Bessie Green); Malka Kornstein (Sarah Becker); Sue Moore (Lillian LaRue); Harry Mervis (Herbert Howard Weinberg); Conway Washburne (Arthur Sandler); Jack Leslie (Roy Darwin); T. H. Manning (Peter J. Malone); John Crump (Rigby Crayfield); William Vaughn (Boothblack); Sam Bonnell (John P. Tedesco); J. Hammond Dalley (Charles McFadden); Angela Jacobs (Goldie Rindskopf); Victor Wolfson (A Tall Man); Jack Collins (A Stout Man); James Mullin (A Postman); Buddy Proctor (Errand Boy); Kathryn McHugh (A Woman); Ned Glass (David Simon); Martin Wolfson (Harry Becker); David Vivian (Richard Dwight, Jr.); Pauline Rowe (Dorothy Dwight); Elmer Brown (Francis Clark Baird)

Road Company (1933). Produced by Henry Duffy; Director, Russell Fillmore
Quaigh Theatre, New York, opened September 6, 1977. 62 performances. Produced by Jayne Wolf and the Hotel Diplomat; Director, Will Lieberson; Setting and costumes, Christina Giannini; lighting, Bill McComb

George Guidall (George Simon); Carolyn Lenz (Cora Simon); Claudine Catania (Regina Gordon); Joan Turetzky (Lena Simon); Glenn Alterman (David Simon); Kent Wilson (Bessie Green); Raymond Faber (Henry Susskind); Madeline Shaw (Sarah Becker); Maxine Taylor-Morris (Zedorah Chapman); Ann Saxman (Goldie Rindskopf); John Neary (Charles McFadden); Leonard Di Sesa (John P. Tedesco); Robert Nersesian (Herbert Howard Weinberg); Jay Diamond (Arthur Sandler); Kristen Christopher (Lillian LaRue); Douglas Popper (Roy Darwin); Mel Jurdem (Peter J. Malone); Charles Lutz (Hirschberg); Ian Ehrlich (Harry Becker); Mike Shari (Richard Dwight, Jr.); Valentina Fratti (Dorothy Dwight); Glen McClaskey (Francis Clark Baird); Charles Lutz (A Bootblack); Hart Faber (A Messenger); George Speelvin (Rigby Crayfield); Richard Spore (Johann Breitstein)

Royale Theatre, New York, opened November 24, 1942. 258 performances. Produced by John Golden; Director, Elmer Rice; Settings, Raymond Sovey; Costumes, Bianca Strooek

Paul Muni (George Simon); Joan Wetmore (Cora Simon); Jennie Moscowitz (Lena Simon); Phillip Gordon (David Simon); Barrie Wanless (Johann Breitstein); Ann Thomas (Bessie Green); William Vaughan (Henry Susskind); Clara Langsner (Sarah Becker); Betty Kelley (Zedorah Chapman); Angela Jacobs (Goldie Rindskoff); Jack Sheehan (Charles McFadden); Sam Bonnell (John P. Tedesco); Olive Deering (Regina Gordon); Kurt Richards (Herbert Howard Weinberg); John McQuade (Arthur Sandler); Frances Tannehill (Lillian Larue); Alexander Clark (Roy Darwin); Robert Burton (Peter J. Malone); Joseph Pevney (Harry Becker); Buddy Buehler (Richard Dwight, Jr.); Norma Clerc (Dorothy Dwight); Elmer Brown (Francis Clark Baird); Joseph Eduardo (A Little Man); Jay Velie (A Large Man); Edwin Hugh (A Bootblack); Caleb Gray (A Boy); Jane Hamilton (A Woman)
Princeton Festival McCarter Theatre, opened September 1, 1947. Produced by Harold J. Kennedy and Herbert Kenwith, by arrangement with Blake Johnson and John L. Washburn; Director, March Daniels; Settings, Richard Burns

Paul Muni (George Simon); Joan Wetmore (Cora Simon); Annie Tomashhevsky (Lena Simon); Sidney Lumet (Harry Becker); Vivian Vance (Bessie Green); Fredd Wayne (Henry Susskind); Clara Langsner (Sarah Becker); Pat Harrington (Charlie McFadden); Adele Longmire (Regina Gordon); Will Kuluva (Herbert Howard Weinberg); Deloris Hudson (Lillian LaRue); June Stewart (Zedorah Chapman); Sam Bonnell (John P. Tedesco); Joseph Holland (Roy Darwin); Angela Jacobs (Goldie Rindskopf); John Jordan (Arthur Sandler); Jack Hartley (Peter J. Malone); Barry Wanless (Johann Breitstein); Guy Thomajan (David Simon); Pat O'Rourke (Richard Dwight, Jr.); Janet De Gore (Dorothy Dwight); James Coots (Francis Clark Baird); Al Boylen (A Tall Man); Chester Griswold (A Stout Man); Joe David (An Errand Boy); Anne Fleck (A Woman); Elliott Taub (A Bootblack)

SCREEN

Universal Pictures, released November 28, 1933. Director, William Wyler; Screenplay, Elmer Rice; Camera, Norbert Brodine; Editor, Daniel Mandell; Producer, Henry Henigson; Art director, Danny Hall; Editorial Supervision, Maurice Pivar

John Barrymore (George Simon); Bebe Daniels (Regina Gordon); Doris Kenyon (Cora Simon); Onslow Stevens (John P. Tedesco); Isabel Jewell (Bessie Green); Melvyn Douglas (Roy Darwin); Thelma Todd (Lillian LaRue); Mayo Methot (Zedorah Chapman); Marvin Kline (Herbert Howard Weinberg); Conway Washburn (Arthur Sandler); John Qualen (Breitstein); Bobby Gordon (Henry Susskind); John Hammond Dailey (McFadden); Malka Kornstein (Sarah Becker); Angela Jacobs (Goldie Rindskopf); Clara Langsner (Lena Simon); T. H. Manning (Peter J. Malone); Elmer Brown (Francis Clark Baird); Victor Adams (David Simon); Frederick Burton (Crayfield); Vincent Sherman (Harry Becker); Barbara Perry (Dorothy); Richard Quine (Richard)

TELEVISION

Philco Playhouse, televised October 17, 1948. Produced and directed by Fred Coe

Paul Muni (George Simon)

Celanese Theatre, televised November 28, 1951. ABC. 1 hour. Produced and directed by Alex Segal; Television adaptation, Norman Lessing

Alfred Drake (George Simon); Ruth Hussey (Cora Simon); Dora Weissman (Lena Simon); Barbara Baxley (Bessie Green); Ann Loring (Regina Gordon); Helen Barron (Lillian La Rue); Edward Ahsley (Roy Darwin); Will Kuluva (John P. Tedesco); Pat O'
THE COUNT OF MONTE CRISTO
Various adaptations of the novel by Alexandre Dumas, père (1845)

Synopsis

In nineteenth-century Marseilles, politically ambitious, corrupt magistrate Villefort, Baron Danglars, and King's-attorney Fernand de Montcerf all falsely accuse seaman Edmond Dantes of conspiracy to reinstate Napoleon Bonaparte. He is sentenced to life imprisonment in the inpenetrable Chateau d'If. After seventeen years, Dantes escapes from Chateau d'If. Using a map given to him by a dead prisoner, Abbe Faria, Dantes recovers a massive treasure hidden years before on the island of Monte Cristo. Captain Albert de Montcerf, whose life Dantes saved, invites the former prisoner, now the wealthy Count of Monte Cristo, to Paris. There, Dantes discovers his once intended bride, Mercedes, believing him dead, married his enemy Fernand de Montcerf. Wielding the power, wealth and influence of his disguise as the Count of Monte Cristo, Dantes destroys his former accusers. Dantes kills Fernand de Montcerf in a duel and is reunited with Mercedes who confesses that young Captain Albert de Montcerf is Dantes' son.

Comment and Critique

Alexandre Davy de la Pailleterie, son of a general in Napoleon's army, was born in Villers-Cotterets in 1802. He was the grandson of a French marquis and a Santo Domingo negress, whose name he used as a writer, calling himself Alexandre Dumas. Dumas' classic novel Le Comte de Monte Cristo was originally published in daily installments in the Parisian newspaper Le Journal des Debats in 1845. George H. Andrews dramatized the novel in 1848 and the play, called Christo, opened at the Broadway Theatre in New York on December 25, 1848, starring John Wallack Lester as Dantes. The successful adaptation ran for fifty performances. "The piece was mounted most elaborately ... which it is believed has never been excelled on the American Stage," noted Odell in his Annals of the New York Stage. The Albion found John Wallack Lester's performance as Dantes a "picturesque rendering of the part...."
We were not prepared for such an extent of versatility from Mr. Lester, but he proved himself to be an artist of very superior powers."

Edward Eddy played Dantes in the Bowery Theatre's April 21, 1851, production of The Count of Monte Cristo and in September 1857 the German Stadt Theatre in New York included in their repertory, Der Graf von Monte Cristo.

Charles Fechter starred in his own adaptation of the novel at New York's Grand Opera House on April 28, 1873. "His version of Monte Cristo, while preserving with skill the salient climaxes of the romance, strikes us as heavier than it need to have been," reported The New York Times.

Eugene O'Neill's father, actor James O'Neill, first played Edmond Dantes in Charles Fechter's adaptation in San Francisco. The actor later recalled, "I had time only for three rehearsals... the next morning the papers were severe-'Monte Cristo was produced last night. James O'Neill is not big enough to play Edmond Dantes.' The critics were right at that time. I was bad. I knew it. But I got at the play with hammer and tongs. I rehearsed all days in my rooms. By the end of the week the play was going well." On February 12, 1883, James O'Neill opened in New York in Monte Cristo at the old Booth Theatre. It was the last production to play that theatre. The performance was judged "tedious and awkward," and "the chief actors in the cast seemed to be unfamiliar with the parts.... Mr. O'Neill failed to make an impression of strength because he applied to broad and dashing romantic acting the restrained method of realism." James O'Neill was back on Broadway on October 23, 1900, as The Count of Monte Cristo for eighty-two performances at the Academy of Music. William Winter (The New York Daily Tribune) called James O'Neill "... a thorough actor, powerful when power is required, very versatile, and in his demeanor, gesture, vocalism, and spirit, honest and sincere: and he creates and sustains romantic illusion." The New York Times concurred, "If there was any need of proof as to the perpetual youth of Monte Cristo, it was to be had in the enthusiastic reception given the revival of that old-fashioned melodrama at the Academy of Music last night. All had nothing but praise for the mounting and costuming of the play. Leibler and Company had certainly spared no effort to make this complete."

James O'Neill, born October 14, 1847, at County Kilkenny, Ireland, died August 10, 1920, at New London, Connecticut and spent virtually his entire career in the theatre, playing the role of Edmond Dantes reputedly 5,100 times with realized earnings from Dumas' hero of some $800,000. On October 7, 1907, O'Neill returned to the Lyric Theatre in New York to play fourteen performances of Monte Cristo. The scenery of the production at the Lyric was badly road-worn but the aging melodrama remained effective with James O'Neill again receiving critical acclaim for his playing of Dantes. James O'Neill, Jr. played both Albert de Montcerf and Old Dantes.

Sigmund Romberg composed the score for the Shuberts' pro-
duction of Harold Atteridge's adaptation of the Dumas' adventure that opened on February 12, 1919, at New York's Winter Garden Theatre as Monte Cristo, Jr. Starring musical comedy star Charles Purcell as the hero of the piece, the musical comedy ran 254 performances. Musical comedy devotees were delighted with the Romberg show, pieced out with vaudeville turns and a bright production but Dumas' dramatic fare was mere superstructure.

George Edwardes' London Gaiety Burlesque Theatre 1886 production of an earlier musical-burlesque of The Count of Monte Cristo had been imported to the Standard Theatre in New York on November 15, 1887, called Monte Cristo, Jr. It was a failure.

The Selig Polyscope Company advertised their three-reel screen version, adapted and directed by Colin Campbell as Monte Cristo in 1912 as a "spectacular masterpiece," costing $20,000 to produce and having a cast of some 300 people. The Selig Monte Cristo, featuring Hobart Bosworth as Edmond Dantes, was hugely successful. Famous Players Film Company released Daniel Frohman's filming of the adventure, starring James O'Neill in his famous stage role of Dantes on November 1, 1913. The Moving Picture World felt the filming of the story with O'Neill possessed more "than a literary importance, aside from the fact that the story, which has been translated into every modern language, is now presented in the universal language of pictures. But added to this distinction is the prestige lent by the fact that the guiding character of this masterful tale, as portrayed by its greatest interpreter, will now illustrate his strange career through the vivid and faithful agency of the film."

John Gilbert was Fox Films' Edmond Dantes in their 1922 filming of Monte Cristo. The film premiered at Boston's Tremont Temple and The Moving Picture World considered the film "a triumph. To theatregoers it has been made equally familiar through the excellent histrionic work of James O'Neill in the stage version. As a screen offering, it is a gigantic spectacle, rife with thrilling events and episodes, and it brings the story of Edmond Dantes, the Count of Monte Cristo, before the public in a most vivid and picturesque manner...." The New York Times' appraisal was "The scenes are impressively set and photographed, the acting in all the important roles is strikingly effective and the action of the story is swift, sure and smooth. Seldom has a picture begun so well and kept its pace so stirringly. John Gilbert's Dantes is at all times interesting and true...."

Edward Small produced The Count of Monte Cristo in 1934 with Robert Donat in his only Hollywood-made motion picture as Edmond Dantes. Liberty magazine classified Edward Small's production as a thriller "with engrossing grandeur and surprising credibility...." Robert Donat's performance as Dantes was considered less compelling and exciting than John Gilbert's in the silent version and Elissa Landi was merely decorative as Mercedes. Andre Sennwald (The New York Times) appraised the two-hour film that opened on Broadway at the Rivoli Theatre as "still as passionate and grand as
the waves that crash against the grim battlements of the Chateau d'If."

France produced Le Comte de Monte-Cristo in 1942 with Pierre Richard-Willm as Dantes and in 1953 with Jean Marais in the title role. Louis Jourdan became Le Comte de Monte-Cristo in the French produced three-hour, Technicolor, 1961 screening of Dumas' adventure. The film was found to retain fidelity to Dumas but "this new version of the story is hardly likely to displace affection for the 1934 version. The stiff, lifeless performance of Louis Jourdan does not efface memories of the young Robert Donat."

The Count of Monte Cristo was syndicated on television for a year in weekly thirty minute segments. The series starred George Dolenz as Dantes. David Susskind's October 28, 1958, television production of The Count of Monte Cristo, directed by Sidney Lumet starred Hurd Hatfield as The Count and according to Variety "... on the whole, the production had the plasticity of film and the palpability and immediacy of a live show."

Norman Rosemont's January 10, 1975, production of The Count of Monte Cristo was televised by Family Theatre on January 10, 1975, directed by David Greene and starred Richard Chamberlain as Edmund Dantes. The well produced Rosemont production, seen on American television screens, was released in England and Europe as a feature film.

Richard Chamberlain's performance was favorably compared to that of Robert Donat in the 1934 motion picture. After years of playing Dr. Kildare on American television, Chamberlain emerged as a leading romantic actor in the English production of Hamlet and more exacting roles on television. As Edmund Dantes he was believable and authoritative, playing the ersatz Count of Monte Cristo with a sincere sensitivity that made the Bronx-voiced French General trotted out by Tony Curtis and Donald Pleasence's over-emoted banker appear as rank amateurs. Louis Jourdan, who had played the role of Edmund Dantes in France's 1961 Le Comte De Monte Cristo, turned in a polished performance as the evil de Villefort.

STAGE

CHRISTO, Broadway Theatre, New York, opened December 25, 1848. The original dramatization of The Count of Monte Cristo was at the Theatre Historique, in Paris on February 3, 1848. 50 performances. Produced by E. R. Marshall; Director, E. R. Marshall; Scenery, P. Grain, Jr.; Properties, S. Wallis; Costumes, Mrs. Wallis; Machinery, Adam Gailbraith; Dances, Schmidt and Wiethoff; Chorales, Burke and Hoffman: Five act play by George H. Andrews based on The Count of Monte Cristo

John Wallack Lester (Edmond Dantes); Mrs. Abbott (Mercedes); John Dyott (Abbe Faria); Mr. Matthews (Villefort); Fanny Wallack (Haydee); Mr. T. Baker (Albert); Mr. Vache (M. Morel); Mr.
THE COUNT OF MONTE CRISTO, Bowery Theatre, New York, opened April 21, 1851. 19 performances.
Edward Eddy (Edmond Dantes); Catherine Wemyss (Mercedes); E. L. Tilton (Villefort); Charles Pope (Max Morrel); W. Milons (Old Dantes); H. E. Stevens (Danglars); Mr. Hamilton (Fernand); John Winans (Caderouse); H. C. Jordan (Albert); Mr. Martin (Pierre); Susan Denin (Haidee); Mrs. H. C. Jordan (Mme. Villefort); Caroline Hiffert (The Unknown); Mrs. Charles M. Walcot (Mlle. Meran); Mr. Johnson (Morrel)

MONTE CRISTO, Grand Opera House, New York, opened April 28, 1873. 34 performances. Produced by directed by Charles Fechter; Adaptation of The Count of Monte Cristo by Charles Fechter.
Charles Fechter (Edmond Dantes); Lizzie Price (Mercedes); D'Orsay Ogden (Villefort); C. H. Rockwell (Fernand); B. T. Ringgold (Monceif); Martin Golden (Old Dantes); Josephine Henry (Mlle. Danglars); J. B. Studley (Danglars); DeVere (Abbe Faria); Charles Leclercq (Caderouse); J. W. Jennings (Morrel); Mrs. Chapman (Carconte); Cora Cassidy (Catalon); Charles Wheatleigh (Noirtier)

MONTE CRISTO, Booth Theatre, New York, opened February 12, 1883. Produced and directed by John Stetson
James O'Neill (Edmund Dantes); Katherine Rogers (Mercedes); H. B. Bradley (Villefort); John V. Melton (Danglars); Howard Gould (Fernand); J. H. Shewell (M. Morel); Arthur Le Clercq (Old Dantes); Cora Macey (Mlle. Danglars); Annie Boudinot (Carconte); S. Miller Kent (Albert de Morcerf); J. W. Shannon (Noirtier); W. H. Wallis (Caderouse); Mr. W. Jones (Abbe Faria); F. B. Boudinot (Brigadier); B. Shannon (Police Agent); E. Pelham (Prison Governor); G. Muellen (Jailer); B. B. Frank (Sentinel); W. Wilson (Servant); Marie Floyd (Fisherwoman); Harry McCluskey (Germain)

Charles Warner (Edmund Dantes); Helena Dacre (Mlle. Danglars); Jessie Milward (Mercedes); J. R. Crauford (De Villefort); Charles J. Fulton (Father Dantes); J. G. Graham (Fernand); E. H. Vanderfelt (Albert); Luigi Lablache (Danglars); J. G. Taylor (Caderouse); George Warde (Abbe Faria); Henry Lee (Noirtier); Harold Foster (Commissioner); G. O'Shea, Alfred P. Phillips (Agents); George Arnold, N. Johnson (Jailors); B. Raikes (Servant); Elsie Chester (Carconte); Rodney Miller (Penelon); L. Lantry (Sentinel); J. A. Howell (Mons. Morel); Thomas W. Ford (Brigadier);
MONTE CRISTO, Academy of Music, New York, opened October 23, 1900. 82 performances. Produced by Leibler & Company; Director, Edgar Forrest; Music, William Furst; Adaptation by Charles Fechter; Settings and Costumes, Ernest Albert and Homer Emmens

James O'Neill (Edmond Dantes/Comte de Monte Cristo); Edmund Breese (Danglars); Warren Conlon (Villefort); Vincencia Martinez (Mlle. Danglars); Selene Johnson (Mercedes); Robert Paton Gibbs (Fernande); Thurlow Bergen (Albert de Morcerf); Augustus Cook (Caderousse); Mark Ellsworth (Abbe Faria); Claude Gilbert (Old Dantes); Edward Lally (Germain); Frederic de Belleville (Noirtier); Edith Miller (Mlle. de Brienne); W. J. Dixon (M. Morel); Annie Ward Tiffany (Carconte); Alfred Long (Penelon); Frank Strong (Fisherman); Ed Short (Brigadier); Edward Thomas (Governor); James Hall (Commissioner); Benjamin Bradbury (Sentinel); Robert Lauer (Servant); John Green, Ed Smith (Gaolers); John Parks, Frank Luce (Police Agents)

MONTE CRISTO, Grand Opera House, New York, opened January 27, 1902. 8 performances. Produced by Leibler & Company; Adaptation by Charles Fechter; Director, Edgar Forrest

James O'Neill (Edmond Dantes); Warren Conlan (Villefort); Selene Johnson (Mercedes); Claude Gilbert (Fernand); W. J. Dixon (Caderousse); Joseph Slaytor (Danglars); Fredric de Belleville (Noirtier); James O'Neill, Jr. (Albert de Morcerf); Edward Lally (Morel); Mark Ellsworth (Abbe Faria); Edward Thomas (Old Dantes); Harry Lappin (Penelon); Joseph Lane (Prison Governor); Kate Fletcher (Carconte); John Green (Germain); Charles Leland (Commissary); Virginia Keating (Mlle. Danglars); Marie Lloyd (A Woman); Edward Bradbury (First Gaoler); James C. Beebe, Sydney Smith (Police Agents); Robert Ayre (Fisherman); Thomas Dale (A Man); Edward Smith (Second Gaoler); Frederick Luce (Sentinel)

Lyric Theatre, New York, opened October 7, 1907. 14 performances. Produced by Leibler and Company; Director, Edgar Forrest; Music William Furst; Adaptation, by Charles Fechter; Settings, Ernest Albert and Homer Emmens

James O'Neill (Edmond Dantes/Comte de Monte Cristo); Joseph Slaytor (Danglars); Charles D. Herman (Villefort); Lucy Ryan (Mlle. Danglars); Arline Hines (Marie); Norman Hackett (Fernande); James O'Neill, Jr. (Albert de Morcerf); Bart Wallace (Caderousse); Norman Hackett (Abbe Faria); James O'Neill, Jr. (Old Dantes); Jerome Storm (Germain); Richard Allen (Novetier); Edith Porter (Mlle. de Brienne); Kate Fletcher (Carconte); Edward Carpenter (Penelon); Warren Conlon (Mons. Morel); Edward Morris (Brigadier); Charles Willis (Governor); Edith Fleming (Mercedes); Joseph W. Bergin (Police Agent)

Play by Walter and Frederick Melville based on Alexandre Dumas' novel The Count of Monte Cristo

(Prologue): Lauderdale Maitland (Edmond Dantes); Austen Milroy (M. Danglars); Leyton Cancellor (Fernand Mondego); Frances Dillon (Mercedes); G. Mayor Cooke (M. Noirtier); Felix Pitt (M. de Villefort); J. T. Macmillan (Caderousse); Polly Marsh (La Carconte); Isabel Roland (Marie); Herbert Milton (Gendarme).

(Play): Lauderdale Maitland (No. 19/Abbe Busoni/Johannes/Count de Monte Cristo); Fred D. Davies (Abbe Faria); Leyton Cancellor (Fernand Mondego); Austin Milroy (Baron Danglars); G. Mayor Cooke (M. Noirtier); Felix Pitt (M. De Villefort); J. T. Macmillan (Caderousse); R. Maurius St. John (Albert de Morcerf); Polly Marsh (La Carconte); Frances Dillon (Mercedes); Spencer Carpenter (Gendarme).

MONTE CRISTO, JR., Winter Garden Theatre, New York, opened February 12, 1919. Extravaganza based on characters in The Count of Monte Cristo. 254 performances. Produced by Lee and J. J. Shubert; Director, J. C. Huffman; Settings, Watson Barratt; Costumes, S. Zalud, Mile. Kiviat; "Kinetoscope Ocean stage effect, Frank D. Thomas; Music, Sigmund Romberg, Jean Schwartz; Arrangements, Allan K. Foster; Musical director, Frank Tours; Book and lyrics, Harold Attridge; Roman setting, P. Strahlendoroff

Charles Purcell (Monte); Audrey Maple (Mercedes); Tom Lewis (Mack); Charles "Chic" Sale (Jefferson Sap, Jr.); Betty Francisco (Betty); Sydney Jarvis (Fernand); Tony Hughes (Danglers); Muriel Tindal (Mme. Caderousse); Ralph Herz (Jameson); Arthur Cardinal (Morell); Charles Purcell (Edmund Dantes); Tom Lewis (Vampa); Gordon Dooley (Wilbur); William Dooley (Clarence); Timothy Daley (Magistrate); Mart Fuller-Golden, Anthony Jochim (Gendarmes); Flore Revalles (Haydee); Watson Sisters (Maizdes/Constantinopla); Adelaide and Hughes (Dancers); Roger Little (A Keeper); Anthony Jochim (Abe Faria); John Kearns (Edward Francois); Timothy Daley (Pierre DeTay); Esther Walker (Sahara); Rose Rolanda (A Roman); Gladys Buckridge (Festal); Virginia Fissinger (Danseuse); Tom Lewis (Napoleon); Clem Bevins (Zeke); Tony Hughes (Julian); Muriel Tindal (Matilda); Esther Walker (Daisy); Timothy Daley (D'Artagnan); Jack Kearns (Sir Walter); Roger Little (Charles II); Arthur Cardinal (Cyrano); Beatrice Benton (Elizabeth); Muriel Seeley (Nell Gwynn); Helen Patterson (M'Lady); Florence Elmore (Roxane); Katherine Van Pelt (Florence); Anthony Jochim (A Waiter); Adelaide (The Bride); J. J. Hughes (The Groom); Jack Manning (The Minister); Grace Keeshon (Grace); Jane Adams (Pearl); Fawn Conway (Fawn); Florence Elmore (Flo); Dorothy Bruce (Dorothy); Jean Thomas (Jean); Mary Rinehart (Mary); Katherine Wyley (Katherine); Shirley Sherman (Emerald); Virginia Fissinger (Sapphire); Jean Thomas (Ruby); Aileen Rooney (Topaz); Ella Foster, Aileen Rooney, Dolores Mendez, Edith Pierce, Lorrela Poppanny, Sylvia Forde, Jean Cameron, Gertrude Raye Kossar, Dorothy Bryant, Viola Watson, Orilla Smith, Julia Grant, Mazie Elliott, Virginia Allen, Mabel Munson, Jeanne Berkley, Anna Berry, Jewel Berry, Eva Fuller, Beverley Miller, Philliss Miller, Flo Howard, Alice Wagner,
(Dancers); Grace Keeshon, Alfa Lanee, Jeane Thomas, Adele Re Roy, Hellen Marche, Mildred Johnson, Muriel Seeley, Beatrice Benton, Margaret Green, Betty Brown, DeOearia Anguilliar, Ella Darcy, Louise Atkinson, Gladys Gray, Harriett Jacobs, Marion Haslop, Dorothy Bruce, Myrtle Riggs, Mabel Allen, Lola Taylor, Mary Rinehart, Virginia Kimber, Beth Pitt, Fawn Conway, Betty Francisco, Lorraine Clarke, Dorothy Dentone, Florence Elmore, Pearl Germonde, Helen Neary, Myrtle Mc Lindon, Ruth Coster, Patricia Gordon, Catherine Wyley, Helen Patterson (Show Girls)

SONGS: Just My Type; Sentimental Knights; Mi Lady's Dress; Fiji; Broadway Butterfly; Military Glide; Stepping Out Tonight; Monte Cristo; Marseilles; Girl in Every Port; Woman and Light (by Earl Carroll); Nanette and Rin-Tin-Tin; Jazz Marimba; Fast Steppers; Festive Nights; Pocahontas; Carnival Times; Empire Days; Sugar Baby; Indoor Sports; Sahara (Alfred Bryan, Jean Schwartz)

Theatre Royal, Stratford E., England, opened August 1, 1974. Produced by the Stratford Theatre Workshop; Director, Ken Hill; Adaptation by Ken Hill; Music, Ian Armit

Bill Zappa (Edmond Dantes); Pat Hassell (Mercedes); Geoffrey Freshwater (Danglars); Trevor T. Smith (Morel); Bob McIntoch (Fernand); Melody Kaye (Valentine); Sue Mansell (Eugenie); Eamonn Boland (Caderouse); Marianne Price (Hermine); Marcia King (Heloise); Larry Dann (de Villefort); Toni Palmer, Tony Lecantio (Bar men); Gene Foad, Kent Baker (Extras)

SCREEN

MONTE CRISTO, Selig Polyscope Co., released October 12, 1912. 3 reels. Produced by Selig Studios, Los Angeles, Calif.; Director and Screenplay, Colin Campbell

Hobart Bosworth (Edmond Dantes); William T. Santschi (Danglars); Eugenie Besserer (Mercedes); Al E. Garcia (Fernand); Bessie Eyton (Haidee); George Hernandez (Caderouse); Nicholas Cogley (Morrell); Roy Watson (Villefort); Frank Clark (Nortier); Lillian Hayward (Carconte); Robert Chandler (Captain LeClerc); William Hutchinson (M. Dantes); Fred Huntly (Abbe Faria); George Hernandez (Napoleon)

Famous Players Film Company, released November 1, 1913. Directors, Edwin S. Porter and Joseph Golden; Screenplay, Edwin S. Porter

James O'Neill (Edmond Dantes); Nance O'Neill (Mercedes); Murdock McQuarrie (Danglars)

LE COMTE DE MONTE-CRISTO, France, released 1915-1917. (Production interrupted by World War I.) Produced by Le Filmd'Art Company; Director, and Screenplay, Henri Pouctal; Camera, Chaix and Guerin

Leon Mathot (Edmond Dantes); Nelly Cormon (Mercedes); Marc Gerard (Abbe Faria); Jean Garat (Fernand Mondego); Madeline
Lyrisse (Haydee); Andre Mayer (de Villefort); Gilbert Dalleu (Caderousse); Colas (Danglars); Gaston Modot (Bertuccio); Doubl-eau (Dantes, père); Boulle (Noirtier); Simone Danaury, Jacques Robert, Duparc, Charlier, Monti, Esquier, Mme. Delannoy

MONTE CRISTO, Fox Film Corporation, released April 1922. Pro-duced by William Fox; Director, Emmett J. Flynn; Screenplay, (based on Alexandre Dumas' novel The Count of Monte Cristo), Bernard McConville; Additional story, Alexander Salvini, Charles Fechter; Camera, Lucien Andriot

John Gilbert (Edmond Dantes, Count of Monte Cristo); Estelle Taylor (Mercedes, Countess de Morcerf); Robert McKim (De Villefort); Albert Prisco (Baron Danglars); Renee Adoree (Eugenie Danglars); Maude George (Baroness Danglars); Francis McDonald (Benedetto De Villefort); William V. Mong (Caderousse, the innkeeper); Virginia Browne Faire (Haidee); George Siegmann (Luigi Vampa); Spottiswoode Aitken (Abbe Faria); Ralph Cloninger (Fernand); Al Filson (Morrel); Harry Lonsdale (Dantes); Jack Cosgrove (Chateau d'If Governor); George Campbell (Napoleon); Gaston Glass (Albert de Morcerf); Willard Koch (Chateau d'If Tailor); Howard Kendall (Surgeon)

MONTE-CRISTO, France, released 1929. Produced by Films Louis Nalpas; Director, Henri Fescourt; Screenplay, Henri Fescourt; Cam-era, Ringel, Barreyre, Kottula, Hannebain; Settings and costumes, Boris Bilinsky

Jean Angelo (Edmond Dantes); Lil Dagover (Mercedes); Gaston Modot (Fernand de Morcerf); Bernard Goetzkze (Abbe Faria); Pierre Batcheff (Albert de Morcerf); Jean Toulout (M. de Villefort); Francois Rozet (Maximillien Morel); Michele Verly (Julie Morel); Henri Debain (Caderousse); Robert Morin (Cavalcati); Ernest Paupin (Morel); Tamara Stezenko (Haydee); Mary Glory (Valentine); Tina Meller, A. Pouget, Jack Taylor, Germaine Kerjean, Diane Farreze

THE COUNT OF MONTE CRISTO, Reliance Pictures, released Sep-teMBER 7, 1934. Produced by Edward Small; Director, Rowland V. Lee; Screenplay, Philip Dunne, Dan Totherch, Rowland V. Lee; Cam-era, Peverell J. Marley; Music, Alfred Newman; Art director, John Ducasse Schulze; Costumes, Gwen Wakeling; Assistant director, Nate Watt; Technical directors, Louis Van Den, Edward P. Lambert; Editor, Grant Whytock

Robert Donat (Edmond Dantes); Elissa Landi (Mercedes); Louis Calhern (De Villefort, Jr.); Sidney Blackmer (Mondego); Raymond Walburn (Danglars); O. P. Heggie (Abbe Faria); William Farnum (Captain Le Clere); Lawrence Grant (De Villefort, Sr.); Luis Al-berni (Jacopo); Irene Hervey (Valentine); Georgia Caine (Madame De Rosas); Walter Walker (Morrel); Douglas Walton (Albert); Juliette Compton (Clothilde); Clarence Wilson (Fouquet); Paul Irving (Napoleon); Eleanor Phelps (Haydee); Ferdinand Munier (Louis XVIII); Mitchell Lewis (Vampa); Clarence Muse (Ali); Wallace Albright (Albert, age 8); Lionel Belmore (Prison Governor); Wilfred Lewis (Detective); Tom Ricketts (Cockeye); Russell Powell
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(Manouse); Alphonse Martell (Batistino); Edward Keane (Bertrand); Sydney Jarvis (Ali Pasha); Desmond Roberts (Blacas); John Marsden (Pellerin); Leon Waycoff (Beauchamp); Holmes Herbert (Judge)

LE COMTE DE MONTE-CRISTO, French Film 1942. Director, Robert Vernay; Screenplay, Charles Spaak; Camera, Victor Armenise, Maurice Barry; Montage, Jean Feyte, M. Bonte; Settings, Rene Renoux; Costumes, Rosine Delamare; Music, Roger Desormieres; Ballet, Leo Staats

Pierre Richard-Willm (Edmund Dantes); Michele Alfa (Mercedes); Aime Clariond (de Villefort); Henri Bosc (Fernand de Morcerf); Alexandre Hignault (Caderousse); Line Noro (la Carconte); Marcel Herrand (Bertuccio); Andre Fouche (Benedetto); Jean Chaduc (Albert de Morcerf); Lise Delamare (Haydee); Ermete Zacconi (Abbe Faria); Charles Granval (Morel); Jean Joffre (Dantes pere); Jacques (Noirtier); Fred Pasquali (Joannes); Louis Salou (Rene Beauchamp); Pierre Jourdan (Frantz d'Epinay); Yves Deniaud (Penelan); Paul Faivre (Brissard); M. Helene Daste (Mme. de Villefort); Rene Bergeron (Le Policier); Marcel Peres (Un Gar- dien); Georges Colin (Le Juge d'Instr.); Carmen Boni (la Colombine); Jo Dervo (Wampa); Andre Bacque (Pdt. Chambre Pairs); Andre Marnay (Pdt. Cour d'Assises); Suzanne Lorcia (Danseuse-Etoile); Serge Peretti (Danseur-Etoile); Helene Vercors (Julie Morel)

EL CONDE DE MONTE CRISTO, Filmex Production, Mexico, released November 8, 1943. Director, Chano Ureta

Arturo de Cordova (Edmond Dantes); Mary Cortes (Haidee); Rene Cordona (Conde Morcef); Consuelo Frank (Condessa Morcef); Carlos L. Montezuma (Baron de Danglars); Gloria Marin (Bar- oness de Danglars); Miguel Arenas (Conde de Villefort); Anita Blanch (Condessa de Villefort); Julia Villarreal (Abbot Faria); Domingo Soler (Morrel); Rafael Valedon (Maximilian); Espenanza Baur (Valentina)

LE COMTE DE MONTE-CRISTO, French Film 1953. Director, Robert Vernay; Screenplay, Georges Neveux, Robert Vernay; Camera, Robert Juillard, Jacques Robin, Bob Pater, Daniel Diot, Monique Kirsanoff; Settings, Robert Clavel, Jacques Douy, Marc Desages; Costumes, Georges Benda, Victor Noeppel; Music, Jean Wiener; Production assistants, Paul Feyder, Edouard Molinaro, Roberto Savarese

Jean Marais (Edmund Dantes); Lia Amanda (Mercedes Herera); Jacques Castelot (Gerard de Villefort); Roger Pigaut (Fernand de Morcerf); Danile Ivernal (Gaspard Caderousse); Folco Lulli (Jacopo); Paolo Stoppa (Emile Bertuccio); Daniel Cauchy (Bruno Cavalcanti); J. Pierre Mocky (Albert de Morcerf); Maria-Christina Grado (Haydee); Andre Brunot (Morel); Lucien Blondeau (Dantes pere); Noel Roquevert (Noietier); Gualtiero Tumiati (Abbe Faria); Julien Bertheau (Napoleon Ier); Jean Temerson (Louis XVIII); Claude Genia (La Garconte); Louis Seigner (Bijoutier Joannes); France Asselin (Renee de St. Meran); Simone Paris
THE STORY OF THE COMTE OF MONTE CRISTO, France, released December 1961, as Le Conte de Monte-Christo. Produced by Les Films J. J. Vital-Les Productions Rene Modiano-S.N.E. Gaumont-Cineriz-Royal Film; U.S.A. Distributor, Warner Brothers Pictures, released June 13, 1962; Produced by Jean-Jacques Vital, Rene Modiano; Director, Claude Autant-Lara; Screenplay, Jean Halain; Camera, Jacques Natteau, Jean Isnard; Art director, Max Douy; Music, Rene Cloerec; Costumes, Rosine Delamare; Assistant director, Ghislaine Autant-Lara; Production manager, Georges Charlot; Editor, Madeleine Gug

Louis Jourdan (Edmond Dantès); Yvonne Furneaux (Mercedes); Bernard Dheran (Villefort); Jean-Claude Michel (Fernand de Mortcerf); Claudine Coster (Haydeé); Franco Silva (Mario); Pierre Mondy (Caderousse); Jean Martinelli (Vidoq); Henri Guisol (Abbe Faria); Marie Mergey (Madame Caderousse); Yves Renier (Albert de Mortcerf); Alain Ferral (Benedetto); Lupi Roldano (Morel); Henri Vilbert (Dantes' Father); Chantal de Rieux (Mme. de Villefort); Andre Dalibert (Le Brigadier); Arius (Le Menuisier); Jose Squinquel (Villefort-Noirtier); Jacques Dynam (Le Geolier); Georges Lannes (Pdt. du Tribunal); Paul Amiot (Pdt. Chambre des Pairs); Geymond Vital (Fouche); Jean-Jacques Delbo (Captain of the Pharaon); Marthe Marty (Mercedes' mother)

THE SON OF MONTE CRISTO, United Artists, released 1940. Produced by Edward Small; Director, Rowland V. Lee; Screenplay and story, George Bruce; Camera, George Robinson; Music, Edward Ward; Editor, Arthur E. Roberts

Louis Hayward (Count of Monte Cristo); Joan Bennett (Grand Duchess Zona); George Sanders (Gurko Lanen); Florence Bates (Mathilde); Lionel Royce (Colonel Zimmermann); Montagu Love (Baron Von Heuhoff); Ian MacWolfe (Conrad Stadt); Rand Brooks (Hans Mirbach); Jack Mulhall (Schmidt); Clayton Moore (Fritz Dorner); Ralph Byrd (Gluck); Georges Renévant (French Ambass-ador); Theodore von Eltz (Captain); Henry Brandon (Schultz); Lawrence Grant (Baron); James Seay (Lieutenant); Michael Visarriff (Pavlov); Edward Keane (Turnkey)

THE RETURN OF MONTE CRISTO, Columbia Pictures, released January 1947. Produced by Edward Small; Director, Henry Levin;
Original story by Curt Siodmak and Arnold Phillips; Screenplay, George Bruce and Alfred Neuman; Camera, Charles Lawton; Art director, Stephen Goossens; Music, Lud Gluskin; Editor, Richard Fantl

Louis Hayward (Edmond Dantes); Barbara Britton (Angèle Picard); George Macready (Henri de la Roche); Una O'Connor (Miss Beedle); Henry Stephenson (Professor Duval); Steven Geray (Bommelies); Ray Collins (Emil Blanchard); Ludwig Donath (Judge Lafitte); Ivan Triesault (Major Chavet); Jean De Val (Pinot); Eugene Borden (Jacques); Crane Whitely (Durec); John Cory (Guard)

TELEVISION

N/N Syndicated Television Series (1955-1956), N/N. 30 minutes. Produced by Feuillon-TV-Vision Productions; Leon Fromkess, producer; Director, Bud Boetticher; Television adaptation, Sidney Marshall (26 episodes)

George Dolenz (Edmond Dantes); Faith Domergue (Princess Anne); Nick Cravat (Jacopo); Fortunio Bonanova (Mario); Leslie Bradley (Bonjean); John Sutton (deVillefort); Paul Cavanaugh, Betty McDowell, Allan Wheatley

DuPont Show of the Month, televised October 28, 1958. CBS. 90 minutes. Produced by David Susskind; Director, Sidney Lumet; Television adaptation, Sumner Locke Elliott

Hurd Hatfield (Edmond Dantes); Elizabeth Sellars (Mercedes); John Colicos (Fernand Mondego); Torin Thatcher (Villefort); Max Adrian (Morrel); Ina Balin (Haydee); Douglas Campbell (Danglars); George Voskovec (Abbe Faria); Colleen Dewhurst (Renne de Villefort); Michael Ebert (Albert Mondego)

Family Theatre, televised January 10, 1975. NBC. 2 hours. Produced by Norman Rosemont; Director, David Greene; Television adaptation, Sidney Carroll; Camera, Aldo Tonti; Music, Allyn Ferguson; Production designer, Walter Patriarca; Editor, Gene Milford; Assistant director, Gianni Cozzo; released in Europe as a feature film

Richard Chamberlain (Edmond Dantes); Donald Pleasence (Baron Danglars); Louis Jourdan (de Villefort); Trevor Howard (Abbe Faria); Taryn Power (Valentine de Villefort); Kate Nelligan (Mercedes); Tony Curtis (Fernand Mondego); Angelo Infanti (Jacopo); Dominic Guard (Albert Mondego); Howard Bromley (M. Morrell); Carlo Puri (Andrea Benedetto); Isabelle de Valvert (Haydee); Ralph Michael (M. Dantes); Harry Baird (Ali); Dominic Barto (Bertuccio); George Higgins (Gardener); Piero Gerlini (Priest); Michael Colton (Raymond); George Willing (Andre Morrell); David Mills (Girard); Anthony Dawson (Noirtier de Villefort); Alessio Orano (Caderousse); John Karlsen (Barrois); Bill Vanders (Renaud); Eddy Fay (Casimir); Marco Tulli (Jailer); Brian Vreeland (Danglar's Clerk); Troy Patterson (DeVillefort's Clerk); Gino Marturano (Renaldi); Lou Waldon (Magistrate); Franco Mazzieri (Telegraph Attendant); Ciro Ellias (Sergeant); Loris Perera (Pres-
ident); Albert Rueprechet (Banker Simon); Andrea Fantasia (Banker Durand); Lars Bloch (Banker Gaspard); Richard Watson (Maquet); Bondi Estherhazy (Footman); Larry Dolgin (Early Jailer)

THE COUNTRY GIRL
A play in two acts by Clifford Odets (1950)

Synopsis
Stage director Bernie Dodd insists on hiring a once fine but now seedy actor with an unsavory reputation as a lush, Frank Elgin, for the leading role in a new play against the misgivings of producer Phil Cook and playwright Paul Unger. Elgin, reassuring Dodd of his reformation, blames his decline on his 'country girl' wife, Georgie, whose drinking and suicidal attempts after the death of their daughter precipitated his downfall in the theatre. Before the out-of-town tryout opening in Boston, Elgin coaxes Georgie to intercede for him with Dodd for a salary increase, a run-of-the-play contract and complain about his persistent understudy but denies concern about them to Dodd. Infuriated with Georgie's meddling, Dodd orders her back to New York. Frank consumes quantities of 'cough syrup' for a head cold after the Boston opening and is too drunk to go on stage. Georgie, furious with Dodd's arrogant interference convinces the director that Frank is the real suicidal drunk. Realizing Georgie is the only stabilizing influence in Frank's life, Dodd also falls in love with her. The New York opening of the play is a great personal success for Frank and, although attracted to Dodd, Georgie decides to stay with her actor-husband, awaiting his return to the dressing room after the thunderous applause at the final curtain.

Comment and Critique
Former actor Clifford Odets, born in Philadelphia on July 16, 1906, gained recognition as a major playwright when The Group Theatre produced his successful one-act play Waiting for Lefty in 1935 with his short anti-Nazi drama Till the Day I Die. On February 19, 1935, Odets' full-length play Awake and Sing (which he had originally called I Got the Blues) awakened critics and public to his inestimable talent as a vital, if revolutionary, playwright. For the next two decades Odets' contribution to the theatre included Paradise Lost (1935); Golden Boy (1937); Rocket to the Moon (1938); Night Music (1940); Clash by Night (1941); The Russian People (1942); The Big Knife (1949) and, in 1950, The Country Girl, with Golden Boy, his most commercial success in the theatre. The Country Girl opened on November 10, 1950, at the Lyceum Theatre in New York for 235 performances.

Howard Barnes (The New York Herald Tribune) labeled the
Clifford Odets has written a fiercely affectionate anecdote about backstage doings in *The Country Girl*. In the hands of Paul Kelly and Uta Hagen, his account of a stumble-bum actor making a come-back with the aid of his wife has a rueful eloquence." Robert Coleman (The New York Daily Mirror) found the play with "muddled motivations and mixed qualities. When it's on the right track, the new Clifford Odets work is highly effective. But when it gets switched off to a wrong one, it's almost embarrassing. Odets, at his best, has written keenly observant, at times witty, dialogue. But he has a tendency to make ordinary people talk like extraordinary people." Uta Hagen received the Antoinette Perry "Tony" Award as the year's Best Dramatic Actress in the play and Boris Aronson received a "Tony" Award for his scenic design of the seedy backstage dressing room for *The Country Girl*, and his settings for *The Rose Tattoo* and *Season in the Sun*.

London saw the play in April 1952 under its original title, *Winter Journey*, where its success was duplicated. Odets' theme was termed by London critics as "trite" but his approach to the subject and well-defined characterizations were praised for lifting the play into a dramatic success helped immeasurably by the astute and feverish playing of Michael Redgrave as the alcoholic actor. Sam Wanamaker, doubling as director and playing the role of Bernie Dodd, was acclaimed for his expertise in both roles. *Winter Journey* became one of London's outstanding hits of the season and remained for 243 performances.

Sixteen years later the play was revived at the New York City Center and Variety claimed, "The Odets drama itself holds up well after the 16-year lapse" and lauded the performance of film actress Jennifer Jones in the role of Georgie; Joseph Anthony, who succeeded the ailing Franchot Tone, as Frank Elgin; and called Rip Torn's playing of Bernie Dodd, "properly forceful but unvaried." Clive Barnes (The New York Times) pronounced the play as "a period piece" of "gorgeous mediocrity" when it was revived at the Billy Rose Theatre on Broadway in 1972.

The George Seaton-William Perlberg production of *The Country Girl*, released by Paramount Pictures, was one of the best adaptations of a play made for the screen and won director-adaptor George Seaton an Academy Award for the Best Screenplay of the Year. (The role of Frank Elgin was altered only to include his background as a musical comedy star to permit Crosby to sing several Harold Arlen-Ira Gershwin songs.) The screen version of the play and Bing Crosby's fine performance as the alcoholic actor, Frank Elgin, received Academy Award nominations but lost to *On the Waterfront* in which Marlon Brando's performance as the prizefighter was awarded the "Oscar" as Best Actor of the Year. For her off-beat performance as the dowdy "country girl," Georgie, Grace Kelly won the Academy Award as Best Actress of the Year. Bosley Crowther (The New York Times) wrote, "The Country Girl comes along fitly as one of the fine and forceful pictures of the year." Look magazine called the screen version "A stark film, with the deceptively cheerful title of *The Country Girl*, hurls the dramatic thunderbolt of the year."
Hallmark Hall of Fame's telecast of the play on February 5, 1974, was expertly directed by Paul Bogart and, wrote Howard Thompson (The New York Times), "provided sterling adult entertainment. The trio of leading actors were so good they hardly seemed to be acting at all."

As TV Guide noted about the telecast, "Some critics have called Clifford Odets' 1950 play a soap opera. Perhaps --but it still offers three field days for actors."

STAGE

Lyceum Theatre, New York, opened November 10, 1950. 235 performances. Produced by Dwight Deere Wiman; Director, Clifford Odets; Scenery, Boris Aronson; Costumes, Anna Hill Johnstone
Paul Kelly (Frank Elgin); Uta Hagen (Georgie Elgin); Steven Hill (Bernie Dodd); Joseph Sullivan (Paul Unger); Peter Kass (Larry); Louis Veda Quince (Phil Cook); Phyllis Love (Nancy Stoddard); Tony Albert (Ralph)

WINTER JOURNEY, St. James's Theatre, London, England, opened April 3, 1952. 243 performances. English production of Clifford Odets' play The Country Girl; Produced by Sam Wanamaker, Henry Skerek; Director, Sam Wanamaker; Setting, Anthony Holland
Michael Redgrave (Frank Elgin); Googie Withers (Georgie Elgin); Sam Wanamaker (Bernie Dodd); Arthur Hill (Paul Unger); Guy Kingsley Poynter (Larry); Robert Perceval (Phil Cook); Hazel Penwarden (Nancy Stoddard); Ian Main (Ralph)

Road Company (1953-1954). Produced by Paula Stone, Mike Sloane; Director, Lee Strasberg; Setting and lighting, Boris Aronson; Production associate, Jack Present
Sidney Blackmer [succeeded Robert Young](Frank Elgin); Nancy Kelly (Georgie Elgin); Dane Clark (Bernie Dodd); Norman Sturges (Paul Unger); David Sheiner (Larry); Roger Cole (Phil Cook); Maggie Magennis (Nancy Stoddard); Richard H. Farmer (Ralph)

Summer Tour (1953). Produced by Theron Bamberger; Director, Martin Ritt; Setting, Charles Evans
E. G. Marshall (Frank Elgin); Uta Hagen (Georgie Elgin); Herbert Berghof (Bernie Dodd); Lee Richardson (Paul Unger); Walter Beakel (Larry); John McLiam (Phil Cook); Ginette Martin (Nancy Stoddard); James Reese (Ralph)

Summer Tour (1953). Produced by Theron Bamberger; Director Robert Caldwell; Setting, David Repps
Ronald Telfer (Frank Elgin); Ruth White (Georgie Elgin); Jack Klugman (Bernie Dodd); Carl White (Paul Unger); David Picken (Larry); Fred Herrick (Phil Cook); Gerrieanne Raphael (Nancy Stoddard); James Clark (Ralph)

New York City Center Theatre, New York, opened September 29, 1966. 22 performances. Produced by the City Center Drama Company, Jean Dalrymple, Director; Production supervisor, Lee Stras-
The Country Girl / 349

berg; Director, Martin Fried; Scenery and lighting, Feder; Costumes, Audre
Joseph Anthony (Frank Elgin); Jennifer Jones (Georgie Elgin); Rip Torn (Bernie Dodd); Richard Beymer (Paul Unger); Walter Allen (Larry); Jack Somack (Phil Cook); Robin Strasser (Nancy Stoddard); Walter Lott (Ralph)

Summer Tour (1967). Produced by Walter Perner, Jr.; Director, Harvey Medlinsky; Setting, Clarke Dunham
Tom Ewell (Frank Elgin); Barbara Cook (Georgie Elgin); James Broderick (Bernie Dodd); Nicholas Pryor (Paul Unger); Charles Francisco (Larry); Mitchell Jason (Phil Cook); Marie Masters (Nancy Stoddard); Ken Starrett (Ralph)

Billy Rose Theatre, New York, opened March 15, 1972. 61 performances. Produced by the John F. Kennedy Center for the Performing Arts, Roger L. Stevens, producer (in association with Hugh O'Brien); Director, John Houseman; Settings and lighting, Douglas W. Schmidt; Costumes, Frank Thompson; Production supervisor, Frank Cassidy, Max Allentuck
Jason Robards (Frank Elgin); Maureen Stapleton (Georgie Elgin); George Grizzard (Bernie Dodd); Joe Ponazecki (Paul Unger); James Karen (Larry); Roland Winters (Phil Cook); Eda Zahl (Nancy Stoddard); William Shust (Ralph)

SCREEN

Paramount Pictures, released December 1954. Produced by William Perlberg; Director, George Seaton; Screenplay, George Seaton; Camera, John F. Warren; Special effects, John P. Fulton; Art directors, Hal Pereira, Roland Anderson; Set decorators, Sam Comer, Grace Gregory; Costumes, Edith Head; Assistant director, Francisco Day; Music, Victor Young; Editor, Ellsworth Hoagland; Songs, "The Pitchman"; "The Search Is Through"; "The Land Around Us"; "It's Mine, It's Yours"; "Dissertation on the State of Bliss (or Love and Learn)"; Music, Harold Arlen; Lyrics, Ira Gershwin
Bing Crosby (Frank Elgin); Grace Kelly (Georgie Elgin); William Holden (Bernie Dodd); Robert Kent (Paul Unger); Gene Reynolds (Larry); Anthony Ross (Phil Cook); Jacqueline Fontaine (Singer-Actress); Eddie Ryder (Ed); John W. Reynolds (Henry Johnson); Frank Scannell (Bartender); Charles Tannen (Photographer); Chester Jones (Ralph); Don Dunning (Expressman); Ida Moore, Ruth Rickaby (Women); Howard Joslin, Hal K. Dawson, Richard Keene, Les Clark, Jack Kenney (Actors); Bob Alden (Bellboy); Allan Douglas, Dave White (Men); Neva Gilbert (Lady); Max Wagner (Expressman)

TELEVISION

Hallmark Hall of Fame, televised February 5, 1974. NBC. 90 minutes. Director, Paul Bogart; Television adaptation, Sidney Carroll
The Country Girl

Jason Robards (Frank Elgin); Shirley Knight (Georgie Elgin); George Grizzard (Bernie Dodd); Larry Haines (Phil Cook); John Lithgow (Paul Unger); Christopher Murney (Larry); Lisa Pelikan (Nancy)

OTHER STAGE PRODUCTIONS OF THE COUNTRY GIRL
1953: with Ronald Telfer, Ruth White, Jack Klugman
1956: with Henry Fonda and Jane Fonda (Stage Debut)
1967: with Tom Ewell, Barbara Cook, James Broderick
1968: with Equity Theatre Players (as Winter Journey)

CRADLE SNATCHERS
A comedy in three acts by Russell Medcraf and Norma Mitchell (1925)

Synopsis

Three middle-aged wives, suspicious of their husbands' frequent weekend sporting pursuits, meet at Ethel Drake's Manhattan apartment and plan a little 'sporting' of their own. Hoping to arouse their husbands' jealousy they hire three college boys for a weekend house party at Kitty Ladd's summer home at Glen Cove, Long Island. Cocktails reduce everyone's inhibitions and when the husbands arrive with three young ladies, wives Susan, Ethel and Kitty are in a remarkable state of dishabille. The husbands are jealous, the college boys find the young girls more attractive, and the forgiven wives have won some sort of victory.

Comment and Critique

Actress Norma Mitchell and playwright Russell Medcraft's collaboration on Cradle Snatchers provided one of the most hilarious farces of the twenties on Broadway. Their second joint effort opened in Chicago as Pay to Bearer, transferred to Broadway's Princess Theatre on October 7, 1926, as Buy, Buy Baby and, despite a cast that included Laura Hope Crews, Alison Skipworth, Reginald Owen, Shirley Booth, Thurston Hall and Verree Teasdale, collapsed after twelve performances. Happily Cradle Snatchers continued its merry way ignited by richly comedic performances by Mary Boland, Edna May Oliver and Margaret Dale as the philandering wives. Time magazine called the play, "A flip and riggish comedy... The three boys, especially Humphrey Bogart, contributed highly entertaining performances." Raymond Hackett and Raymond Guion (who became the screen's Gene Raymond) received encouraging critical comment.
"Unquestionably the funniest play in town. Shames any other comedy stage fare" (Walter Winchell, The New York Graphic).

Fox Film Corporation filmed Cradle Snatchers in 1927 with Louise Fazenda, Ethel Wales and Dorothy Phillips as the three madcap matrons. Photoplay considered the film "rough and racy" and "As last year's stage comedy by Russell Medcraft and Norma Mitchell it carried enough blushes and it was supposed that the screen would hesitate about trying it. However, here it is—with very little punch pulled from the rowdy humor...." Fox remade the comedy as a "musical-talkie" in 1929 and retitled it Why Leave Home? It was recommended by Photoplay as "Lots of fun!"

Since the late twenties Herbert and Dorothy Fields (son and daughter of early American musical theatre star Lew Fields of Weber and Fields), had written for several Broadway shows, he as author and she as lyricist. In 1941 they wrote their first libretto together: an adaptation of Cradle Snatchers, for which Cole Porter wrote the music and lyrics, calling the new version Let's Face It! Producer Vinton Freedley assembled a brightly talented cast for the show led by Broadway's newest star, Danny Kaye, and, returning from Hollywood to the stage, Eve Arden. Milton Berle and Martha Raye had turned down the leading roles. A week after the show's opening, Danny Kaye was elevated to stardom in his first leading role and the press renewed their love affair with Miss Arden.

"Everything about Let's Face It! is bright and brisk and continuously enjoyable" (Brooks Atkinson, The New York Times). "Let's Face It!, if anything but original or inspired, is pleasant and lively enough. The plot is the old but still serviceable one of the Cradle Snatchers, advanced 20 years so that the snatching can take place in an army camp...." (Louis Kronenberger, New York "PM"). "Breaking a book writer's tradition of long standing, the Fieldses have found funny things of their own to write. The dialogue may not always crackle, but often it explodes and there is hardly a cliche in it" (Richard Lockridge, The New York Sun). Danny Kaye left his first Broadway hit in Lady in the Dark to star in Let's Face It and to become the season's darling of the critics. Time magazine pronounced, "... he rides off with the show in triumph...." New Yorker magazine: "It is a curiously uneven piece, ranging from genuine brilliance and downright foolishness, also unmistakably genuine."

Paramount Pictures teamed their top clowns, Bob Hope and Betty Hutton, in the screen version of Let's Face It! who, with Eve Arden, ZaSu Pitts and Phyllis Povah as the aging but determined femme fatales, turned the film into a box-office smash hit.

Colgate Comedy Hour's November 21, 1954, telecast of the musical garnered praise from most quarters. Bert Lahr played triple roles in the telecast and was ably assisted in his unique clowning by Vivian Blaine and Betty Furness. Joan Blondell, originally scheduled for the telecast, became ill and was replaced by Pat Horne.
The original hilarity of the Medcraft-Mitchell comedy survived three decades and Variety recorded, "A strong cast, competent production and worthy score selected from Cole Porter's works were only partially responsible for the general excellence of this session...."

**STAGE**

Music Box Theatre, New York, opened September 7, 1925. 332 performances. Produced by Sam H. Harris (by arrangement with Hассard Short); Director, Sam Forrest; Settings, Clark Robinson

Mary Boland (Susan Martin); Edna May Oliver (Ethel Drake); Margaret Dale (Kitty Ladd); Raymond Hackett (Henry Winton); Humphrey Bogart (Jose Vallejo); Raymond Guion [later known as Gene Raymond] (Oscar Nordholm); May Loane (Anne Hall); Cecil Owen (George Martin); Stanley Jessup (Howard Drake); Willard Barton (Roy Ladd); Myra Hamilton (Elinor); Mary Murray (Francine); Moon Carroll (Jackie); Gerald Phillips (Paul); Margaret Moreland (Maid)

Road Company (1926). Produced by Louis O. Macloon (by arrangement with Sam H. Harris); Director, Louise Albertson

Helen Bolton (Susan Martin); Florence Auer (Ethel Drake); Grace Travers (Kitty Ladd); Arthur McKee Rankin (Henry Winton); William Eugene (Jose Vallejo); Norman Peck (Oscar Nordholm); Dorothy Dehn (Anne Hall); Charles Coleman (George Martin); Phillips Smalley (Howard Drake); Gordon De Main (Roy Ladd); June Lawrence (Elinor); Gaya Sibbald (Francine); Margaret Cullen Landis (Jackie); Volney Hopkins (Paul)

Road Company (1927-1928). Produced by Sam H. Harris (by arrangement with Hassard Short); Director, Sam Forrest; Settings, Clark Robinson

Blanche Ring (Susan Martin); Maude Eburne (Ethel Drake); Teresa Maxwell Conover (Kitty Ladd); Joseph McCallion (Henry Winton); Elliott Roth (Jose Vallejo); Bruce Evans (Oscar Nordholm); Marguerite McNulty (Anne Hall); C. Russell Sage (George Martin); V. L. Granville (Howard Drake); M. Tello Webb (Roy Ladd); Mary O'Neil (Elinor); Zelma Tilden (Francine); Irene Blare (Jackie); Edward W. Cutler (Paul)

Liberty Theatre, New York, opened November 16, 1932. 6 performances. Produced by Max Rudnick; Director, Russell Medcraft

Florence Moore (Susan Martin); Alice Ann Baker (Ethel Drake); Jasmine Newcombe (Kitty Ladd); Converse Tyler (Henry Winton); David Morris (Jose Vallejo); Maury Tuckerman (Oscar Nordham); Jean May (Anne Hall); William Corbett (George Martin); Joseph Holicky (Howard Drake); George Lessey (Roy Ladd); Christy Sloane (Elinor); Nancy MacGregor (Francine); Luba Malina (Jackie); Edward Tracy (Paul)

LET'S FACE IT!, Imperial Theatre, New York, opened October 29, 1941. (On August 17, 1942, Carol Goodner assumed role of Maggie
Cradle Snatchers / 353

Watson; Frances Turner as Helen Marcy and Sondra Barrett as Ann Todd.) 547 performances. Produced by Vinton Freedley; Director, Edgar MacGregor; Book (based on Russell Medcraft and Norma Mitchell's play, Cradle Snatchers), Herbert and Dorothy Fields; Dances and ensembles, Charles Walters; Settings, Harry Horner; Costumes, John Harkrider; Musical director, Max Meth; Orchestral arrangements, Hans Spialek, Donald J. Walker, Ted Royal; Vocal arrangements, Lyn Murray, Carley Mills; Words and Music for "A Fairy Tale" and "Melody in Four F," Sylvia Fine, Max Liebman; Music and lyrics, Cole Porter

Danny Kaye (Jerry Walker); Nanette Fabray (Jean Blanchard); Eve Arden (Maggie Watson); Vivian Vance (Nancy Collister); Edith Meiser (Cornelia Abigail Pigeon); Mary Jane Walsh (Winnie Potter); Helene Bliss (Helen Marcy); Joseph Macaulay (Julian Watson); James Todd (George Collister); Fred Irving Lewis (Judge Henry Clay Pigeon); Benny Baker (Frankie Burns); Sunnie O'Dea (Muriel McGillicuddy); Jack Williams (Eddie Hilliard); Houston Richards (Lieutenant Wiggins); Betty Moran (Gloria Gunther); William Lilling (Master of Ceremonies); Fred Nay (Private Walsh); Kalita Humphreys (Mrs. Wiggins); Janice Joyce (Polly Lee); Marguerite Benton (Madge Hall); Helen Devlin (Dorothy Crowthers); Lois Bolton (Mrs. Fink); Margie Evans (Mrs. Wigglesworth); Marion Harvey (Molly Wincor); Henry Austin (Philip); Toni Caridi (Jules); Kalita Humphreys (Anna); Sally Bond (Maid); Miriam Franklin (Sigana Earle); Mary Parker, Billy Daniel (Dance Team); Tommy Gleason, Ollie West, Roy Russell, Ricki Tandy, Henry Austin, Tony Caridi (The Royal Guards); Beverly Whitney (Margaret Howard); Jane Ball (Ann Todd); Marguerite Benton, Helene Bliss, Janice Joyce, Beverly Whitney, Lisa Rutherford, Frances Williams (Vocalists); Billie Dee, Mary Ann Parker, Sally Bond, Jane Ball, Peggy Carroll, Sondra Barrett, Jean Scott, Jean Trybom, Marilynn Randels, Marion Harvey, Mirian Franklin, Peggy Littlejohn, Pat Likely, Zynaid Spencer, Renee Russell, Pamela Clifford, Edith Turgell (Guests); Garry Davis, George Florence, Fred Deming, Dale Priest, Mickey Moore, Jack Riley, Joel Friend, Fred Nay, Frank Ghegan, Randolph Hughes (Selectees)

Hippodrome Theatre, London, England, opened November 19, 1942. 348 performances. Produced by Jack Waller and Tom Arnold; Director, Richard Bird; Settings, Clifford Pember; Choreography, Joan Davis; Musical director, George Windeatt; Book (based on Russell Medcraft and Norma Mitchell's play Cradle Snatchers), Herbert and Dorothy Fields; Musical arrangements, Hans Spialek, Donald J. Walker, Ted Royal; Music and Lyrics, Cole Porter

Bobby Howes (Jerry Walker); Pat Leonard (Jean Blanchard); Joyce Barbour (Maggie Watson); Noele Gordon (Nancy Collister); Babette O'Dea (Cornelia Abigail Pigeon); Pat Kirkwood (Winnie Potter); Jack Stanford (Frankie Burns); Leigh Stafford (Eddie Hilliard); Hubert Ennor (George Collister); John Clifford (Julian Watson); Lawrence Barclay (Judge Henry Clay Pigeon); William T. Holland (Lieutenant Wiggins); Rona Riccardo (Anna); Zoe Gail (Muriel McGillicuddy); Benita Lydal (Mrs. Fink); Marie Syret (Mrs. Wigglesworth); John Dennis (Philip); Charmian Innes
(Hostess); Benita Lydal (Mrs. Wiggins); Halama and Konarski (Specialty Dancers); Vincent Tildsley's Master Singers; The Radio Three; Debroy Somers and His Orchestra

SONGS: Milk, Milk, Milk; A Lady Needs a Rest; Jerry, My Soldier Boy; Let's Face It; Farming; Ev'rything I Love; Ace in the Hole; You Irritate Me So; Rub Your Lamp; Cuttin' a Persian Rug; I've Got Some Unfinished Business With You; Let's Not Talk About Love; A Little Rumba Numba; I Hate You, Darling (Music and Lyrics, Cole Porter); Fairy Tale, Melody in Four F (Sylvia Fine, Max Liebman)

RECORDINGS: Farming, Let's Not Talk About Love (Danny Kaye/Johnny Green's Orchestra Columbia Records)

SCREEN

Fox Film Corporation, released May 28, 1927. Produced by William Fox; Director, Howard Hawks; Screenplay, Sarah Y. Mason; Titles, Malcolm Stuart Boylan; Camera, L. William O'Connell; Assistant director, James Tinling
Louise Fazenda (Susan Martin); Ethel Wales (Ethel Drake); Dorothy Phillips (Kitty Ladd); Nick Stuart (Henry Winton); Joseph Striker (Joe Valley); Arthur Lake (Oscar Nordholm); J. Farrell MacDonald (George Martin); Franklin Pangborn (Howard Drake); William B. Davidson (Roy Ladd); Sammy Cohen (Ike Ginsberg); Dione Ellis (Anne Hall); Tyler Brook (Osteopath)

WHY LEAVE HOME?, Fox Film Corporation, released August 25, 1929. Produced by William Fox; Director, Raymond Cannon; Dialogue director, Walter Catlett; Associate producer, Malcolm Stuart Boylan; Camera, Daniel Clark; Adaptation, Robert S. Carr of Russell G. Medcraft and Norma Mitchell's play Cradle Snatchers; Assistant director, Clark Murray; Editor, Jack Murray; Songs: 'Doing the Boom-Boom'; 'Look What You've Done to Me'; 'Donita'; 'Old Soldiers Never Die'; Sidney Mitchell, Archie Gottler, Con Conrad
Sue Carol (Mary); Nick Stuart (Dick); Dixie Lee (Billie); Richard Keene (Jose); Jean Bary (Jackie); Walter Catlett (Elmer); Ilka Chase (Ethel); Dot Farley (Susan); Laura Hamilton (Maude); Gordon De Main (Roy); Jed Prouty (George); David Rollins (Oscar)

LET'S FACE IT!, Paramount Pictures, released August 5, 1943. Produced by Fred Kohlmar; Director, Sidney Lanfield; Camera, Lionel Lindon; Art directors, Hans Dreier, Earl Hendrick; Music director, Robert Emmett Dolan; Screenplay (based on the musical by Herbert and Dorothy Fields, and the play Cradle Snatchers by Russell G. Medcraft and Norma Mitchell), Harry Tugend; Editor, Paul Weatherwax; Music and lyrics, Cole Porter, Sammy Cahm and Jule Styne
Bob Hope (Jerry Walker); Betty Hutton (Winnie Potter); Eve Arden (Maggie Watson); Phyllis Povah (Nancy Collister); ZaSu Pitts (Cornelia Figeson); Dona Drake (Muriel McGillicuddy); Cully Richards (Frankie Burns); Marjorie Weaver (Jean Blanchard); Raymond Walburn (Julian Watson); Andrew Tombs (Judge Henry Pigeon); Joe Sawyer (Sergeant Wiggins); Dave Willock (Barney Hilliard); Grace Hayle (Mrs. Wigglesworth); Evelyn Dockson
Cradle Snatchers / 355

(Mrs. Taylor); Kay Linaker (Canteen Hostess); Joyce Compton (Wiggin's girl); Barbara Pepper (Daisy); Robin Raymond (Mimi); Phyllis Ruth (Lulu); Elinor Troy (Elinor); Cyril Ring (Headwaiter); Nicco and Tanya (Dance Team); George Meader (Justice of the Peace); Florence Shirley (Sun Shell Cafe Woman); Brooke Evans, Andria Moreland (Milk-Maids); Edward Dew (Sergeant); Don Kerr (Speciality Dancer); Eleanor Prentiss (Woman in Court); William B. Davidson (Man in Boat); Frederic Nay (Walsh); Lionel Royce (Submarine Commander); Emory Parnell (Colonel); Eddie Dunn (Cop); Yvonne DeCarlo, Noel Neill, Julie Gibson, Jayne Hazard (Girls)

SONGS: Let's Not Talk About Love (Cole Porter); Plain Jane Doe; Who Did? I Did, Yes I Did (Sammy Cahn, Jule Styne)

TELEVISION

LET'S FACE IT, Colgate Comedy Hour, televised November 21, 1954. NBC. 1 hour. Produced by Bob Welch; Director, Sid Smith; Television adaptation, Edmund L. Hartman

Bert Lahr (An Elderly Aunt/An Old Soldier/Commentator); Vivian Blaine (Winnie Potter); Gene Nelson (Jerry Walker); Betty Furness (Maggie Watson); Robert Strauss (Frankie Burns); Gloria Jean (Nancy Collister); Pat Horne (Cornelia Abigail Pigeon); James Gleason (Sergeant Wiggins); Virginia Gibson (Jean Blanchard)

THE CRADLE SONG

A play by Gregorio and Maria Martinez Sierra, English translation by John Garrett Underhill (1911)

Synopsis

An illegitimate baby girl is left in a basket on the doorstep of an enclosed Dominican Sisters Convent in Spain. The nuns' friendly doctor offers to adopt the child and the perplexed sisters decide to raise the girl, naming her Teresa. Eighteen years later Teresa is betrothed to young architect Antonio. Before the now aged doctor escorts his adopted daughter from the Convent, the Prioress permits Teresa to draw the curtains and say farewell to her several Mothers before leaving with Antonio and married life in America. Sister Joanna of the Cross, who has been Teresa's self-appointed mother, tells her she will always consider her as her real daughter.

Comment and Critique

Ethel Barrymore opened the Ethel Barrymore Theatre in New York on December 20, 1928, playing the role of Sister Gracia in Gregorio Martinez Sierra's play The Kingdom of God. Gregorio
Martinez Sierra, best known of the modern Spanish playwrights, was born in Madrid in 1881 and became the director of the Spanish Arts Theatre. Sierra's best known play, Cancion de Cuna, written in 1911, was translated into English by John Garrett Underhill as The Cradle Song and produced in London on November 2, 1926, with an one-act play by G. Martinez Sierra, The Lover. Eva Le Gallienne and her Civic Repertory Theatre produced The Cradle Song in New York on January 24, 1927.

Theatre authority and author George Freedley called the play, "a quiet portrait of convent life, with its gentle insight into feminine psychology within its holy precincts, has attracted both critical praise and popular following. Its tenderness and charm are cherished in many countries." Time magazine praised the play as "a tender melody of women ... the production, as a whole, leaves an impression as beautiful as a faint winter sunset--and as heartbreaking." The Herald-Tribune reported, "This play by the Spaniard, Martinez Sierra, has wonderfully combined the human, the spiritual and the dramatic, and Miss Le Gallienne and her players caught its elusive quality as well as brought the drama inherent in the situations. Any one who wishes to see a play of great charm, of intrinsic poetic merit, and exquisite humor and pathos may find it here."

John Gielgud's 1944 revival of the play in London was judged as "a rather unexpected offering for London audiences ... a beautiful piece of work that captures to perfection the tranquil spirit of the cloisters." Reviewing the Circle in the Square revival of The Cradle Song in 1955, Brooks Atkinson in The New York Times found the passing years had not diminished the beauty of the play, that it had retained the delicacy and grace of the Sierra writing and, "Under the direction of Jose Quintero, it is beautifully acted."

Paramount Pictures filmed The Cradle Song in 1933. Screenland magazine, while conceding both the photography and writing were things of beauty, claimed the story did not translate well to the screen and, "It is unfortunate that Dorothea Wieck*, the German import, was given as dull and futile a story for her first American appearance." Marc Connelly's screen adaptation and Mitchell Leisen's direction were excellent and, although the script, physical production and superior acting could not be faulted, the placid unmoving (in terms of action) story did not translate well from stage to screen. Mordaunt Hall (The New York Times) found "Those responsible for the production as well as the performers, have done all that is possible with this placid narrative. Marc Connelly, the celebrated playwright, attended to the script and Mitchell Leisen looked after the direction. Through their excellent work, the natures of the persons involved make an immediate impression without it seeming to be in the least forced. It is a beautifully told, simple narrative, in which

*Dorothea Wieck, famous for her role in the German film Maedchen in Uniform in 1932, made one more American film, a Paramount disaster called Miss Fane's Baby is Stolen and returned to Germany.
the spiritual natures of some of the characters never clash with the mundane existences of the others."

Hallmark Hall of Fame produced The Cradle Song twice on television. The first Hallmark production of the play in 1956 was "given a whale of a production." According to Variety, "It's remarkable what TV can achieve given the right story, fine casting, expert direction and inspired performances." On April 10, 1960, Hallmark's taped production of The Cradle Song drew critical acclaim. Variety reported, "Too much credit cannot be given to director George Schaefer (also doubling as producer) for the restraint necessary in preventing the sentimentality from becoming maudlin. Costigan's writing was frequently sheer poetry and it was this, coupled with the sensitivity of the direction, that made Cradle Song so moving and compelling."

STAGE

Gillian Scaife (Sister Joanna of the Cross); Barbara Everest (The Prioress); Natalie Moya (Teresa); Christopher Oldham (Antonio); Isobel Pargiter (The Vicarress); Joan Hill (Sister Sagrario); Ivy Des Voeux (Sister Marcella); Mary Lincoln (Mistress of the Novices); Esme Hubbard (Sister Tornera); David Horne (Doctor); Peggy Rae (Sister Maria Jesus); George Wansbrough (Poet)

Civic Repertory Theatre, New York, opened January 24, 1927. 57 performances. Produced by The Civic Repertory Theatre; Director, Eva Le Gallienne; Settings and costumes, Gladys E. Calthrop
Eva Le Gallienne (Sister Joanna of the Cross); Beatrice Terry (The Prioress); Josephine Hutchinson (Teresa); Hardie Albright (Antonio); Leona Roberts (The Vicarress); Ruth Wilton (Sister Sagrario); Beatrice de Neergaard (Sister Marcella); Mary Ward (Mistress of the Novices); Margaret G. Love (Sister Tornera); Hilda Plowright (Sister Inez); Chalee Hubbard (Sister Maria Jesus); Egon Brecher (The Doctor); Barlowe Borland (A Countryman); Agnes McCarty, Kathryn Kingdon, Geraldyn True, Catherine Vaughn, Frances Du Moulin, Glesca Marshall (Monitors, Nuns); Sayre Crawley (Poet)

Wendy Hiller (Sister Joanna of the Cross); Lilly Kann (The Prioress); Yvonne Mitchell (Teresa); Julian Dallas (Antonio); Muriel Aked (The Vicarress); Yvonne Rorie (Sister Sagrario); Ann Heffernan (Sister Marcella); Ann Wilton (Mistress of the Novices); Frances Rutledge (Sister Tornera); Chloe Gibson (Sister Inez); Frederick Leister (The Doctor); Helen Burns (Sister Maria Jesus); Katherine Blake, Alice Bowes, Barbara Douglas, Daphne Newton, Eirene Owen (Monitors, Lay Sisters, Nuns)
Circle in the Square Theatre, New York, opened December 1, 1955, 175 performances. Produced by Circle in the Square Company, Leigh Connell, Theodore Mann, Jose Quintero; Director, Jose Quintero; Set and lighting, David Hays; Costumes, Charles Martinelli; Music, G. Wood; Choral director, Paul Maynard
Lola D’Annunzio (Sister Joanna of the Cross); Ellen Lowe (The Prioress); Mary Foskett (Teresa); Charles Quinlivan (Antonio); Mary Gordon (The Vicaress); Betty James (Sister Sagrario); Katherine Ross (Sister Marcella); Jean Arley (Mistress of the Novices); Miriam Green (Sister Tornera); Mabel Cochran (Sister Inez); Woodrow Parfrey (The Doctor); Betty Miller (Sister Maria Jesus); G. Wood (Poet); Jacqueline Michaels, Prudy Broadley (Nuns)

SCREEN

Paramount Pictures, released November 18, 1933. Director, Mitchell Leisen; Screenplay, Marc Connelly, Frank Partos, Robert Sparks; Camera, Charles Lang; Art director, W. B. Ihnen; Music, W. Franke Harling; Associate producer, Nina Moise
Dorothea Wieck (Sister Joanna of the Cross); Louise Dresser (The Prioress); Evelyn Venable (Teresa); Kent Taylor (Antonio); Georgia Caine (The Vicaress); Nydia Westman (Sister Sagrario); Gertrude Michael (Sister Marcella); Eleanor Wesselhoft (Mistress of the Novices); Gertrude Norman (Sister Tornera); Marion Ballou (Sister Inez); Sir Guy Standing (The Doctor); Gail Patrick (Sister Maria Luccia); Dickie Moore (Alberto); Diane Sinclair (Christina); Yvonne Pelletier (Pepita); Bonita Granville (Carmen); Rosita Butler (Sabrina); Mischa Auer (Priest); David Durand (Tomas); Howard Lang (Major); R. D. McLean (Countryman)
SONGS: Lonely Little Senorita; Cradle Song by Leo Robin and Ralph Rainger

TELEVISION

Hallmark Hall of Fame, televised May 6, 1956. NBC. 90 minutes. Produced by Maurice Evans; Director, George Schaefer; Television adaptation, James Costigan; Sets; Robert Wrightman; Costumes, Noel Taylor; Music, Julian Prol
Siobhan McKenna (Sister Joanna of the Cross); Judith Anderson (The Prioress); Deirdre Owens (Teresa); Anthony Franciosa (Antonio); Evelyn Varden (The Vicaress); Jeanne Tobey (Sister Sagrario); Mildred Travers (Sister Marcella); Pamela Simpson (Mistress of the Novices); Kate Harrington (Sister Tornera); Katharine Raht (Sister Inez); Barry Jones (The Doctor); Zohra Lampert (Sister Maria Jesus); Val Avery (Driver)

Hallmark Hall of Fame, televised April 10, 1960. NBC. 90 minutes. Director, George Schaefer; Television adaptation, James Costigan
Siobhan McKenna (Sister Joanna of the Cross); Judith Anderson
(The Prioress); Kathy Willard (Teresa); Geoffrey Horne (Antonio); Helen Hayes (The Vicaress); Deirdre Owen (Sister Sagrario); Mildred Trares (Sister Marcella); Joanna Roos (Mistress of the Novices); Kate Harrington (Sister Tornera); Katharine Raht (Sister Inez); Charles Bickford (The Doctor); Zohra Lampert (Sister Maria Jesus); Val Avery (Driver)

CRAIG'S WIFE*
A play in three acts by George Kelly (1925)

Synopsis

Self-centered Harriet Craig has succeeded in discouraging visits from friends and neighbors by her obsession with possessions and dictatorially maintaining a perfect home at 680 Belmont Avenue. Walter Craig's love for his wife has obscured her faults and pretensions from him but his Aunt Irene Austen, acutely aware of Harriet's mania and deviousness, confronts her with the truth that her marriage was to a house, not Walter, "And that's all you'll have at the finish, unless you change your way. People who live to themselves, Harriet, are generally left to themselves; for other people will not go on being made miserable indefinitely for the sake of your ridiculous idolatry of house furnishings." Harriet, fearing her presumed social position threatened, frantically tries to suppress Walter's innocent visit to the Passmore's home shortly before Passmore killed his wife and committed suicide. Aunt Irene Austen moves out of the house, taking housekeeper Mrs. Harold with her, and Walter awakens to Harriet's true nature and purpose, smashes a prized figurine in the fireplace, rebelliously smokes cigarettes in the living room and leaves Harriet to her true love, the house.

Comment and Critique

George Edward Kelly was born on January 16, 1887, in Philadelphia, the second youngest of ten children. His fourteen-year-older brother, Walter, became vaudeville's famous "Virginia Judge" and his younger brother, John B., an Olympic oarsman, became head of a large bricklaying company and father of the future Serene Highness Princess Grace de Monaco (former Academy Award winning actress, Grace Kelly). George Kelly began his career in the theatre performing his own playlets in vaudeville, Smarty's Party, The Flattering Word and Poor Aubrey, expanding the latter into a three-act play called The Show-Off. His best plays were written during a three-year period, 1922 to 1925, beginning with an intensely funny satire on The Little Theatre Movement, The Torchbearers to The Show-Off (1924) and Craig's Wife in 1925 for which he won the Pul-

*Pulitzer Prize Play (1926).
360 / Craig's Wife

izer Prize in 1926. George Kelly's later plays (Daisy Mayme [1926]; A La Carte [1927]; Behold the Bridegroom [1927]; Maggie the Magnificent [1929]; Philip Goes Forth [1931]; Reflected Glory [1936]; The Deep Mrs. Sykes [1945]; The Fatal Weakness [1946]) never generated the great promise nor success of his initial trio. Lifetime bachelor Kelly died at the age of 87 on June 18, 1974. George Kelly should have won the Pulitzer Prize Award for The Show-Off but the inexplicable interference of the Pulitzer Award group's Advisory Board, again, over-ruled their judge's selection of the Kelly play in favor of an inferior, long-forgotten drama by a Columbia University drama-lecturer, Hatcher Hughes, called Hell-Bent Fer Heaven.

The critic-community debated the merits of Craig's Wife. Burns Mantle (The New York Daily News) wrote, "Craig's Wife is an inspiringly observant piece of writing, as superbly polished a sample of stage fiction as any season has produced. But I seriously question the extent of its appeal. It reveals a bitter truthfulness, a biting irony, a searching analysis of feminine character that in all probability is too devastating to be popular." Alexander Woollcott (New York World): "Craig's Wife is a thorough, unsmiling, patiently detailed and profoundly interesting dramatic portrait of a woman whom every playgoer will recognize with something like a start and yet whose prototype has never before appeared in any book or play that has passed my way. Chrystal Herne's performance is a brilliant achievement." Frank Vreeland (New York Telegram), "Staged by the author himself, and played by Chrystal Herne and a competent cast with the quiet rustle of actuality, the play is at times attenuated and given to pauses, and yet it presents curiously vivid peeks into the keyhole of many a home." J. Brooks Atkinson (The New York Times): "Mr. Kelly has written an earnest study of character which he seems to confuse with the problem play. If he has not built his play with perfect skill, he has observed his subject matter accurately and transcribed it honestly in terms of the theatre." Alan Dale (The New York American) felt the entire play was exaggerated, "The wife, being such an odious character, suspicious, friendless, hating company in her own home, dreading any gaiety, loathing dust, how came it that the dear downtrodden husband didn't guess at it until Auntie told him? It was all rather sordidly horrid." Robert Coleman (New York Mirror) declared it "one of the finest plays ever written by an American." London's Daily Telegraph reviewer wrote of Craig's Wife in 1929, "It all seemed an odd jumble of a dozen sorts of drama, but Miss Neilson-Terry sailed quite splendidly through it all; and though we scarcely for a moment saw a woman in whom our British eyes could believe, we also sat dominated by a personality, and an art which simply knew no frontiers."

Although admiring the 1947 revival of Craig's Wife was "spick and span in all departments and is likely no better and no worse than its original was 22 years ago, when the Pulitzer Prize committee gave it the season's accolade," Variety found Kelly's heroine perplexing: "It has always seemed impossible that a lady could be such an obviously complete, three-dimensioned bitch and get away with two
full years of marital concord, even with a husband as innocuously credulous as Kelly paints him."

On the screen, Craig's Wife's 1928 appearance by Irene Rich was judged by Mordaunt Hall of The New York Times as "a good carbon copy of the Mrs. Craig of the stage ... although this carefully directed picture lacks the spontaneity and drama of the original, there is throughout its length an evident desire to do well by the author. The dramatic values in this production do not stir one as they did in the play." Frank S. Nugent (The New York Times) praised Columbia Pictures' 1936 screen version of the play, "... Hollywood appears to have the magic stone for converting good plays into better pictures. Columbia, to be quite quick about it, has been able to do quite well with Mr. Kelly's drama of domestic infelicity." Rosalind Russell's performance of the domineering Mrs. Craig was brilliant and called "viciously eloquent."

Columbia remade the play in 1950 as Harriet Craig, casting fastidious Joan Crawford as the overly-fastidious Mrs. Craig. The New York Times' Bosley Crowther was not impressed, "... the poisonous woman which the laquered Miss Crawford tries to play, under Vincent Sherman's direction, is not so much poisonous as just plain dull. Miss Crawford persists so intently in a harsh, mechanistic acting style that there is simply no reason or reality in the perfunctory shrew that she parades. It is as though an over-dressed clothes-horse without character or sex were playing the role. Why anyone should work up interest in her is more than we can see!"

Broadway Television Theatre's November 17, 1952, live telecast of the Kelly play featured Ona Munson and Mildred Dunnock.

STAGE

Morosco Theatre, New York, opened October 12, 1925. 360 performances. Produced by Rosalie Stewart; Director, George Kelly; Setting, Sheldon K. Viele
Chrysal Herne (Mrs. Craig); Charles Trowbridge (Walter Craig); Josephine Hull (Mrs. Frazier); Eleanor Mish (Ethel Landreth); Arthur Shaw (Joseph Catelle); Anne Sutherland (Miss Austen); Josephine Williams (Mrs. Harold); Mary Gildea (Mazie); Arling Alcine (Billy Birkmire); J. A. Curtis (Harry); Nelan Jaap (Eugene Fredericks)

Fortune Theatre, London, England, opened January 31, 1929. 47 performances. Produced by Rosalie Stewart; Director, George Kelly
Phyllis Neilson-Terry (Mrs. Craig); Brian Aherne (Walter Craig); Violet Farebrother (Mrs. Frazier); Minnie Blagden (Ethel Landreth); Frank Randell (Joseph Catelle); Margaret Damer (Miss Austen); Mary Agate (Mrs. Harold); M. Hartley-Milburn (Mazie); Douglas Blandford (Billy Birkmire); Carl Bernard (Harry)

Playhouse Theatre, New York, opened February 12, 1947. 69 per-
formances. Produced by Gant Gaither; Director, George Kelly; Setting, Stewart Chaney; Decor, Jensen's
Judith Evelyn (Mrs. Craig); Philip Ober (Walter Craig); Virginia Hammond (Mrs. Frazier); Virginia Dwyer (Ethel Landreth); Hugh Remnie (Joseph Catelle); Kathleen Comegys (Miss Austin); Viola Roache (Mrs. Harold); Dortha Duckworth (Mazie); Herschel Bentley (Billy Birkmire); Allan Nourse (Harry); John Hudson (Eugene Fredericks)

SCREEN

Pathe Pictures, released September 16, 1928. Director, William C. DeMille; Screenplay, Clara Beranger; Camera, David Abel; Art director, Edward Jewell; Assistant director, Morton S. Whitehill; Production manager, Morton S. Whitehill; Editor, Anne Bauchens
Irene Rich (Mrs. Craig); Warner Baxter (Walter Craig); Mabel Van Buren (Mrs. Frazier); Virginia Bradford (Ethel Landreth); Lilyan Tashman (Mrs. Passmore); George Irving (Mr. Passmore); Jane Keckley (Miss Austin); Ethel Wales (Eliza); Rada Rae (Mary); Carroll Nye (John Fredericks)

Columbia Pictures, released October 1936. Director, Dorothy Arzner; Screenplay, Mary C. McCall, Jr.; Camera, Lucien Ballard; Associate producer, Edward Chodorov; Art director, Stephen Goosson; Music director, M. W. Stoloff; Costumes, Len Anthony; Editor, Viola Lawrence
Rosalind Russell (Harriet Craig); John Boles (Walter Craig); Billie Burke (Mrs. Frazier); Dorothy Wilson (Ethel Landreth); Thomas Mitchell (Fergus Passmore); Elisabeth Risdon (Mrs. Landreth); Nydia Westman (Mazie); Robert Allen (Gene Fredericks); Raymond Walburn (Billy Birkmire); Kathleen Burke (Adelaide Passmore); Jane Darwell (Mrs. Harold); Alma Kruger (Miss Austen)

HARRIET CRAIG, Columbia Pictures, released November 1950. Produced by William Dozier; Director, Vincent Sherman; Screenplay, (based on George Kelly's play, Craig's Wife), Anne Froelick, James Gunn; Camera, Joseph Walker; Art director, Walter Holscher; Wardrobe, Shelia O'Brien; Music, George Duning, Morris Stoloff; Editor, Viola Lawrence
Joan Crawford (Harriet Craig); Wendell Corey (Walter Craig); Lucile Watson (Celia Fenwick); Fiona O'Shiel (Mrs. Frazier); K. T. Stevens (Clare Raymond); Patric Mitchell (Danny Frazier); William Bishop (Wes Miller); Allyn Joslyn (Billy Birkmire); Ellen Corby (Lottie); Virginia Brissac (Harriet's Mother); Douglas Wood (Mr. Norwood); Kathryn Card (Mrs. Norwood); Mira McKinney (Mrs. Winston); Al Murphy (Bartender); Susanne Rosser (Nurse); Raymond Greenleaf (Henry Fenwick); Viola Roache (Mrs. Harold); Katherine Warren (Dr. Lambert); Charles Evans (Mr. Winston)

TELEVISION

Broadway Television Theatre, televised November 17, 1952. Pro-
duced by Warren Wade
Ona Munson (Harriet Craig); Mildred Dunnock (Irene Austen)

CRIME AND PUNISHMENT
Various dramatizations of the novel by Fyodor Dostoievski

Synopsis

Radical St. Petersburg law student, Rodion Raskolnikoff, kills an old, avaricious pawnbroker, Alyona Ivanova, and her sister with a hatchet and steals their money. Rodion rationalizes the murders support his theory, "One death--and thousands of lives restored to existence" and finds justification in "Is it a crime to have killed some vile vermin, an old usurer that was obnoxious to all, a vampire living on the life of the poor? Why, murders of that kind ought to make up for many a crime!" Rodion is tormented by his conscience and ridden with guilt when an innocent man is accused of the crime. He is persistently questioned by magistrate Porfiri Petrovitch. Aware Petrovitch knows he is guilty of the murders, Rodion is persuaded by Sonia, a prostitute redeemed by religion, to confess. Mentally and spiritually relieved by his confession, Rodion is sentenced to Siberia. Sonia follows him into exile.

Comment and Critique

Fyodor Dostoievski's famous 1865 novel, Crime and Punishment, was initially adapted to the stage by Charles Henry Meltzer as The Story of Rodion, the Student. Richard Mansfield played the title role when the play opened at the Garrick Theatre in New York on December 2, 1895. Laurence Irving's stage adaptation of the novel in 1908 was originally called The Fool Hath Said in His Heart: There Is No God. The title was reduced to The Fool Hath Said, There Is No God and finally appeared as A Fool Hath Said. The five-act Irving adaptation opened on March 9, 1908, at New York's Lyric Theatre to less than enthusiastic reviews. A ten-act dramatization had been performed at a Bowery theatre by Paul Orleneff and Alla Nazimova and was judged to have most closely reproduced "the sordidness and the psychological wretchedness of the original novel." A British version that omitted most of Dostoievski's characters appeared along with various German and French versions but Charles Henry Meltzer's adaptation, The Story of Rodion, the Student, remained the best known. The Irving stage adaptation played by E. H. Sothern was seen as merely suggesting Dostoievski's work. The Laurence Irving play was retitled The Humble and opened for 21 performances at the Greenwich Village Theatre on October 13, 1926, featuring Basil Sydney and Mary Ellis. A British adaptation of the novel, Crime and Punishment, appeared in London in 1927.

Victor Trivas and George Schdanoff's three-act play, Crime
and Punishment, was based on Sonia Gordon Brown's translation of the novel and opened at the Biltmore Theatre in New York on January 22, 1935. Time magazine found "This particular adaptation of the Russian narrative is no less sombre than its predecessors. As Raskolnikoff, the impoverished student who murders a woman pawnbroker with the mad idea that money stolen from her will right a number of wrongs, Morgan Farley is about as wretched a figure as "Ma" Lester, the itinerant dustbin of Tobacco Road...." Richard Lockridge (The Evening Sun) added, "Crime and Punishment, which was played last evening at the Biltmore, becomes only an overwrought tale of murder and avenging conscience, not too well acted." John Mason Brown (The Evening Post) deplored the choice of Morgan Farley for the part of the guilt-ridden Raskolnikoff, adding "... the sad truth is that one feels sorrier for Dostoiesvky than for any character in this dramatization of his novel...."

London supported Rodney Ackland's dramatization Crime and Punishment for 155 performances after its opening on June 26, 1946. Theatre magazine's appraisal was, "The production of Dostoievsky's great novel in Rodney Ackland's adaptation has proved to be a major event of the early London season. James Agate, roused to enthusiasm wrote, 'I cannot imagine a better reduction to stage terms of a masterpiece conceived away from the theatre,' and proceeded to praise John Gielgud for his outstanding performance of Raskolnikoff--'the best thing after Hamlet he has ever given us'--Anthony Quayle for his direction and Paul Sherriff for his remarkable setting.... The whole play, as directed by Anthony Quayle, moves in an intense chiaroscuro of emotion which is carried out in action by the lighting and movement on the stage. Dame Edith Evans, as the well-born lady who comes to a sordid end in this disintegrating lodging-house, 'bends up all her mental and corporal agents to the feat of presenting a credible picture of Katerina Ivanovna'...." Theatre World added, "Rodney Ackland's dramatization of Dostoievsky's famous novel has made a deep impression and provided a real dramatic feast for London theatregoers."

The Rodney Ackland stage version opened in New York at the National Theatre on December 22, 1947, but survived only 64 performances. Time magazine felt Dostoievsky's novel defied dramatization, a concept that was popular from the late eighteen-hundreds. While admiring John Gielgud's "brilliantly mannered performance" the play was dismissed as a gloomy bore. Variety determined that Ackland's adaptation lacked theatrical form without concept of set acts and scenes. Lillian Gish's performance as Katerina was called "superb" and John Gielgud's portrayal of Raskolnikoff judged as "possibly the finest performance of his distinguished Broadway career...." Critic George Jean Nathan announced, "The present version by Mr. Ackland has its points, but, like all the others, is hardly satisfactory to respecters of the novel. The result is a play that, save in one or two scenes, merely skims some of the plot elements of the novel and leaves the cream of its body untouched.... Everything considered, I fear that the exhibit is best critically described, to borrow Dorothy Parker's reply to the author of a drugstore murder
novel who asked her to supply him with a title, as Crime and Punishment, Jr."

The Russians first filmed Crime and Punishment in 1913 and on February 25, 1917, Pathe-Arrow Pictures released an American film version of the novel starring Derwent Hall-Caine. "With better production than it has received, and with more forceful interpretations of the participating characters, Crime and Punishment, a five-reel drama to be released by Pathe, might have been one of the most powerful five-reelers," reported The Moving Picture World.

Robert Wiene, German director of The Cabinet of Dr. Caligari, adapted and directed Crime and Punishment under the title of Raskolnikov featuring former members of the Moscow Art Theatre Company in 1923. The prestigious German film was released again in 1925 and Michael J. Gourland sponsored its American release in 1929. Pierre Chenal's French screen version, Crime et Chatiment, released in 1935 featured Pierre Blanchar as Rodion and Harry Baur as Magistrate Porfiri. London's Film Society noted, "The present talking version was made in France. Although the main lines of the novel are followed the film is chiefly concerned with the character and sufferings of Raskolnikov the student." The New York Times admired the hour and three-quarters Crime et Chatiment with its unhurried, placid direction and the brilliant performances of Pierre Blanchar and Harry Baur.

Josef Von Sternberg directed a 1935 American filming of Crime and Punishment featuring Peter Lorre and Edward Arnold as the protagonists. Von Sternberg's Crime and Punishment opened at New York's Radio City Music Hall on November 21, 1935. The well designed and beautifully photographed picture, indicative of Von Sternberg's films, was nevertheless a brooding detective yarn that diminished and obscured Dostoievski's psychological pursuit. Peter Lorre was an intriguing Raskolnikov in one of his best performances since his searing portrayal of the murderer in Fritz Lang's 1931 German film M. Edward Arnold created a fine Inspector, but Marian Marsh's Sonya was unconvincing and the remaining cast struggled with the plodding script. Mrs. Patrick Campbell, for whom George Bernard Shaw wrote Pygmalion, made one of her rare American film appearances as the bitchy old hag of a pawnbroker killed early on by Peter Lorre.

Monogram produced a version of the Russian classic under the title of Fear in 1946. Photoplay's comment was, "If only magazine editor had sent that check to Peter Cookson a day earlier, a man would not have been murdered, Warren William and Anne Gwynne would not have made this picture, and everyone would have been happier." Sweden's filming of Crime and Punishment in 1948 was found by The New York Times to be "... basically an overlong and somewhat disjointed tale, given more to serious and one-dimensional discussions than to projecting fully the mental tortures of the student Raskolnikov..."
Crime et Chatiment was released in France in September 1956 and in the United States in 1959 as The Most Dangerous Sin. Charles Spaak's adaptation of the Russian drama was updated and transposed to a contemporary French city. Director Georges Lam-pin extracted deeply moving performances from Robert Hossein as the student and veteran actor Jean Gabin as the unrelenting Inspector. But, again, although the acting, direction and photography were praised, the essence and scope of Dostoievski's classic faded into techniques and the drama diminished on film.

Allied Artist's updated 1959 version, called Crime and Punishment, U.S.A., featured George Hamilton in the role of the obsessed killer. Motion Picture Herald decided this bit of dramatic fare was "destined to find its best reception among the literati and art house patrons."

The National Educational Television's production of Crime and Punishment was shown on February 25, 1966. Stanley Miller's two-hour script was successful in depicting the basic story but vague and confused and overly dramatic in many sequences intensified by often exaggerated histrionics and the ill-defined large cast.

STAGE


Richard Mansfield (Rodion Ramanych); D. H. Harkins (Porphyrius Petrovitch); Beatrice Cameron (Sonia); Edmund D. Lyons (Vladimir Warschawsky); Eleanor Carey (Pulcheria Alexandrovna); Jennie Eustace (Catherine Michaelovna); A. G. Andrews (Serge Seroff); Louis Dutton (Paul Poloff); Kenneth Lee (Izaak Ivanoff); Herbert Passmore (Ivan Rinsky); W. N. Griffith (Mikolka); Joseph Weaver (Dmitry); C. B. Cochrane (Boroff); Johnstone Bennett (Nastasia) May Lavine (Veca); Consuelo Muir (Boy); Annie Alliston (Hostess); J. J. Shaw (Policeman)


E. H. Sothern (Rodion Raskolnikoff); Virginia Hammond (Sonia Martinova); Adolph Lestina (Bezak); Gladys Hanson (Avdoyt Romanovna-"Dounia"); Frank Reicher (Anton Petrovitch Keller); Paul Scardon (Mikolka); Albert S. Howson (Kashkin); Sydney Mather (Zozimoff); Katherine Wilson (Nastasia); John Taylor (Gromoff); Mrs. M. Holcombe (Pulcheria); Inez Shannon (Katinka); Charles Martin (Mikolka); P. J. Low (A. Dvornik); Malcolm Bradley (Dmitri); Edmund Ford (Valerian Platoff); Fred Post (Osip); P. J. Kelly (Larretski); Lewis Short (Olchin); Harry
Turnley (Zorn); James Boone (Vasaillieff); Paul Mellem (Goobehitz); Maurice Low (Boolitch); Mrs. Frank Reicher (Doordina); Miss McLean (Zimmermann); Mrs. Shannon (Olchina); Miss Healy (Selskaya); Ethel Gray (Karpora); Ellis Wood (Rakitin); Harry Rabon (Ivanoff); William Harris (Solski Bezak); Virginia Fralick (Mashenka)

THE HUMBLE, Greenwich Village Theatre, New York, opened October 13, 1926. 21 performances. Produced by Carl Reed; Director, Bertram Forsyth: Play in three acts by Laurence Irving, based on Dostoievsky's novel Crime and Punishment

Basil Sydney (Rodion Raskolnikoff); Mary Ellis (Sonia Martinova); David Landau (Gromoff); Thomas Chalmers (Kashkin); Franklyn Fox (Keller); Mae Noble (Nastasia); Florence Mason (Dounia Romanova); Maurice Fein (Solski); Curtis Karpe (Koltzoff); Sydney Greenstreet (Bezak); Wallace House (Dmitri); George Bratt (Mikola); V. P. Newmark (Sergeant of Police); Junius Matthews (Dr. Zozimoff); Kate DeBecker (Pulcheria); Verna Dean (Katinka); T. H. Bunch, Arthur Gray (Policemen); Michael Barroy, Barnington White (Cossacks)


Wilfred Fletcher (Rodion Romanovitch Raskolnikov); Queenie Russell (Sonia); Walter Fitzgerald (Arkady Ivanovitch Stridrigalov); Honor Bright (Alyona Petrovna); John Killner (Razumrhin); Katie Johnson (Pulcheria Alexandrovna); Barbara Forester (Dounia); Leslie Kyle (Porfiry Petrovitch); Thorold Dickinson (Sergeant of Police); Arthur Vaughn (Constable); J. S. Carre (Nikolay)

Biltmore Theatre, New York, opened January 22, 1935. 15 performances. Produced by Wolfson and Sherry; Director, Victor Wolfson; Settings, Irene Scharaff; Play in three acts by Victor Trivas and George Schdanoff from Sonia Gordon Brown's translation of Fyodor Dostoievsky's novel

Morgan Farley (Raskolnikoff); Juliana Taberna (Sonia); Barna Oster tag (Nastasia); Harry D. Southard (Marmeladoff); Thomas Coffin Cooke (Porphyry); Sam Wren (Razoumkin); Edward Forbes (Loushin); Lee J. Cobb (Koch); Marfa Pasternak (Allona); Babette Feist (Madame Margot); Irene Oshier (Madame Raskolnikoff); Katharine Phelan (Dounia Raskolnikoff); Lee J. Cobb (Saloon-keeper); Edward Mann, Frederic Giuliano (Painters); Robert Finch (Janitor); William Toubin (Police Officer); Anna Geriette, Katherine Locke, Mary Whitbrook (Girls); Robert Finch (Clerk); Philip Remer (Pestrakoff)


Geoffrey King (Razoumikhin); Pamela Willins (Sonia); Margaret Carter (Nastasha); Stephen Haggard (Raskolnikoff); John Garside (Looshin); Frank Royde (Marmeladoff); Barbara Couper (Catherine);
Alexis France (Polia); Will Leighton (Koch); Ena Moon (Dounia); Gertrude Sterroll (Madame Raskolnikoff); Michael Boyle (Nicholas); Trevor Howard (Dmitri); Ann Wilton (Alena Ivanovna); Loftus Wigram (Pestriakovitch); Nina Evelyn (Masha); Doreen Bent (Dachtenka); Enid Shelley (Louchenka); Ruth Wynn Owen (Douklida); Molly Hamley Clifford (Daria Pavlona); Jean Richardson (Polovoi); Brember Wills (Elia Petrovitch); Margaret Carter (Madame Lipevechzel); James Dale (Porphyrius); Jack Angelo (Retired Lieutenant); Auriol Magor (Porter); James Craven (Gendarme); Ann Wilton (A Woman); Loftus Wigram (Secretary); Will Leighton (A Man); Trevor Howard (Coachman); Auriol Magor (Dramshop Keeper)


John Gielgud (Radyon Romanovitch Raskolnikoff); Edith Evans (Katerina Evavonva Marmeladoff); Robert Marsden (Dmitri Prokovitch Razoumikhin); Peter Ustinov (Parfiri Petrovitch); Rosalind Atkinson (Lizavietta); John Kidd (Andrai Semenovitch Lebeziatnickoff); Maria Britnivva (Poletchka); Veronica Haley (Leeda); Audrey Fildes (Sonia); Lily Molnar (Amalia Ludvigovna); Wynne Clark (Daria Frantzovna); Jessie Evans (Nastasia); Phillipa Gill (Anyutka); Donald Finlay (Simon Zakharitch Marmeladoff); Peter Jones (Zamietoff); John Scott (Tomitch); Eric Holmes (Policeman); Robert Desmond, Charles Perry (Stretcher-bearers); Brian Carey (Nikola); Charles Quartermaine (Priest); Sybilla Binder (Bulcharia Alexandrovna Raskolnikoff); Ian Wilson, Charles Perry (Hungarians); Charles Turner (Stranger); Eric Holmes (Coachman); Brian Carey (Doctor); Charles Quartermaine (Hurdy-gurdy Player); Sebastian Cabot (Street Vendor); Ferdy Mayne (Street Vendor's Assistant); Ernest Hare (Ex-Soldier); Richard Wordsworth (Porter); Ernestine Shirley (Widow); Jean Wilson (Her Daughter); Dorothy Lane (Very Old Lady); Erik Chitty (Government Clerk); Daphne Sower (His Wife); Nita Holland (Their Child); Farren Soutar (Gentleman with Gout); Alex Finlayson (Blind Man); Campbell Cotts (Pyoter Petrovitch Luzhin); Leonard Maguire (Second Coachman)

National Theatre, New York, opened December 22, 1947. 64 performances. Produced by Robert Whitehead and Oliver Rea; Director, Theodore Komisarievsky; Associate director, Bea Lawrence; Setting, Paul Sheriff; Costumes, Lester Polakov; Production associate, Virginia Bolen

John Gielgud (Rodion Romanitch Raskolnikoff); Dolly Haas (Sonia Marmeladoff); Lillian Gish (Katerina Ivanna); Vladimir Sokoloff (Parfiri Petrovitch); Alexander Scourby (Dmitri Prokovitch Razoumikhin); Sanford Meisner (Simon Zaharitch Marmeladoff); Alice
John (Pulcheria Alexandrovna); Marian Seldes (Dounia); E. A. Krumschmidt (Casimir Stanislawowitch Looshinsky); Ben Morse (Lebeziatnikoff); Betty Lou Keim (Polya); Sherry Smith (Leda); Payton Price (Ivan); Elisabeth Neumann (Amalia); Galina Talva (Nastasia); Susan Steell (Daria); Howard Fischer (Street Vendor); Wauna Paul (Anyutka, his wife); Robert Donley (Street Vendor's Assistant); Scott Moore (Lodger); Michael Arshansky (Ex-Soldier); Mary James (Lizaveta); Richard Purdy (Zametoff); Patrick McCauley (Doctor); Harry Selby (Coachman); Robert Pastene (Priest); David Elliott (Government Clerk); Cecile Sherman (His Wife); Amy Douglass (Widow); Jeri Souvinet (Her Daughter); Eugenia Woods (Old Lady); Arthur Griffin (Old Gentleman); Richard Hayes (Fomitch); Mort Marshall (A Strange Man); Mary Diveny, Mary Stuart, Marjorie Tas, Niels Miller, Robert Pastene, Graham Ferguson, John Vicari, Theodore Tenley, James Matsagias, William Beal (Loggers, Policemen, Street Musicians, Delivery Boys, Passers-by)

Kenneth Griffith (Rodion Romanovitch Raskolnikoff); Rosalind Boxall (Sonia Marmeladoff); Nicholas Amer (Dmitri Razoumikhin); Harold Kasket (Porphyrius Petrovitch Samiotoff); Rolfe Leebvre (Peter Petrovitch Looshin); Stella Richman (Louchenka); Kenneth Hyde (Marmeladoff); Noel Hood (Catherine Marmeladoff); Wendy Cramp (Polia Marmeladoff); Gladys Boot (Madame Raskolnikoff); Molly Hamley Clifford (Daria Pavlovna); Dorothy Tenham (Nastasia); Harold Goodwin (Nicholas); Aubrey Morris (Mitka); Barry Lowe (Pestriakoff); Alexander Davion (Koch); Paul Stasino (Policeman); Jacqueline Mackenzie (Masha); Elizabeth Wallace (Dachenka); Wolfe Morris (Elia Petrovitch); Harold Goodwin (Polovoi); Aubrey Morris (Shop Owner); Sylvia Coleridge (Alena Ivanova); Barry Lowe (Drinker); Paul Stasino (Porter); Jacqueline Mackenzie (Doukilda); Elizabeth Wallace (Dounia Raskolnikoff); Anthony Bacon (Policeman); Wolfe Morris (Retired Lieutenant); Alexander Davion (Man with harmonica); Barry Lowe (Secretary); Sylvia Coleridge (Madame Lippevechzez); Paul Stasino (Coachman)

SCREEN

Arrow Pictures-Pathe, released February 25, 1917. Director, Lawrence McGill
Derwent Hall-Caine (Rodion Raskolnikoff); Marguerite Courtot (Sonia Marmeladoff); Cherrie Coleman (Dounia); Lydia Knott (Mme. Raskolnikoff); Sidney Bracey (Andreas Valeskoff); Carl Gerard (Rasamouhin Porkovitch); Robert Cummings (Porphylius)

RASKOYEV, German Film, 1923 (released in U.S.A. by Michael J. Gourland, April 1929). Director, Robert Wiene; Screenplay, based on Dostoievsky's novel Crime and Punishment; Architecture and design, Andrei Andreiev; Camera, Willi Goldberger; Produced by Newmann Films, Berl, Germany, March 1923 (Re-issued in 1926)
Grigor Chmara (Rodion Romanovitch Raskolnikov); Maria Krishanovskaya (Sonia Semyonovna Marmeladova); Mikhail Tarshanov (Semyon Sakhariievitch Marmeladov); Pavel Pavlov (Porfiri Petrovitch); Maria Germanova (Katerina Ivanovna Marmeladova); Toma (Alyona Ivanovna)

CRIME ET CHATIMENT, Compagnie Generale de Productions Cinematographique, released 1935. Director, Pierre Chenal; Screenplay and adaptation, Pierre Chenal, Christian Stengel, Vladimir Strichevski; Dialogue, Marcel Ayme; Camera, Andre Galitzine; Art director, A. Bazin; Music director, Arthur Honegger; Adaptation of Dostoievsky's novel Crime and Punishment

Pierre Blanchar (Rodion Raskolnikov); Harry Baur (Magistrate Porfiri Petrovitch); Madeleine Ozeray (Sonia); Alexandre Rignault (Razoumikhin); Catherine Hessling (Elizabeth); Marcelle Geniat (Madame Raskolnikov); Marcel Delaitre (Marmeladov); Daniel Gilbert (Zamiatov); Lucienne Demarchand (Dounia); Magdalaine Berubet (The Moneylender); Paulette Elambert (Young Girl); Paul Asselin (Porphyius); Mme. Sylvie (Katerina Marveladova)

Columbia Pictures, released November 20, 1935. Director, Josef Von Sternberg; Screenplay, Constance Garnett, S. L. Kauren, Joseph Anthony; Musical director, Lewis Silver; Costumes, Murray Mayer; Camera, Lucien Ballard; Art director, Stephen Goossens; Editor, Richard Calhoon; Executive producer, B. P. Schulberg

Peter Lorre (Roderick); Edward Arnold (Inspector Porfiry); Marian Marsh (Sonya); Tala Birell (Antonya); Elizabeth Risdon (Mrs. Raskolnikov); Robert Allen (Dmitri); Douglass Dumbrille (Grilov); Gene Lockhart (Lushin); Nana Bryant (Madam); Mrs. Patrick Campbell (The Pawnbroker); Charles Waldron (University President); Thurston Hall (The Editor); Johnny Arthur (The Clerk); Rafaelo Ottiano (Landlady); Michael Mark (Painter Prisoner); Russ Powell (Reporter); Edith Arnold (Nastasya); Bob Wilbur (Waiter); Gene Morgan (Drunk); Robert Middlemass (Cop); Harry Semels (Porter); George McKay (Pedestrian); Rita Owen (Reception Clerk); Cecil Weston (Secretary); Hal Price (Porter); Maybelle Palmer (Bit Secretary)

FEAR, Monogram Pictures, released January 4, 1946. Produced by Lindsley Parsons; Director, Anthony Zeisler; Screenplay, based on Dostoievsky's novel Crime and Punishment, by Dennis Cooper and Alfred Zeisler; Camera, Jackson Rose; Special effects, Bob Clark; Editor, Ace Herman

Peter Cookson (Larry Crain); Warren William (Captain Burke); Anne Gwynne (Eileen); James Cardwell (Ben); Nestor Paiva (Schaefer); Francis Pierlot (Stanley); William Moss (Al); Almira Sessions (Mrs. Williams); Darren McGavin (Chuck); Henry Clay (Steve); Ernie Adams (Painter); Johnny Strong (John); Charles Calvert (Doc); Fairfax Burger (Magician)

CRIME AND PUNISHMENT, Terrafilm, Film Rights International, Ltd., released February 1948. Produced by Lorens Marmstedt; Director, Hampe Faustman; Screenplay, based on Dostoievski's
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novel, Crime and Punishment, by Bertil Malmsberg and Sven Stolpe; Sets, Harald Garmland and Sigvard Bernadotte; Produced in Sweden; Camera, Goran Strindberg; Editor, Lennart Wallen; Music, Lars Lalin

Hampe Faustman (Raskolnikov); Gunn Walgren (Sonia); Sigurd Wallen (Samiotov); Elsie Albin (Dunia); George Funkquist (Lus-jin); Tekla Sjobiem (Modern); Toivo Pawlo (Rasumikin); Elsa Widborg (Allonz); Hugo Sjorne (Marmeladov); Liskild Jors (Katarina); Harriet Philson (Nataschka)

CRIME ET CHATIMENT, Jules Borkon-Champs Elysees Production, released September 1956. (Released in the USA as THE MOST DANGEROUS SIN, 1959.) Produced by Jules Borkon; Director, Georges Lampin; Screenplay, based on Dostoievsky's novel Crime and Punishment, by Charles Spaak; A Kingsley International release; Music, Maurice Thiriet; Camera, Claude Renoir; Art director, Paul Bertrand; Editor, Emma Le Chanois

Robert Hossein (Rene Brunel); Jean Gabin (Inspector Gallet); Marina Vlady (Lili); Ulla Jacobsson (Nicole Brunel); Gaby Morlay (Mme. Brunel); Bernard Blier (Antoine Monestier); Gerard Blain (Jean Fargeot); Roland Lesaffre (Andre); Yvette Etievant (Therese Marcellin); Gabrielle Fontan (Mme. Orvet); Julian Carette (Pierre Marcellin); Albert Remy (Renaud); Rene Howard (Noblet); Ino Ventura (Gustave)

CRIME AND PUNISHMENT, U. S. A., Allied Artists, released May 1959. Produced by Terry Sanders; Associate producer, Jacqueline Donnet; Director, Denis Sanders; Screenplay, based on Dostoievsky's novel Crime and Punishment, by Walter Newman; Camera, Floyd Crosby; Art director, Robert Tyler Lee; Music, Herschel Burke Gilbert; Associate producer, Mark Ramsay; Assistant director, Jack Bohrer

George Hamilton (Robert Cole); Frank Silvera (Inspector Porter); Mary Murphy (Sally); John Harding (Swanson); Marian Seldes (Debbie); Wayne Heffley (Rafe); Eve McVeagh (Mrs. Griggs); Toni Merrill (Mrs. Cole); Lew Brown (Samuels); Sid Clute (Doctor); Ken Drake (Hendricks)

TELEVISION

N. E. T. Playhouse, televised February 25, 1966. PBS. 2 hours. Produced by Antony Kearey; Director, Cyril Coke; Television adaptation of Dostoievski's novel by Stanley Miller; Music, Wilfred Jacobs

David Collins (Raskolnikov); Esmond Knight (Marmeladov); Julia Foster (Sonja Marmeladov); Sylvia Coleridge (Mme. Marmeladov); Douglas Wilner (Svidrigaylov); Patricia Hayes (Alyona); Meg Simmons (Lisavita); Patrick Wymark (Porfiri Petrovitch); with, Peter Bowles, Neville Jason, Viola Keats, Liane Aukin, Nicholas Evans
CRIMINAL AT LARGE
A play in three acts by Edgar Wallace (1931)

Synopsis

Scotland Yard Chief Detective Inspector Tanner is baffled by
the strangulation murders at Marks Priory, the ancestral home of
the descendants of John, Sieur de Toine, knighted by King Richard
during the Crusades as Lord of Lebanon, where the bodies of the
family chauffeur and physician have been found. Imperious, matri¬
archal Lady Lebanon, although seemingly terrified at the mysterious
events at the Priory, remains unco-operative whereas her pampered,
disturbed son, Lord Lebanon, offers his full co-operation to the po¬
lice. Inspector Tanner and his assistant, Sergeant Ferraby, become
aware that the historically renowned Lebanon lineage abounds with re¬
markable madness. When Lady Lebanon struggles to prevent her
criminally insane son, Lord Lebanon, from strangling his fiancée,
Isla, Tanner obtains the mad young Lord's confessions to previous
crimes. Lady Lebanon, aware her son had inherited the family
curse, agonizes, "Ten centuries of Lebanons. No one to carry on
the line. Snuffed out like a candle!"

Comment and Critique

Richard Horatio Edgar Wallace was born in Greenwich, Eng¬
land in March 1875, the illegitimate son of actress Marie Richards
and Richard Horatio Marriott, son of celebrated British actress, Alice
Marriott. Marie Richards, to obscure the identity of Marriott, reg¬
istered her son's sire as a mythical comedian, Walter Wallace. Ed¬
gar Wallace became England's most prolific author of mystery novels
and plays after Sir Arthur Conan Doyle. Prior to Edgar Wallace's
death in Hollywood, California in February 1932, his last play star¬
ring Gerald du Maurier, The Green Pack, had opened at London's
Wyndham Theatre on February 9, 1932. Preceding The Green Pack
at Wyndham's Theatre was one of Wallace's most successful plays,
The Case of the Frightened Lady, which accumulated 191 performances
after opening on August 18, 1931.

Produced and directed by Guthrie McClintic on Broadway at
the Belasco Theatre on October 10, 1932, the play was known as
Criminal at Large. A program note read, "As the management be¬
lieves that the interest in a play of this kind is increased if the spec¬
tator is not aware of the denouement until he sees it occur on the
stage, it is suggested that those who witness this performance do not
reveal the identity of the criminal."

The New Yorker magazine's appraisal of the Broadway produc¬
tion was, "Criminal at Large seemed to me to be an intelligent and
clever (but not too clever, mind you), to say nothing of thrilling,
murder mystery." Time magazine sniffed, "The cast of this loosely
pasted thriller snoop, scream, poke their hands through false panels
in a professional manner." Brooks Atkinson (The New York Times) added, "When a crime play is good in its essential characteristics, playgoing is a rewarding avocation. When it is brilliantly acted and directed into the bargain, playgoing begins to look like a decent career." Walter Winchell's review of the play classified it as "a moderate melodrama-mystery typical of the prolific British novelist, but it is peopled with such sterling players that its performance impresses as being a better play than it is."

Gainsborough-British Lion Films transferred the Wallace thriller to the screen in 1932, utilizing several members of the London stage cast and called The Frightened Lady. Released in the United States in December 1933 the picture was re-titled Criminal at Large and was, according to Mordaunt Hall (The New York Times) "One of the many plays to emanate from the late Edgar Wallace's fecund imagination, was considerably more diverting on the stage than it is on the screen." The play was filmed again in 1940 by British Pennant Pictures with Helen Haye as Lady Lebanon and Marius Goring as her mad son. The 1940 film was released as The Case of the Frightened Lady, Wallace's original title, but the thrills and suspense of the original were gone, submerged in uninspired acting and pedestrian direction.

Broadway Television Theatre's February 2, 1953 telecast of Criminal at Large headlining Basil Rathbone and Estelle Winwood, generated good acting against an acknowledged outdated thriller.

STAGE

THE CASE OF THE FRIGHTENED LADY, Wyndham Theatre, London, England, opened August 18, 1931. 191 performances. Produced by Mrs. Edgar Wallace; Director, Edgar Wallace; Settings, Joseph and Phil Harker; Production manager, Carol Reed
Cathleen Nesbitt (Lady Lebanon); Emlyn Williams (Lord Lebanon); W. Cronin-Wilson (Chief Detective Inspector Tanner, C. I. D.); Harold Warrender (Detective Sergeant Ferraby, C. I. D.); Gordon Harker (Detective Sergeant Totty, C. I. D.); Joyce Kennedy (Isla); Finlay Currie (Brooks); Douglas Payne (Wilmot); Jack Bligh (Briggs); Julian Royce (Kelver); Percy Parsons (Gilder); Vincent Sternroyd (Rawbane); Edgar Lewis (Messenger)

CRIMINAL AT LARGE, Belasco Theatre, New York, opened October 10, 1932. 161 performances. Produced and directed by Guthrie McClintic; Settings, Cleon Throckmorton
Alexandra Carlisle (Lady Lebanon); Emlyn Williams (Lord Lebanon); William Harrigan (Chief Detective Inspector Tanner); Walter Kingsford (Sergeant Totty); Katherine Wilson (Isla); Geoffrey Wardwell (Sergeant Ferraby); Scott Moore (Brooks); Henry Pierce (Warder Wilmot); James Vincent (Messenger); Perry Norman (Briggs); David Glassford (Kelver); Robert Middlemass (Gilder); St. Clair Bayfield (Rawbane)
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Alcazar Theatre, San Francisco, Cal., opened February 22, 1933. West Coast Production. Produced by Henry Duffy; Director, Russell Fillmore; Settings, Fred Rickeman

Pauline Frederick (Lady Lebanon); Dwight Frye (Lord Lebanon); Crane Wilbur (Chief Detective Inspector Tanner); Donald Stuart (Sergeant Totty); Kay Hammond (Isla); Hugh Huntley (Sergeant Ferraby); Ray Ripley (Brooks); Henry Caubisens (Warder Wilmot); Alan Duke (Messenger); Eric Snowden (Briggs); Boyd Irwin (Kel-ver); Kernan Cripps (Gilder); Barlowe Borland (MacRawbane)

SCREEN

THE FRIGHTENED LADY, Gainsborough-British Lion, (Ideal), released March 1932. Produced by Michael Balcon; Director, T. Hayes Hunter; Screenplay (based on Edgar Wallace's novel and play, The Case of the Frightened Lady), Angus MacPhail, Bryan Edgar Wallace

Cathleen Nesbitt (Lady Lebanon); Emlyn Williams (Lord Lebanon); Norman McKinnell (Inspector Tanner); Gordon Harker (Sergeant Totty); Belle Chrystal (Aisla Crane); Cyril Raymond (Sergeant Ferraby); Finlay Currie (Brooks); D. A. Clarke-Smith (Dr. Amersham); Percy Parsons (Gilder); Julian Royce (Delver); Eric Roland (Studd), Vincent Sternroyd (Rawbane); Jack Bligh (Briggs)

THE CASE OF THE FRIGHTENED LADY, Pennant Pictures, released June 1940. Produced and directed by George King; Screenplay, Edward Dryhurst; Executive producer, S. W. Smith. Released in U. S. A. by A. J. H. Hofberg, December 1941

Helen Haye (Lady Lebanon); Marius Goring (Lord Lebanon); George Merritt (Chief Detective Inspector Tanner); Ronald Shiner (Sergeant Totty); Penelope Dudley Ward (Isla Crane); Patrick Barr (Dick Ferraby); Felix Aylmer (Dr. Amersham); Roy Emerson (Gilder); John Warwick (Studd); Torin Thatcher (Tilling); Elisabeth Scott (Mrs. Tilling); George Hayes (Brooks)

TELEVISION

Broadway Television Theatre, televised February 2, 1953. N/N. 90 minutes. Produced by Warren Wade

Basil Rathbone (Lord Lebanon); Estelle Winwood (Lady Lebanon); Anthony Kemble-Cooper (Inspector Tanner)

THE CRUCIBLE
A play in four acts by Arthur Miller (1953)

Synopsis

The Reverend Samuel Parris' sluttish niece, seventeen-year-old Abigail Williams, is dismissed from the employ of farmer John
Proctor by his wife Elizabeth. To escape punishment in excessively religious, ignorantly superstitious Salem, Massachusetts in 1692 for participating in her uncle's slave from Barbados, Tituba's, conjuring rites, and enraged by John Proctor's refusal of her solicitations, Abigail accuses Elizabeth Proctor of witchcraft, setting off a rampant witch-hunt by vengeful neighbors accusing one another of consorting with the Devil. Proctor, battling the fanatical fervor of the court against his pregnant wife, admits to adultery with Abigail but autocratic Deputy-Governor Danforth insists he is a Devil worshiper and demands a signed confession. To save his life, Proctor reluctantly signs the document but recants, tears the confession to prevent his name being used for an evil cause. Danforth orders Proctor to be hanged.

Comment and Critique

Originally copyrighted in 1952 under the title of Those Familiar Spirits, Arthur Miller's historical play The Crucible recalled memories of the insanities perpetuated by the wholesale blacklisting of the Senator Joseph McCarthy era in the United States Congress which demanded accused Communists incriminate others to purge themselves. In his preamble to the play Miller wrote, "The Salem tragedy, which is about to begin in these pages, developed from a paradox. It is a paradox in whose grip we still live, and there is no prospect yet that we will discover its resolution." Later, for the television production of the play, Miller added, "Wherever men have lost all faith in one another, the ancient cry of 'Witch!' still hovers on the wind, and it can still destroy!"

Brooks Atkinson of The New York Times considered The Crucible less artistic and the writing less eloquent than Arthur Miller's masterful Death of a Salesman but observed the parallel between current Washington witch hunts and the idiotic happenings in 1692 Salem. Time magazine classified the play as showing "... more fieriness of purpose than of vision ..." and in Mr. Miller's handling of the melodrama, documenting actual 17th-century events with 20th-century overtones, added, "... The material seems not there for the sake of the play, but the play for the sake of the material."


London's Old Vic production of The Crucible in 1965 was highly successful due to the expert ensemble playing by the Old Vic Company headed by Colin Blakely and Joyce Redman. Martin Esslin in Plays and Players, recognizing the "political" play had survived its impassioned impact sluiced from the McCarthy madness and observed, "The Crucible might have aroused the right emotions ten or twelve years ago, but it would never have emerged as the gripping and moving experience that now confronts us in Laurence Olivier's production."
Critic Kenneth Tynan later noted, "In Death of a Salesman Arthur Miller observed mankind in detached, compassionate surivew; in The Crucible he takes sides...." Stressing this facet as the play's weakness, author Tynan cited the more analytical treatise on witch-hunting, The Devils of Loudun and Aldous Huxley's theory that some people derived from "their psychically stimulated endocrines" a gratification of hate and rage that "pay a higher dividend of immediate satisfaction than love...."

1953's The Crucible, viewed nearly twenty years after it first appeared on Broadway, remained an engrossing piece of theatre and Miller's well established relativism and moralistic impact seemed more honest than ever. (William Inge's play Picnic won the 1953 Pulitzer Prize and The New York Critics' Circle Award. The Antoinette Perry "Tony" Award for Best Play went to The Crucible.) Robert Foxworth and the cast of the Repertory Company of Lincoln Center gave The Crucible a fine revival at the Vivian Beaumont Theatre in New York on April 27, 1972, for 40 performances.

Jean-Paul Sartre's French adaptation of Miller's play was re-adapted and transferred from the French stage success to the screen by Marcel Aymé and produced by Raymond Rouleau, as Les Sorcières de Salem in which Yves Montand and his wife, Simone Signoret, repeated their stunning stage performances. Sartre's screenplay remained distinctly Miller's work while including cinematic sadistical scenes difficult to portray on the stage and was "a persistently absorbing film." Released in the United States in 1958 as Witches of Salem, Bosley Crowther of The New York Times called the adaptation "a powerful and compelling French film" and dismissed the idea the film should have been made in America since the French version had an advantage of perspective and improvement due to Sartre's adaptation and, in its performance, "it slowly unreels a staggering vista of social disintegration while making its characters as near and sentient as closeups can be."

CBS' two-and-a-quarter hour television version of The Crucible on May 4, 1967, was critically acclaimed. The David Susskind production was blessed with incisive portrayals by George C. Scott, Colleen Dewhurst and Melvyn Douglas in a telecast that TV critic Harry Harris perceptively capsulized as demonstrating "... the consummate artistry of which commercial TV is capable."

Robert Ward's opera, also called The Crucible, based on Arthur Miller's play had its world premiere at the New York City Center on October 26, 1961. Although Harold C. Schonberg (The New York Times) called the opera, "musical platitudes" and added, "The action was strong enough to come right through Mr. Ward's frequently noncommittal music," the opera received the $500 1962 Pulitzer Prize Award "for distinguished musical composition." Robert Ward, a Nyack, New York music editor, had written the opera under a grant from the Ford Foundation.
STAGE

Martin Beck Theatre, New York, opened January 22, 1953. 197 performances. Produced by Kermit Bloomgarden; Director, Jed Harris; Scenery, Boris Aronson; Costumes, Edith Lutyens

Arthur Kennedy (John Proctor); Beatrice Straight (Elizabeth Proctor); E. G. Marshall (Reverend John Hale); Walter Hampden (Deputy-Governor Danforth); Madeleine Sherwood (Abigail Williams); Jean Adair (Rebecca Nurse); Janet Alexander (Betty Parris); Jacqueline Andre (Tituba); Fred Stewart (Reverend Samuel Parris); Barbara Stanton (Susanna Walcott); Jane Hoffman (Mrs., Ann Putnam); Raymond Bramley (Thomas Putnam); Dorothy Jolliffe (Mercy Lewis); Jenny Egan (Mary Warren); Joseph Sweeney (Giles Corey); Graham Velsey (Francis Nurse); Don McHenry (Ezekiel Cheever); George Mitchell (John Willard); Adele Fortin (Sarah Good); Donald Marye (Hopkins); Philip Coolidge (Judge Hathorne)

LES SORCIERES DE SALEM (The Witches of Salem), Sarah Bernhardt Theatre, Paris, opened December 18, 1954. 365 performances. Produced by A. M. Juhan, Alyn Marcel Ayme; Director, Raymond Rouleau; Settings and costumes, Lila de Norbili; Translation, Marcel Ayme.

Yves Montand (John Proctor); Simone Signoret (Elizabeth Proctor); Pierre Mondy (Reverend John Hale); Marc Valbel (Deputy-Governor Danforth); Nicole Courcel (Abigail Williams); Coutan Lambert (Rebecca Nurse); Robert Moor (Francis Nurse); Jeanne Guillemin (Sarah Good); Henri Cremieux (Rev. Parris); Christiane Ferez (Betty Parris); Miss Darling (Tituba); Denise Clair (Mrs., Ann Putnam); Picolette (Susanne Walcott); Raoul Marco (Thomas Putnam); Jean Violette (Willard); Brigitte Barbier (Mercy Lewis); Jean d’Yd (Giles Corey); Maurice Nasil (Judge Hawthorne); Gerard Darrieu (Ezekiel Cheever); Danielle Lebrun (Mary Warren); Eva Bory (Eva Barrow); Maritza (Little Jenny); Maurice Chevit (Hopkins); Roland Carey, Michel Herve (Farmers)

Royal Court Theatre, London, England, opened April 9, 1956. Produced by The English Stage Company; Director, George Devine; Setting, Stephen Doncaster; Costumes, Motley; Assistant director, Tony Richardson

Michael Gwynn (John Proctor); Rosalie Crutchley (Elizabeth Proctor); Kenneth Haigh (Reverend John Hale); George Devine (Deputy-Governor Danforth); Mary Ure (Abigail Williams); Agnes Laughlan (Rebecca Nurse); Marcia Manolesceau (Betty Parris); Connie Smith (Tituba); John Welsh (Reverend Samuel Parris); Heleana Hughes (Susanna Walcott); Rachel Kempston (Mrs., Ann Putnam); Nigel Davenport (Thomas Putnam); Josee Richard (Mercy Lewis); Joan Plowright (Mary Warren); Stephen Dartnell (Francis Nurse); Christopher Fettes (Ezekiel Cheever); George Selway (John Willard); Barbara Grimes (Sarah Good); Alan Bates (Hopkins); Robert Stephens (Judge Hathorne)
Martinique Theatre, New York, opened March 11, 1958. Produced by Paul Libin, Word Baker, with Mouzon Law and Franchot Productions; Director, Word Baker; Costumes, Patricia Zipprodt; Associate producer, Warren Travis; Production assistant, Wendy Williams

Michael Higgins (John Proctor); Barbara Barrie (Elizabeth Proctor); Noah Keen (Reverend John Hale); Ford Rainey (Deputy-Governor Danforth); Ann Wedgeworth (Abigail Williams); Anne Ives (Rebecca Nurse); Janice Meshkoff (Betty Parris); Vinnette Carroll (Tituba); William Larsen (Reverend Samuel Parris); Margaret DePriest (Susanna Wallcott); Marjorie Shaffer (Mrs. Ann Putnam); David Metcalf (Thomas Putnam); Mary Gower (Mercy Lewis); Barbara Stanton (Mary Warren); Burton Mallory (Giles Corey); David Elliott (Francis Nurse); Russell Bailey (Ezekiel Cheever); John Peters (John Willard); Marjorie Shaffer (Sarah Good); Wayne Wilson (Judge Hawthorne); Sam Greene (The Reader)

Belasco Theatre, New York, opened April 6, 1964. Produced by The National Repertory Theatre, Michael Dewell, Frances Ann Dougherty, Directors; Sponsored by The American National Theatre and Academy; Scenery, Peter Larkin; Costumes, Alvin Colt; Lighting, Tharon Musser; Production supervisor, Robert Calhoun; Musical director, Dean Fuller; Director, Jack Sydow

Farley Granger (John Proctor); Anne Meacham (Elizabeth Proctor); Denholm Elliott (Reverend John Hale); Thayer David (Deputy-Governor Danforth); Kelly Jean Peters (Abigail Williams); Betty Sinclair (Rebecca Nurse); Pamela Gruen (Betty Parris); Ben Yaffe (Reverend Parris); Osceola Archer (Tituba); Mary Hara (Mrs. Ann Putnam); G. Wood (Thomas Putnam); Susan Carr (Mercy Lewis); Barbara Stanton (Mary Warren); George Turner (Giles Corey); Richard Bowler (Ezekiel Cheever); Clinton Anderson (Marshal Willard); Mary Hara (Sarah Good); Fred Ainsworth (Hopkins); Jerome Raphel (Judge Hawthorne)

Old Vic Theatre, London, England, opened January 19, 1965. Produced by the Old Vic Company; Director, Laurence Olivier; Settings and costumes, Michael Annals

Colin Blakely (John Proctor); Joyce Redman (Goodwife Elizabeth Proctor); Robert Lang (Reverend John Hale); Anthony Nicholls (Deputy-Governor Danforth); Sarah Miles (Abigail Williams); Wynne Clark (Goodwife Rebecca Nurse); Janina Faye (Betty Parris); Pearl Prescod (Tituba); Kenneth Mackintosh (Reverend Samuel Parris); Janie Booth (Susanna Wallcott); Barbara Hicks (Goodwife Ann Putnam); Trevor Martin (Thomas Putnam); Sheila Reid (Mercy Lewis); Jeanne Heppie (Mary Warren); Frank Finlay (Giles Corey); Keith Marsh (Francis Nurse); Michael Turner (Ezekiel Cheever); Mike Gambon, Robert Russell (Deputies); James Mellor (Marshal Herrick); Peter Cellier (Judge Hawthorne)

Vivian Beaumont Theatre, New York, opened April 27, 1972. 40 performances. Produced by The Repertory Company of Lincoln Center, Jules Irving, director; Director, John Berry; Settings and lighting, Jo Mielziner; Costumes, Carrie Fishbein Robbins; Vocal director, Roland Gagnon
Robert Foxworth (John Proctor); Martha Henry (Elizabeth Proctor); Philip Bosco (Reverend John Hale); Stephen Elliott (Deputy-Governor Danforth); Pamela Payton-Wright (Abigail Williams); Aline MacMahon (Rebecca Nurse); Alexandra Stoddart (Betty Parris); Theresa Merritt (Tituba); Jerome Dempsey (Reverend Samuel Parris); Crickett Coan (Susanna Walcott); Pauline Flanagan (Ann Putnam); Ben Hammer (Thomas Putnam); Kathleen Davis (Mercy Lewis); Nora Hefflin (Mary Warren); Sydney Walker (Giles Corey); Wendell Phillips (Francis Nurse); Richard Greene (Ezekiel Cheever); Doris Rich (Sarah Good); Stuart Pankin (Hopkins); Mark Woods (Deputy); Robert Phalen (Judge Hawthorne); Richard Kline (Marshal Herrick)

Avon Stage, Stratford, Ontario, Canada, opened July 28, 1975. Produced by the Stratford Festival Theatre; Director, John Wood; Settings and costumes, Susan Benson; Basic set, Daphne Dare; Lighting, Gil Wechsler

Stephen Macht (John Proctor); Martha Henry (Elizabeth Proctor); Gale Garnett (Abigail Williams); Eric Donkin (Reverend John Hale); Marti Maraden (Mary Warren); Douglas Chamerlain (Reverend Samuel Parris); Denise Baillargeon (Betty Parris); Odetta (Tituba); Sheila Haney (Rebecca Nurse); Terence Kelly (Ezekiel Cheever); J. Winston Carroll (Francis Nurse); Mia Anderson (Mrs. Ann Putnam); Max Helpmann (Thomas Putnam); Melody Ryane (Mercy Lewis); Richard Whelan (Giles Corey); J. Kenneth Campbell (John Willard); John Goodlin (Judge Hawthorne); Douglas Rain (Deputy Governor Danforth); Meg Hogarth (Sarah Good); Patricia Lane (Susanna Walcott); John Haney, Randy Macpherson (Guards)

American Shakespeare Theatre, Stratford, Connecticut, 1976. Produced by The American Shakespeare Theatre Company, Konrad Matthaei, President; Director, Michael Kahn; Scenery, David Jenkins; Costumes, Jane Greenwood; Lighting, John McLain; Music selected and arranged, Herbert Kaplan; Music director, Herbert Kaplan

Don Murray (John Proctor); Maria Tucci (Elizabeth Proctor); Tovah Feldshuh (Abigail Williams); William Larsen (Reverend Samuel Parris); Debbie Wolf (Betty Parris); Jack Gwillim (Deputy Governor Danforth); Anne Ives (Rebecca Nurse); Sarallen (Tituba); Rebecca Sand (Susanna Walcott); Bette Henritze (Mrs. Ann Putnam); Richard Dix (Thomas Putnam); Beth McDonald (Mercy Lewis); Anna Levine (Mary Warren); Will Hussung (Giles Corey); George Hearn (Reverend John Hale); Tom McDermott (Francis Nurse); Frank Borgman (Ezekiel Cheever); Powers Boothe (Marshal Herrick); Wyman Pendleton (Judge Hawthorne); Barbara Lester (Sarah Good); Frederick Sperberg (Hopkins); Thomas Eley, John de Lancie (Deputies)

OPERA

City Center Theatre, New York, opened October 26, 1961. 3 performances. Produced by the New York City Center of Music; Di-
rector, Allen Fletcher; Music, Robert Ward; Libretto, based on the play by Arthur Miller, by Bernard Stambler; Conductor, Emmerson Buckley; Settings, Paul Sylbert; Costumes, Ruth Morley

Chester Ludgin (John Proctor); Frances Bible (Elizabeth Proctor); Patricia Brooks (Abigail Williams); Norman Treigle (Rev. John Hale); Joyce Ebert (Betty Parris); Norman Kelley (Rev. Samuel Parris); Mary Lesawyer (Ann Putnam); Paul Ukena (Thomas Putnam); Eunice Alberts (Rebecca Nurse); Spiro Malas (Francis Nurse); Maurice Stern (Giles Corey); Debra Brown (Tituba); Joy Clements (Mary Warren); Harry Theyard (Ezekiel Cheever); Ken Neate (Judge Danforth); Joan Kelm (Sarah Good); Lorna Ceniceros (Ruth Putnam); Helen Guile (Susanna Walcott); Nancy Roy (Mercy Lewis); Elizabeth Schwering (Martha Sheldon); Beverly Evans (Bridget Booth)

SCREEN

LES SORCIERES DE SALEM (The Witches of Salem, released December 1958. Film Borderie-Pathe Consortium-DECA, Films de France Production; Director, Raymond Rouleau; Producer, Raymond Borderie; Screenplay (based on Arthur Miller’s play The Crucible), Jean-Paul Sartre; Camera, Claude Renoir; Music, Georges Auric

Yves Montand (John Proctor); Simone Signoret (Elizabeth Proctor); Mylene Demongeot (Abigail Williams); Yves Brainville (Reverend Hale); Miss Darling (Tituba); Chantal Gozzi (Fancy Proctor); Pascal Petit (Mary Warren); Francoise Lugagne (Jane Putnam); Pierre Larquey (Francis Nurse); Alfred Adam (Thomas Putnam); Jeanne Fusier-Gir (Martha Corey); Jean Gavan (Peter Corey); Raymond Rouleau (Judge Hawthorne); Alexandre Rignault (Willard); Jean Debucourt (Reverend Samuel Parris); Raymond Rouleau (Deputy-Governor Danforth)

TELEVISION

Canadian Broadcasting Company, televised October 27, 1959. 90 minutes. Produced and directed by Harvey Hart; Television adaptation, Mavor Moore

Leslie Nielsen (John Proctor); Diana Maddox (Elizabeth Proctor); Ann Wedgeworth (Abigail Williams); Douglas Campbell (Deputy-Governor Danforth); John Drainie (Reverend Samuel Parris); Douglas Kain (Reverend Hale); Portia White (Tituba)

Granada TV, Manchester, England, televised November 10, 1959. 90 minutes. Director, Henry Kaplan; Television adaption, Stanley Mann

Sean Connery (John Proctor); Barbara Chilcott (Elizabeth Proctor); Susannah York (Abigail Williams); with, Noel Willman; Hugh Latimer; Karal Sadner; Pamela Binns; Barbara Assoon; Anna Turner; Valerie Gleason; Fiona Duncan; Fred Johnson; Raymond Hodge; Ann Tirad; David Dodimead; Peter Vaughan; Alfred Burke; Oliver Johnson; Enid Lorrimer
Cynara
A play in three acts and epilogue by H. M. Harwood and R. Gore Browne; based on a novel, An Imperfect Lover, by R. Gore Browne (1930)

Synopsis

Clemency Warlock leaves her husband, barrister Jim Warlock, on the night of their seventh wedding anniversary to help her sister Gorla recover from a collapsed romance in Venice, steadfast in the firm belief that there are two things in the world you can trust—The Church of England and Jim Warlock. After Clemency's departure Jim's close friend John Tring encourages Jim to pursue a young mil-liner, Doris Lea, and they meet in a Soho restaurant. Aware of Jim's marital status, Doris falls in love with him but agrees their affair will end when Clemency returns. Doris loses her job, refuses Jim's offers of support and commits suicide. A letter from Jim is found near her body but despite the ensuing scandal Jim refuses to discuss Doris at the coroner's inquest. Jim's career and marriage are ruined. But Clemency and Jim agree to start a new life, reflecting Ernest Dowson's poetic philosophy, "I have been faithful to thee, Cynara! in my fashion."

Comment and Critique

Told with disarming simplicity and well acted, Cynara was successful in the theatre in America and England and in other mediums, although, as ever, critics disagreed. The London Times reviewing Gladys Cooper and Gerald du Maurier's Cynara in 1930 called it "... one of those baffling plays of chameleon mood in which just when you have begun to drown in commonplace, beauty sharply emerges, and in which even the best scenes are, for disastrous instants, brought to earth by some ugly straining for effect." The Bystander carped, "I believe Mr. R. Gore Browne was responsible for writing a novel, An Imperfect Lover, and he, in conjunction with Captain H. M. Harwood, in dramatizing the story for the stage, has made of it an "imperfect play."

In New York City the judges were more tolerant when Cynara opened at the Morosco Theatre on November 2, 1931. Robert Gar-
land (New York World Telegram): "In all my theatre going days I recall no dialogue endeavor which comes more frankly in the open to tell the world that a woman is merely a woman while a man is apt to be a friend." Time magazine: "To say that Cynara is the best Shubert show so far this season is to damn it with faint praise. It is several cuts above that." The New York Times labeled it "An evocative and moving play--written with infinite tact--it is literate, discriminating and fine." However, The New York American reviewer found it to be, "so true to life, and to modern love. It is the tidiest bit of sincerity seen on the stage in a long, grim while."

Samuel Goldwyn's film version of Cynara in 1932 starred Ronald Colman and Kay Francis. Mordaunt Hall (The New York Times) saw the film as faithful to the stage play "... and King Vidor, the director, gives to his scenes effective and restrained guidance," while Richard Watts of The New York Herald Tribune reported, "Cynara is honest and straightforward drama. Mr. Colman is quite good as the disturbed barrister, even if he is less moving in the role than was Philip Merivale." Time magazine found that "The simplicity of the story, the fact that its elements have been used in the cinema a thousand times before, make it easy to overlook the truth that Cynara is a most unusual picture...." Variety called the picture, "a class production--in all respects worthy of the quality of the play itself."

Cynara was produced for television on the Pond's Theatre telecast of May 12, 1955, with Joanne Woodward and E. G. Marshall. The title of the play was taken from Ernest Dowson's poem Non Sum Qualis Eram Bonae Sub Regno Cynarae which was also the source for Margaret Mitchell's title of her massive best selling novel, Gone with the Wind, and the inspiration for Cole Porter's hit song from Kiss Me, Kate: "Always True to You in My Fashion."

STAGE

Playhouse Theatre, London, England, opened June 26, 1930. 248 performances. Produced by Gladys Cooper; Director, Gerald du Maurier; Settings, Stafford Hilliard
Gladys Cooper (Clemency Warlock); Gerald du Maurier (Jim Warlock); Ann Todd (Gorla Kentich); Celia Johnson (Doris Lea); Joan Carol (Merton); George Desmond (Joseph); Campbell Gullan (The Hon. John Tring); Dorice Fordred (Milly Miles); Florence Harwood (Mrs. Day); A. Harding Steerman (Butler); Garrett Hollick (A Police Inspector); Ernest Jay (The Coroner); Carteret Maule (P. C. Heal); Joan Swinstead (Madam Ducette); Charles Koop (Foreman of the Jury); Gwendoline Hill (A Woman Juror); Robert Wilton (An American); Isla Bevan (A French Girl); Walter Tobias (Waiter); Charles Koop (An Italian); Isla Bevan (Alice Fish); Joan Carol (Grace Fish); Gwendoline Hill (Olive Day); Ernest Jay (Mr. Boot); Tom Woods (Councillor Apted); Walter Tobias (Mr. Carraway); Cyril Fairlie (Mr. White); Charles Koop
Cynara / 383

Morosco Theatre, New York, opened November 2, 1931. 210 performances. Produced by Lee Shubert; Director, Harry Wagstaff Gribble; Settings, Watson Barratt; Technical director, Peter Davis Phoebe Foster (Clemency Warlock); Philip Merivale (Jim Warlock); Miriam Jordan (Gorla Kentich); Adrienne Allen (Doris Lea); Gladys Bell (Merton); Joseph Romantini (Joseph); Henry Stephenson (The Hon. John Tring); Mary Newham Davis (Mildred Miles); Mary Scott Seton (Mrs. Day); Paul Hanson (Police Sergeant); A. P. Kaye (The Coroner); Alice Marin (Madam Ducette); Hannam Clark (Foreman of the Jury); Gladys Bell (A Woman Juror); Mary Williamson (Polly); Vera Fuller Mellish (Grace Boot); Edna Bennett (Olive Day); Linda Eder (Alice Boot); A. P. Kaye (Mr. Boot); Mario Majeroni (Mr. Small); Shirley Gale (Miss Trix); Clement O’Loghlen (Clerk of the Court); Thomas Bate (Mr. Caraway); Gladys Bell (Miss Dringer); Peter Barbier (Hotel Attendant); Jean Derayville (Customer); Hannam Clark (Rev. Harold Dringer); Marguerite Martin (Marjorie); Kathryn O’Neill (Katherine); Peter Barbier (Waiter); William Evans (Jurymen);

SCREEN

United Artists, released November 12, 1932. (Reissued as I Was Faithful.) Produced by Samuel Goldwyn; Director, King Vidor; Screenplay, Frances Marion, Lynn Starling; Camera, Ray June; Art director, Richard Day; Music, Alfred Newman; Editor, Hugh Bennett Kay Francis (Clemency Warlock); Ronald Colman (Jim Warlock); Florine McKinney (Gorla Kentich); Phyllis Barry (Doris Lea); Wilson Benge (Merton); Paul Porcasi (Joseph); Henry Stephenson (The Hon. Sir John Tring); Viva Tattersall (Milly Miles); Clarissa Selwynne (Onslow); George Kirby (Mr. Boots); Donald Stuart (Henry); C. Montague Shaw (Constable); Charlie Hall (Man in Court)

TELEVISION

Pond’s Theatre, televised May 12, 1955. ABC, Ruth Matteson (Clemency Warlock); E. G. Marshall (Jim Warlock); Barbara Barrie (Gorla Kentich); Joanne Woodward (Doris Lea); Murray Matheson (Sir John Tring); Patricia Englund (Mildred Miles)

CYRANO see CYRANO DE BERGERAC
Serving King Louis XIII of France as a Gascony cadet, impetuous, gallant, swashbuckling Cyrano de Bergerac possesses wit as cutting as his swift sword. Cyrano halts actor Montfleury's performance in a play, Clorise, at Paris' Hotel de Bourgogne feeling the actor has insulted his beautiful cousin, Roxane. Challenged to a duel by the Vicomte de Valvert, Cyrano blithely composes a ballad while obligingly killing de Valvert. Roxane confesses her love for handsome, blond Christian de Neuvillette, a shy, new cadet, and asks Cyrano to protect her bashful lover. Although in love with Roxane, grotesque Cyrano, whose nose "Marches on before me by a quarter of an hour," prompts inarticulate Christian with outpourings of love and passion while secluded behind shubbery from the enraptured Roxane. Cyrano craftily interrupts Comte de Guiche's interference while Roxane and Christian are married. Christian is killed on the battlefield. Fourteen years later, although mortally wounded, Cyrano visits Roxane in her self-imposed seclusion at a convent. Roxane learns the grotesque Cyrano was the amorous poet and author of Christian's daily love letters. Cyrano dies in Roxane's arms and she mourns, "I have loved but one man and have lost him twice!"

Comment and Critique

Edmond Rostand was born in Marseilles, France on April 1, 1868, and died in Paris on December 2, 1918. Rostand's colorful, theatrical masterpiece Cyrano de Bergerac was basically biographical and captured the spirit, appearance and flamboyance of a soldier, poet, philosopher and writer, Savinien-Hercule de Cyrano Bergerac who was born in Paris on March 6, 1619. Savinien-Hercule de Cyrano Bergerac graduated from the College de Beauvais, entered the service of King Louis' Gascony Guards under Carbon de Castel-Jaloux and earned the title of demon de la bravoure, boasting of his fighting prowess, "What are men but men? Tonight, bring me giants!" After the 1640 battle of Arras, de Bergerac returned to Paris and joined a group of writers, poets and philosophers, among whom was Jean-Baptiste Poquelin, later known as Molière. Bergerac wrote Voyage to the Moon (1649) and two plays, Le Pédant Joué and La Mort d'Agrrippine, which were produced in Paris at the Hôtel de Bourgogne. Founded in the early fifteenth century by France's first theatrical organization, the Confrérie de la Passion, the Hôtel de Bourgogne was Paris' first theatre and Rostand used it as the opening scene for his comedy-drama, Cyrano de Bergerac, two hundred and forty-two years after the real Cyrano's death.

France's great actor Benoît Constant Coquelin opened at the Théâtre de la Porte-Saint-Martin on December 28, 1897, in the title role of Cyrano de Bergerac. The play ran 200 performances and
was called by French critic Francisque Sarcey, "An admirable work, a work of marvelous poetry but, especially and before all, a masterpiece of the theatre." Edmond Rostand dedicated his play to Coquelin: "It was to the soul of Cyrano that I intended to dedicate this poem. But since that soul has been reborn in you, Coquelin, it is to you that I dedicate it." Le Théâtre magazine noted that Cyrano de Bergerac, "has the triple merit of being remarkably witty, thoroughly dramatic and entirely clear."

Richard Mansfield's production of Cyrano de Bergerac was introduced to America in an English translation by Howard Thayer Kingsbury at the Garden Theatre in New York on October 3, 1898. On the same evening, at the Chestnut Street Opera House in Philadelphia, Augustin Daly opened his production of Cyrano de Bergerac, translated by Gladys Thomas and Mary F. Guillemand with Charles Richman in the title role. A month later Weber and Fields presented a burlesque of Rostand's play called, Cyranose de Bric-a-Brac with a libretto by Edgar and Harry B. Smith and music by John Stromberg. The unsuccessful Weber and Fields burlesque was appropriately described as "a prominent feature, amputated from the French, and disfigured without permission." Victor Herbert's comic opera Cyrano de Bergerac, produced by and starring Francis Wilson, opened at New York's Knickerbocker Theatre on September 18, 1899, for twenty-eight dreary performances. Although Herbert's music was praised for "its exquisite beauty," The New York Times noted, "So far as the solo numbers went, one had to guess what most of them would sound like if they were well sung."

Benoit Constant Coquelin played Cyrano de Bergerac for eight performances at the Garden Theatre in New York from November 26, 1900, with Sarah Bernhardt as Roxane. One critic wrote, "Through all his acting there shines the soul of a man of spotless honor, the heart and brain of a poet, and the easy grace of a cavalier. If any one wishes to know how Coquelin's nose differed from Mr. Charles Richman's or Mr. Richard Mansfield's, it was not a swollen excrecence, but an abnormal prolongation of a natural nose; a disfigurement, but not a repulsive one. Roxane has generally been regarded as a part unworthy of a great actress, not that it is an ungracious role, but because it is a subordinate one. It has remained for Mme. Bernhardt to show how the touch of art can fill the part with tender, spiritual beauty." Another scribe judged the imported Porte-Saint-Martin, Paris production as being inferior in settings and direction to that of Richard Mansfield's New York presentation but found Coquelin's Cyrano the supreme characterization created by Rostand.

Composer Walter Damrosch's opera, Cyrano de Bergerac, with a libretto by W. J. Henderson premiered at the Metropolitan Opera House in New York on February 26, 1913, with Pasquale Amato as Cyrano and Frances Alda as Roxane. The opera was generally dismissed with such comments as "It offers nothing which points even remotely to a solution of the problem of English or American Opera, or the peculiar value of the vernacular in the lyric drama."
American actor Walter Hampden virtually made a career playing Cyrano de Bergerac. Using Brian Hooker's translation of the play, Walter Hampden first appeared as Cyrano at the National Theatre in New York on November 1, 1923, for 250 performances. Robert Lorraine's huge success as Cyrano in London in 1919 with Mrs. Patrick Campbell as Roxane was expected to be repeated on Broadway but Walter Hampden's triumph in the play cancelled Robert Lorraine's plans to import his London success to New York. The New York Telegram pronouncement of the Hampden production was "Here are romance and heroism, beauty and poetry. Mr. Hampden has made a production of such beauty that it easily surpasses Mansfield's and Coquelin's alike." J. Rankin Towse (New York Evening Post) wrote, "Not only as an actor, but as a stage director, Mr. Hampden in Cyrano demonstrated his right to the leadership of the stage. It is not easy to decide in which capacity he most excelled. His Cyrano puts those of all other English performers completely into the shade and is no whit inferior to that of the great Coquelin himself." Alan Dale (New York American) felt no one, including the great Coquelin, had portrayed Cyrano with greater distinction, intelligence and reverence than Walter Hampden, "It was so full of poetry and mystic qualities that it made me think I had never seen the play before."

The Shuberts produced a musical version of Cyrano de Bergerac in Boston on November 4, 1932, but the massively produced operetta folded on the road. Seven years later the Shubert Organization reworked the Samuel D. Pokrass musical and the new production called The White Plume premiered in Washington, D.C. on December 26, 1939, with additional songs by Vernon Duke. Vernon Duke's score was praised but the intrusion of music to Rostand's play proved to be unwarranted interruptions. The name of the musical was changed to A Vagabond Hero and closed in Pittsburgh on January 6, 1940.

José Ferrer produced and starred in Cyrano de Bergerac at the Alvin Theatre in New York on October 8, 1946. The highly praised Ferrer Cyrano ran 195 performances. After an extensive road tour, a summer holiday and restaging the show, José Ferrer's Cyrano had the critics tossing their hats in the air. Variety recorded, "He need make no bow to any previous wearer of Cyrano's white plume and fabulous schnozz. His production of Cyrano de Bergerac tops any that Broadway has seen for at least a generation." Richard Watts, Jr. (The New York Post) felt José Ferrer had excelled the distinguished performance of Walter Hampden seen by several generations, and "When Brian Hooker's version of the Rostand original was first heard it seemed fresh and moving; an excellent creative achievement in its own right. Now, after all of these years, it still seems fresh and unpretentious, chiefly because Mr. Hooker had such skill in such matters, but in part, I think, because the new production has tinkered with it here and there and given it an added liveliness without losing the original spirit." Ward Morehouse (The New York Sun) added, "The production has pace, flow and mobility, the settings and costumes of Lemuel Ayers are first-rate, and the company if somewhat spotty, is generally competent."
The Old Vic Theatre Company's production of Cyrano de Bergerac at the New Theatre in London on October 24, 1946 featured Ralph Richardson as the Gascon cavalier, Margaret Leighton as Roxane and Alec Guinness as de Guiche. The Old Vic Theatre Company's production of Cyrano de Bergerac, expertly directed by Tyrone Guthrie, became one of their most elaborate and successful productions. Frances Stephens in Theatre World dubbed Ralph Richardson as Cyrano, "magnificently cast," adding that he was "probably the only English actor who could be entrusted with Cyrano, the apotheosis of all physically disfigured, romantic lovers."

Anthony Burgess' adaptation of Rostand's play to the musical stage as Cyrano opened for forty-nine performances on Broadway at the Palace Theatre on May 13, 1973, with music by Michael J. Lewis. Christopher Plummer, who had played the role at Stratford, Ontario in 1962 was cast as Cyrano. Once again, as had been the curse of the Shuberts two experiments with Cyrano, the music interfered with the romantic tale of the grotesque cavalier. Christopher Plummer, totally at ease in the musical framework, gave a performance of striking versatility and was compared favorably with Ralph Richardson, considered by many to be the best of the latter-day Cyranos.

Augusto Genina's French film version of Cyrano de Bergerac in 1925 starred Pierre Magnier. The Genina filmed Cyrano was considered to be a faithful reproduction of the play and a masterful translation to the motion picture medium.

Stanley Kramer brought Cyrano de Bergerac to the American screen in 1950 with Jose Ferrer repeating his stage performance for which he received the Academy Award as Best Actor of the Year. Stanley Kramer later said about the picture, "We've built the motion picture of Cyrano as a tour de force around the central character, just as it was on the stage. For this reason, we've steered away from technicolor and tremendous pagaentry, which certainly has its place in films, but not in ours. It would simply detract from the story and the man. If everything else in the film can live up to Jose Ferrer's performance, we'll have caught what we want from the story." The Kramer-Ferrer Cyrano garnered fewer laurels in England where the picture was pronounced "dowdy" in all departments and Jose Ferrer's award-winning Gaston cavalier was called "dazzingly clever" but "falls short of all the vital moments." Mala Powers' Roxane was compared to a "crinolined bobby-soxer" and William Prince deplored as hopelessly miscast as Christian.

Fred Coe's television production on Philco Playhouse on January 9, 1949, featured Jose Ferrer and several members of the Broadway cast of Cyrano de Bergerac. "Although slicing the two-and-a-half-hour original to 60 minute size, the video play captured all the glittering poetry and romantic fragrance contained with Brian Hooker's translation of Edmond Rostand's classic. Nothing more could be asked. Jose Ferrer, in his TV debut, dressed the title role with the same sweep that marked his Broadway legit performance," was Variety's report. Jose Ferrer returned to the home
screens as Cyrano in Producer's Showcase presentation on October 17, 1955, with Claire Bloom as Roxane. Variety wrote about the ninety-minute, color telecast, "The color was magnificent.... Practically in every detail, Cyrano was drama at its finest. Making use of the Brian Hooker translation, Ferrer in his capacity as impresario and performer served up a richly rewarding and incandescent TV production.... The medium can hold its head high for this one, for it deserves to take its place with the best that the Broadway stage has to offer."

Hallmark Hall of Fame produced Cyrano de Bergerac in a ninety-minute, color telecast on December 6, 1962, starring Christopher Plummer as the poetic cavalier and Hope Lange as Roxane. "Out of a joyous and poignant classic was made a humorless soap opera in costume. The revival on the Hallmark Hall of Fame was an unbelievably awkward and heavy-handed adaptation of a grand piece of theatre," was Jack Gould's (The New York Times) verdict. Theatre in America's 1974 telecast of the American Conservatory Theatre of San Francisco production of Cyrano de Bergerac with Peter Donat in the title role was professionally performed by an expert cast in a visually stunning production.

STAGE

Theatre de la Porte-Saint-Martin, Paris, France, opened December 28, 1897. 200 performances. Produced by Pascaud; Director, M. Pericaud; Settings, Mm. Jambon, Bailly, Carpeza, Brand and Lemenuier; Costumes, Choubrac and Duflot; Dueling director, M. Bardou; Production director, M. Ernest Dieudonne

Benoît Constant Coquelin (Cyrano de Bergerac); Leonie Yahne (Roxane); Volny (Christian de Neuvillette); Desjardin (De Guiche); Jean Coquelin (Ragueneau); Gravier (Carbon de Castel-Jaloux); Segond (Le Bret); Garay (Ligniere); A. Gerard (De Valvert); Dartois (Jodelet); Beliard (Montgleyry); Derville (Flanquin); Ratineau (Champagne); Rafy (Mere Marguerite); Esquilar (Soeur Marthe); Blanche Miroir (Lise); Louise (Une Actrice); Deschamps (Une Soubrette); Walter (Premier Marquis); Ossart (Un Mousquetaire); Blinville (Un Jeune Homme); Lehod (Bellerose); Dannoquin (Cuigy); Livry (Brissailles); Jourdan (Le Portier); Albert (Officier Espagnol); Kerwich (La Distributrice); Bouchetal (La Duegne); Chapelas (Soeur Claire); Raynal, Merindol (Pages); Bertha (Premiere Soeur); Mme. Magis (Un Chevau-léger); Gaston Rys (Premier Musicien); Paulin, Boyer, Vaylet, Sauve, Bault (Poetes); Laine (Un Mosquetaire); Bouyer, Pericaud, Lorain, Ciron, Redoit, Rock, Bonin, Royer (Cadets); Adam (Un Spectateur); Georges, Pivert (Marquis); Mallet (Un Buveur); La Petite Magnee (Un Enfant); Ramy (Un Tirelaine); Masse (L'Allumeux); Prilleux, Vaillant (Bourgeois); Brunet, Lepetit (Patissier); Lucien Henri (Un Cusinier); Cartereau (Un Mousquetaire)

Garden Theatre, New York, opened October 3, 1898. 48 performances. Produced and directed by Richard Mansfield; Settings, Richard Marston; English translation, Howard Thayer Kingsbury
Richard Mansfield (Cyrano de Bergerac); William Courtenay (Christian); Margaret Anglin (Roxane); Arthur Forrest (Comte de Guiche); A. G. Andrews (Ragueneau); F. A. Thomson (Comte de Valvert); Joseph W. Weaver (Le Bret); Frederick Backus (Ligniere); William H. Griffith (Montfleury); Douglas J. Wood (Bris-saillie); Blanche E. Weaver (Mother Margaret); Ellen Cumnens (Duenna); Miss Van Arnold (Flanquin); Helen Glidden (Lise); Helen Ford (Sister Martha); Miss Methot (Champagne); Francis Kingdon (de Castel-Jeloux); William H. Griffith (Capuchin Monk); Mary Emerson (Sister Claire); Douglas Stanfield (Belrose); Gage Bennett (Jodelet); Woodward Barrett (Cuigy); Damon Lyons, Edward Belden, Clement Toole, (Marquis); Charles Quinn (Light Guardsman); Augustin McHugh (Pickpocket); Harry Lewis, William Sorelle (Guardsmen); Maxwell Blake, Mr. Nevil, Mr. Claggett, Robert Milton, J. F. Hussey (Pastry Cooks); Bertha Blanchard (Orange Girl); Mr. Butler, Mr. Thompson, Damon Lyons, William Sorelle, A. Striker, C. Short (Cadets); Grace Heyer (Flower Girl); Dwight Smith (Door Keeper); Francis Kingdon (Busybody); Cecil Butler (Tradesman); Edgar J. Hart (His Son); A. Striker (Musketeer); J. Westly (Drunkard); Edgar J. Hart, Harry Lewis, E. Ordway, Robert Schable, Dwight Smith (Poets); Rudolph de Cordova, Joseph Maylon (Gamblers); Nora Dunblane (Soubrette); Mabel Howard, Claire Kulp, Miss Hollingsworth, Alice Chandler (Actresses); Angela McCaull, Mazie Blythe, Clara Emory, Fernanda Eliscu (Pages); The Misses: Booth, Rae, Hatch, Diamond, Southworth, Moore, Harris, Llewellyn, Barney, Horoman, Havereigh, Sheldon, Ritsoe, Smith, Lee, Bevins, Firth, Nobles, Nielson, Upper, Barrington, Durrie, Braddock, Gibbons, Warren, Rench, Rockwell, Partridge (Townswomen); The Messrs: Hollingsworth, Donnels, Schabel, Claggett, Seybolt, Blake, Rich, Belcher, Hawley, Beebe, Howard, Holland, Applebee, Nevil, Brown, Nester, Leighton, Lockwood, Epstein,

Chestnut Street Opera House, Philadelphia, Pa., opened October 3, 1896. (Presented for a week's engagement each in Baltimore, Washington and Brooklyn, where Augustin Daly closed the production.) 8 performances. Produced by Augustin Daly; Director, George Clarke; Translation by Gladys Thomas and Mary F. Guillemard; Settings, Henry Hoyt; Costumes, Maurice Herrmann; Incidental music, Richard Maddern; Properties, Thomas Grossmann; Technical director, Thomas Mangou

Charles Richman (Cyrano de Bergerac); Ada Rehan (Roxane); James Young (Christian de Neuvillette); Tyrone Power (Le Bret); Sidney Herbert (Comte de Guiche); Mrs. G. H. Gilbert (The Duenna); William Hazeltine (Comte de Valvert); Jefferson Winter (Captain Carbon de Castel-Jeloux); Andrew Jennings (Ligniere); Walter Belloq (Montfleury); Fulton Russell (Bellerose); Robert Greppo (Cuigy); Sheldon Lewis (A Musketeer); John Paul (Capuchin Monk); Paul McAllister (Burgher); Clement Hopkins, Mr. Sedley (Poets); William F. Owen (Ragueneau); Virginia Novarro (Mother Marget de Jesus); Corinne Parker (Sister Marthe); Anne Caverly (Sister Claire); Hazel Pughsly (Flower Girl); Edna Hunter (Young Girl); Philip Reyes, Mr. Redding (Pastry Cooks); Eric
Knickerbocker Theatre, New York, opened September 18, 1899. 28 performances. Produced by Francis Wilson; Director, A. M. Holbrook; Stage manager, Ariel Barney; Music, Victor Herbert; Book, based on Rostand's play, Cyrano de Bergerac, by Stuart Reed; Lyrics, Harry B. Smith; Music director, John McGhee

SONGS: Since I Am Not for Thee; Cadets of Gascony; I Wonder; Let the Sun of My Eyes; I Am a Court Coquette; I Come from Gascony; In Ragueneau's Cafe; Chorus of the Poets; In Bivouac Reposing

Adelphi Theatre, London, England, opened June 26, 1899. 15 performances. Produced by A. and S. Gatti; Director, Maurice Grau; Scenery, Frederick Dangerfield

Garden Theatre, New York, opened November 20, 1899. 23 performances. Produced and directed by Richard Mansfield; English translation, Howard Thayer Kingsbury; Settings, Richard Marston
Richard Mansfield (Cyrano de Bergerac); Katherine Grey (Roxane); Prince Lloyd (Christian de Neuvillette); Sheridan Block (Comte de Guiche); Frederick A. Thomson (Comte de Valvert); Francis Kingdon (Let Bret); Albert G. Andrews (Ragueneau); Frederick Backus (Ligniere); Damion Lyon, Edwin Belden, Clement Toole (Marquis); Frederick A. Thomson (Carbon de Castel-Jaloux); William Griffith (Montfleury); Stanley Jessup (Bellerose); Maxwell Blake (Jodellet); Herbert Barrington (Brissailles); Sorelle (D’Artagnan); Charles Quinn (Light Guardsman); Adam Harland (Doorkeeper); George Seybolt (Pickpocket); Bryan Darley (Musketeer); B. B. Vernon, Malcolm Duncan (Guardsmen of Royal Household); Maxwell Blake, Adam Harland, Mr. Wray (Pastry Cooks); Woodward Barrett (Cuigy); Frederick O’Brien (Busbody); Cecil Butler (Tradesman); M. Hawley (His son); William Sorelle (Sentinel); William Griffith (Capuchin Monk); Frederick Backus, Mr. Smith, George Seybolt, Mr. Hawley, Mr. Cumberland (Poets); Robert Wilton, J. F. Hussey (Pastry Cooks); R. Fret, Joseph Marlowe (Gamblers); Mr. Cumberland (Drunkard); Charles Rich, Hunt Smith, F. Thomson, Cecil Butler, Damion Lyon, Woodward Barrett (Cadets); Myra Brooks (The Duenna); Helen Gliddon (Lise); Bertha Blanchard (Orange Girl); Mayo Methot (Flanquin); Nina Lindsey (Champagne); Helen Ford (Mother Marguerite de Jesus); Kate Upper (Sister Josephine); Gladys Greene (Child); Mayo Methot (Sister Martha); Rosalie de Vaux (Sister Claire); Rowe Armstrong, Lovette de Wolff, Charlotte Burnett, Cecil Murray (Actresses); Dene Woodruff (Soubrette); Mabel Fraine, Eva Belden, Rose Lamoine, Juliette Farish (Pages); Ruth Reuck (Flower Girl)

Garden Theatre, New York, opened November 26, 1900. 8 performances. Produced by Maurice Grau

Benoît Constant Coquelin (Cyrano de Bergerac); Sarah Bernhardt (Roxane); Deneubourg (Christian de Neuvillette); Desjardin (De Guiche); Chabert (Ragueneau); Durec (Carbon de Castel-Jaloux); Dupuis, Boyer, Martin, Stephano, Redoit, Rock, Bonin (Cadets); Rebel (Le Bret); Laurent, Fusch, Charlot (Marquis); Scheller (De Valvert); Ramy (Ligniere); Barry (Cuigy); Dara (Capucin); Kraus (Un Monsquetaire); Neville (Bellerose); Mallet (Un Tire Laine); Piron (Un Bourgeois); Adam (Un Spectateur); Simonson (Un Jeune Homme); Bord (Brissailles); Abel (Un Guard); Balard (Un Chevau-Leger); Selmy (Un Mousquetaire); Guiraud (Officer Espagnol); Francais (Champagne); Levy (Flanquin); Paulin, Boyer, Georges, Saure, Ruault (Poets); Laine (Mousquetaire); Paulard (Jeune Cadet); Nason (L’allumeur); Cauroy (Montfleury); Dartois (Godelot); Prilleux, Vaillant (Bourgeois); Pitou, Fusier (Musicians); Stebler (Poriter); Brusset (Pastissier); Mme. Bardey (Lise); Mme. Damiroff (Soeur Marthe); Mmme. Simonson (Soeur Claire); Mme. Roulanger (Mere Marguerite); Mme. Paudau (Une Actrice); Mme. Piquel, Mme. Marie (Pages); Mme. Solters (Une Soubrette); Mmes. Cellarius, Dow (Soeurs); Mlle. Emma (Un Enfant)

B. Cochran; Scenery, E. Dulac; Costumes, Alias, Nathan and Ber¬
man; Music, Jean Nougues

Robert Lorraine (Cyrano de Bergerac); Nicholas Hannen (Christian de Neuvillette); Stella Campbell (Roxane); Gerald Lawrence (Comte de Guiche); Ben Field (Ragueneau); L. T. Casson (Le Bret); Allan Jeayes (Capt. Carbon de Castel-Jaloux); Gordon Bailey (Baron de Peyrseuse de Colignac); Harold French (Baron de Casterac de Cahuzac); Henry Kendal (Baron de Malgouyre Estressac Lebas d’Escarbiot); Reginald Purdell (Baron de Antignac-Juzet); Brete¬ton Barry (Baron Hilet de Blagmac); Denis Cowles (Baron Geo¬
frey Maneste de la Roche Jorden); Spencer Earle (Baron Bern¬
hard de Sauve Vignac); Hugh Bayly (Baron Salechan de Castel
Crabioules); Ernest Cox, Marston Garsia, Eric Warren, Arthur
Brander, Earle Grey (Cadets); John Lockyer (Bertrand the Fifer);
M. R. Morand (Ligniere); Marston Garsia (De Valvert); Vincent
Sternroyd, Henry Kendall, Reginald Purdell, Eric Warren (Mar¬
quis); Bruce Winston (Montfleury); Gordon Bailey (Bellelrose);
Earle Grey, Ernest Burton (Actors); Talbot Homewood (De Bris¬
saille); Breteron Barry (D’Artagnan); T. Weguenin (Porthos); Har¬
old French (Athos); Rex O’Malley (Aramis); Drelincourt Odlum;
Stanley Belas, Edward Whitley, J. Cook Hinton (Citizens); Talbot
Homewood (Spanish Officer); Herbert Young (Doorkeeper); Robert
Lord (Pickpocket); Bruce Winston (Friar); Siddons Kemble, Cyril
Derington, Stanley Belas (Poets); Drelincourt Odlum (Cook);
Chris Walker (Theophrass Rednoudet); Ernest Symondson, Ben¬
jamin Wendy (Pages); Eric Barber, Maurice Neville (Pickpockets);
Ada King (The Duenna); Gwladys Gaynor (Orange Girl); Meggie
Albanesi (Lise); Gladys Newton, Elizabeth Rosslyn (Actresses);
Maidee Wright (Mother Marguerite de Jesus); Phyliss Joyce (Sis¬
ter Martha); Joan Clarkson (Sister Claire); Vernon Crabtree,
Spencer Earle (Lackeys); Molly Burton, Victoria Hayne, Cherry
Carver, Ivy Bryan, Pamela Page, Lo Burn, Ivy Cemow, Sylvia
Oakley-Evans, Enid Reade, Peggy Surtees (Ladies and Nuns);
George Wood, Stanley B. Venn, L. G. Hill, William Kelsey
(Musicians)

National Theatre, New York, opened November 1, 1923. 250 per¬
formances. Produced by Claude Bragdon; Director, Walter Hampden;
Music from Walter Damrosch’s opera Cyrano, selected by Le Roi
Operti, arranged by Ralph Henkle; Orchester director, Ralph Henkle;
Scenery, Frank O’Rourke, Robert Bergman; Costumes, Eaves Cos¬
tume Company; Translation: Brian Hooker

Walter Hampden (Cyrano de Bergerac); Charles Francis (Chris¬
tian de Neuvillette); Carroll McComas (Roxane); Mary Hall (Mother
Marguerite de Jesus); Paul Leyssac (Comte de Guiche); Cecil
Yapp (Ragueneau); Ernest Rowan (Le Bret); H. E. Humphrey
(Carbon de Castel-Jaloux); William Sauter (Ligniere); Reynolds
Evans (Vicomte de Valvert); Thomas F. Tracey, Joseph Latham
(Marquis); C. Norman Hammond (Montfleury); Antonio Salerno
(Bellerose); Le Roi Operti (Jodelet); William H. Stevens (Cuigy);
Albert G. West (Brissaille); P. J. Kelly (Busybody); John Alex¬
ander (Musketeer); William Sauter (Spanish Officer); Jay Fassett
(Light Horseman); Allen Thomas (A Porter); Marcel Dill, John
E. Trevor (Men); Bernard Savage (Guardsman); H. E. Humphrey (A Citizen); Anthony Jochim (His Son); Cedric Weller (Pickpocket); Allen Thomas (Betrandou the Fifer); Ruth Chorpennung (Duenna); C. Norman Hammond (A Capuchin); Fred Verdi, James Pray, Bernard Max, (Pages); Paul Guilfoyle, Hardwick Nevin (Lackeys); Henry Fitzgerald (Candlelighter); Mary Hall (Lise); Mabel Moore (Orange Girl); Margaret Barnstead (Soubrette); Elsie Herndon Kearns (Flower Girl); Isabelle Garland, Anne Tonetti (Comediennes); Mabel Moore (Sister Marthe); Elsie Herndon Kearns (Sister Claire); Ethel Fisher (Little Girl); Nina Bruning (A Woman); Reynolds Evans, Jay Fassett, Antonio Salerno, Bernard Savage, Cedric Weller, Marcell Dill, Louis Polan (Cadets of Gascoyne); P. J. Kelly, Paul Guilfoyle, Le Roi Operti, Henry Fitzgerald, Valentine Newmark (Poets); Margaret Barnstead, Isabel Garland, Anne Tonetti, Evelyn Wight, Hope Coxhead, Margaret Low, Helen Sinkhovitch (Intellectuals and Precieuses)

Hampden’s Theatre, New York, opened February 18, 1926. 96 performances. Produced and directed by Walter Hampden; Settings and costumes, Claude Bragdon; Music, Elliott Schenck

Walter Hampden (Cyrano de Bergerac); Charles Francis (Christian de Neuvillette); Marie Adel (Roxane); Cecil Yapp (Ragueneau); Mary Law (Lise); Ernest Rowan (Le Bret); Maurice Colbourne (Comte de Guiche); William Sauter (Ligniere); Hart Jenks (Carbon de Castel-Jaloux); Reynolds Evans (Vicomte de Valvert); Antonio Salerno (Bellerose); Le Roi Operti (Jodelet); Frank Coletti (Cuigy); Albert West (Brissaille); Howard Galt (Spanish Officer); Thomas F. Tracey, Gorden Hart (Marquis); John Alexander (Montfleury); P. J. Kelly (A Busybody); Louis Polan (D’Artagnan); Bernard Savage, Brice Disque, Jr. (Cavaliers); John Alexander (A Musketeer); J. Plumpton Wilson (Porter); Marcel Dill, Murray Darcy (Men); Philip Wood (A Guardsman); Hart Jenks (A Citizen); Parker Mills (His Son); Cedric Weller (Pickpocket); J. Plumpton Wilson (Betrandou); P. J. Kelly (A Capuchin); James Pray, Bernard Max, Martin Broder (Pages); Valentine Newmark, S. Thomas Gomez (Lackeys); Edwin Cushman (Candlelighter); Ruth Chorpennung (Roxanne’s Duenna); Mabel Moore (Orange Girl); Edith Barrett (Flower Girl); Grania O’Malley (A Soubrette); Ruth Seward (A Comedienne); Mary Law (Mother Marguerite De Jesus); Mabel Moore (Sister Marthe); Edith Barrett (Sister Claire); Grania O’Malley (A Nun); Dot Willens (A Little Girl); Nancy Bevill (Comedienne); Philip Wood, Antonio Salerno, Bernard Savage, Cedric Weller, Marcel Dill, Louis Polan (Cadets of Gascoyne); P. J. Kelly, Franklin Salisbury, Le Roi Operti, Cage Bennett, Valentine Newmark (Poets); Edith Barrett, Grania O’Malley, Ruth Seward, Doris Glaenzer, Eudora Hunner, Leba Rosenova (Intellectuals and Precieuses); Lawrence Adams, Harold Bates, Ernest Bedker, Arnold Bernhard, Alvah Bessie, Howard Claney, Robert Collyer, Oskar Hambleton, Knox Herold, Charles Ludvig, Lon Martin, George Paddock, Waldo Sanford, Charles L. Wright, Gertrude Broder, Josephine Van Rosseum, Claire Willens (Citizens, Actors, Pastrycooks, Thieves, Spectators, etc.)
Apollo Theatre, London, England, opened November 9, 1927. 37 performances. Produced and directed by Robert Lorraine; English translation by Gladys Thomas and Mary E. Guillemand

Robert Lorraine (Cyrano de Bergerac); Francis Lister (Christian de Neuvillette); Winifred Wynne (Roxane); Wallace Evennett (Ragueneau); Alfred A. Harris (Le Bret); Tom Heslewood (Ligniere); John Wyse (Comte de Guiche); Arthur Warren (Vicomte De Valvert); Richard Carfax (Montfleury); Paul Smythe (Bellerose); Eric Stanley (Carbon de Castel-Jaloux); Peter Upeher (Baron Hillot de Blagnac); Nicholas Vielandard (Baron d'Antignac-Juzet); Derrick Neville (Baron de Casterac de Cahuzac); Arthur Warren (Baron de Peyrescous de Colignac); Richard Carfax (Baron de Malgouyre Estressac Lebas); Paul Smythe (Baron de Pierre Piva de l'Or); Tom Hesslewood (Theophrast Renaudet); Charles Bennett (Baron Geoffrei Manteste de la Roche Tordon); Grosvenor North (Baron Bernhard de Sauve Vignac); Harold Mortlake (Baron Raoul de Roubillac de Carcasonne); Gerald Jerome (Baron Tarascou du Perpignan d'Ordouelet); Cyril Gaye (Bertram the Fifer); Peter Dearing (Drummer Boy); More O’Ferrall (Baron Salechan de Castel Crabioules); Isabel Thornton (Mother Marguerite); Leonard Calvert (Doorkeeper); Mary Plimmer (Orange Girl); Peter Upeher (D’Artagnan); James Lomas (Porthos); Charles Bennett (Aramis); Maisie Darrell (Lise); Peter Dearing (Page); Nicholas Vielandard, Derrick Neville (Lackeys); Lance George, Noel Dixon (Citizens); Eric H. Messiter, Harold Mortlake (Pickpockets); More O’Ferrall, Grosvenor North (Marquis); Gerald Jerome, Cyril Gaye (Musicians); Isobel Thornton (Duenna); Athalie Davies, Chrystine Pienne (Actresses); Gerald Jerome, Noel Dixon, Harold Mortlake (Poets)

Hampden Theatre, New York, opened December 25, 1928. Produced and directed by Walter Hampden

Walter Hampden (Cyrano de Bergerac); Charles Quigley (Christian de Neuvillette); Ingeborg Torrup (Roxane); Louis Polan (Comte de Guiche); Cecil Yapp (Racqueneau); Ernest Rowan (Le Bret); William Sauter (Ligniere); C. Norman Hammond (Carbon de Castel-Jaloux); Gordon Hart (Vicomte De Valvert); Antonio Salerno (Bellerose); William Thornton (Jodelet); Francis Dears (Cuigy); Albert G. West (Brissaille); Anne Tonetti (Duenna); Franklin Salisbury (Bertrandou); S. Thomas Gomez (A Busybody); Robert Norton (A Musketeer); Jan Lindermann (D’Artagnan); Howard Galt (Spanish Officer); Harold Williams, O. C. Helming (Cavaliers); Gage Bennett (Porter); Phillip C. Jones (Pickpocket); Edwin Cushman (A Capuchin); Alvin Proctor, Egisto Visser, Richard Jack (Pages); Caroline Meade (Lise); Mabel Moore (Orange Girl); Evelyn Goodrich (Flower Girl); Anna Lubrow (Soubrette); Harriet Ingersoll, Anne Mitchell (Comediennes); Caroline Meade (Mother Marguerite de Jesus); Mabel Moore (Sister Marthe); Evelyn Goodrich (Sister Claire); Stella Kinsley (Little Girl); Anna Lubrow (A Nun); Franklin Salisbury, Robert C. Schnitzer (Marquis); C. Norman Hammond (Montfleury); Murray D’Arcy (A Man); Joseph Milton (A Citizen); Omar Le Gant (His Son); Edmund Voisin (A Man); Edwin S. Ross, Jr., Richard Lawrence (Lackeys)
Geary Theatre, San Francisco, Cal., opened February 15, 1932.

West Coast Production. Produced by Belasco and Curran; Director, William Keighley

Richard Bennett (Cyrano de Bergerac); William B. Farrell (Christian de Neuvillette); Kay Johnson (Roxane); Albert Gran (Ragueneau); John Alexander (Le Bret); Crawford Kent (Comte de Guiche); Cyril Delevanti (Ligniere); Kernan Cripps (Carbon de Castel-Jaloux); David Young (Vicomte de Valvert); Joseph Kane (Montfleury); Alma Powell (Duenna); Harriett Lorraine (Lise); Clive Oliver (Porter); Zoila Conan (Flower Girl); Forrest Barnes (Prologue); Richard Calvin, John Graham (Cavaliers); J. P. Scott (A Citizen); Raymond Erlernborn (Citizen's Son); William Grey (A Guard); Robert Fairfax (Brisselle); John Clearman (Cuigy); Frederick J. Pymm (Bellerose); Frederick Blanchard (Jodelet); George Ball (D'Artagnan); Phyllis Coghlan (Sister Marthe); Margaret Fealey (Mother Marguerite); Charlotte Young (Sister Clarie); Louise Segal (Sister Cecile); Virginia Howard (Sister Alice); Zoila Conan (Sister Annette); Phoebe Campbell (Sister Barbara); James Harper (A Man); Richard Earle (Another Citizen); Robert Lake (Another Man); Waler Gannes, Ingoberg Saun, Richard Vaughn (Pages); Marian Green (Orange Girl); David Loring, Elliott Duvey (Marquis); Harry Willard (A Tradesman); Jean Grant (A Lady); Antoine Breisse (Another Tradesman); Lowden Adams (A Meddler); Norval Mitchell (A Musketeer); Lillian Harris (An Actress); Ann Chase, Helen Watson (Comediennes); Betty Cox, Mary Evans Land (Waitresses); Fred Blanchard, Robert Grant, Edward Marrs, James Arthur, Robert Green (Pastry Cooks); Gien Boles (An Apprentice); Raymond Erlenborn, Frances Fischer (Children); Cyril Delevanti, Frederick J. Pymm, Richard Earle, Arthur Fitz-Richard, Barney Kisner (Poets); Louis Hall, David Roberts, Forrest Barnes, Dwight Satterlee, Sydney Eastman, James O'Hara (Cadets); David Loring, Elliott Duvey (Marquis); John Coleman (Man of Letters); Carl Franklin (Spanish Officer); Lowden Adams (Capucin Monk); Harold Johnson (Sentry); Richard Carpenter, Howard Chaldecott (Other Cadets); Raymond Erlenborn, Eugene Fischer (Musical Pages); Garland Weaver (Ninth Cadet)

Colonial Theatre, Boston, Mass., opened November 4, 1932 (closed during tryout). Produced by The Shuberts; Director, Edward C. Lilley; Settings, Watson Barratt; Costumes, Ernest Schraps; Dances, Raymond Midgley, Carl Randall; Fencing director, Prof. George Santelli; Music, Samuel D. Pokrass; Book and lyrics, Charles O. Locke

George Houston (Cyrano de Bergerac); Allan Jones (Christian de Neuvillette); Gladys Baxter (Roxane); Tessa Deane (Lisette); Lorraine Weimar (Duenna); George Hassell (Ragueneau); Joseph Toner (Le Bret); Truman Gaige (Montfleury); Sam Thomas (Bellerose); John Uppman, George Lamar, Jack Bruns (Marquis); Edgar Nelson (Meddler); Richard Powell (Ligniere); Nick Long, Jr. (The Little Musketeer); Frank Green (Comte de Guiche); Charles Carver (Carbon De Castel-Jaloux); Virginia Watson (Shopgirl); William Hubert (A Capuchin); Jack Bruns (Orderly); Truman Gaige (Span-
ish Envoy); Sam Thomas (Prison Governor); Margaret Cantrell (Sister Marthe); William Ruppel, Daniel Meduri, Tom Harris, Kenneth Page (Critics); Basil Rallis, LeRoy Busch, Alfonso In-glasias, Al Kacher, Edward Martin, Donald Black, Jack Millard, Giles McIntyre, Harry Edwards, Howard Bailey, Bert Igou, Sam Lamberg, Stanley Howard, Glen Graham, Jay Connolly, William Hale, Carroll Goodwin, John Sadlo (Court Gentlemen); Marion Alden, Jeanne Alexander, Martha Barnum, Adeline Bradley, Donnie Boone, Elizabeth Crandell, Gloria Christie, Betti Davis, Jeanne Gustavison, Gracelyn Hopkins, Jeanne Hunter, Evelyn Riede, Eleanor Standish, Katherine Skidmore, Anna Stutz, Frances Stutz, Leone Sousa, Margaret Stevens, Karon Von Kronk (Ladies of the Court); Evageline Raleighh (Orange Girl); Herbert Weber (Gentleman-in-Waiting) Howard Urbach (Joseph); John Goldsworthy (Richelieu); Frank Robert Horn (Vicomte de Valvert); Herbert Weber (Cavalier); Sally Argo, Kelly Browne, Isabelle Coretyou, Sheila Harling, Sheri Hasse, Edna Hedin, Virginia Kent, Marion Krause, Sally Lynne, Winifred Cahoon, Evan Ritter, Lillian Smith (Dancers)

SONGS: Cyrano; Pavane; My Nose; Little Musketeer; What My Lips Can Never Say; Sweets to the Sweet; Lisette; Shadow of a Kiss; Song of the Gascon Cadets; Woo Me; Tell Me of Love; Song of the Balcony; Mamselle; True Love Is a Star

THE WHITE PLUME, National Theatre, Washington, D.C., opened December 26, 1939. Title changed to A VAGABOND HERO, Closed Nixon Theatre, Pittsburgh, Pa., January 6, 1940. Produced by The Shuberts; Directors, George Houston, Charles O. Locke; Choreography, Mme. Natalie Kamarova; Music by Samuel D. Pokrass and Vernon Duke; Book, based on Rostand's play, Cyrano de Bergerac, by Charles O. Locke; Settings, Watson Barratt; Costumes, Ernest Schrappro

George Houston (Cyrano de Bergerac); Ruby Mercer (Roxane); Eric Mattson (Christian); Truman Gaige (Montfleury); Hal Forde (Cardinal Richelieu); Cornel Wilde (Vicomte de Valvert); Earl McVeigh (Bellerose); Douglas Leavitt (Ragueneau); Hope Emerson (Roxane's Duenna); Nina Olivette (Lisette); Evelyn Case (Mother Superior); Ray MacDonald (Little Musketeer); Joseph Holland (Comte de Guiche); Donald Green (Friar Joseph); Zella Russell (Comtesse de Guiche); Fred Harper (Ligniere); Ed Roecker (Le Bret); Herbert Gubelman (Marquis de Quigy); Driscoll Wolfe (Marquis de Brissaille); Herbert Stark (Lackey); Fred Sherman (Meddler); Robert Chisholm (Carbon de Castel-Jaloux); Kay Kingsley (Sister Marthe); Betti Davis (Sister Claire); Earle McVeigh (Aide de Camp); Kay Kingsley (Marquise de Montespan); Valentina Litvinoff (Solo Dancer); Edward Constantine (D'Artagnan); Wesley Bender (Armand)

ADDITIONAL SONGS BY VERNON DUKE: Shadow of Love; I Cling to You; Bonjour, Goodbye

Alvin Theatre, New York, October 8, 1946. 195 performances. Produced by José Ferrer; Director, Melchor G. Ferrer; Settings and costumes, Lemuel Ayers; Incidental music, Paul Bowles; Production supervisor, Arthur S. Friend; Translation, Brian Hooker
José Ferrer (Cyrano de Bergerac); Ernest Graves (Christian de Neuvillette); Frances Reid [Replaced Ruth Ford] (Roxane); Ralph Clanton (Comte de Guiche); Nan McFarland (Mother Marguerite); Hiram Sherman (Ragueneau); William Woodson (Le Bret); Robert Carroll (Ligniere); Anthony Jordan (Vicomte de Valvert); Bert Whitley (Briissaille); Leopold Badia (Montfleury); Howard Wierum (Bellrose); Robinson Stone (Jodelet); Benedict MacQuarrie (A Porter); Samuel N. Kirkham (A Cavalier); George Oliver (A Musketeer); Stewart Long (A Lackey); Charles Summers (A Guardsman); Phyllis Hill (Flower Girl); John O’Connor (A Marquis); Patricia Wheel (Orange Girl); Nick Dennis (A Cutpurse); Wallace Widdecombe (A Citizen); Walter Kelly (His Son); Ralph Meeker (Lackey); Francis Letton (A Meddler); Mary Jane Kersey (Soubrette); Nan McFarland (Lise); Francis Compton (Carbon de Castel-Jalous); Vincent Donahue, Leonardo Cimino (Poets); Robinson Stone (A Capuchin); Jacqueline Soans (Sister Marthe); Phyllis Hill (Sister Claire); Patricia Wheel (A Nun); Paul Wilson (A Cadet); Paula Lawrence (Duenna); Jacqueline Soans (A Comedienne); Dean Cetrulo (Alternate Vicomte de Valvert)


Ralph Richardson (Cyrano de Bergerac); Michael Warre (Christian de Neuvillette); Alec Guinness (Comte de Guiche); Margaret Leighton (Roxane); Janet Joyce (Her Duenna); Nicholas Hammen (Ragueneau); Harry Andrews (Carbon de Castel-Jalous); George Relph (Ligniere); George Rose (Montfleury); Frank Duncan (Jodelet); Cecil Winter (Le Bret); Peter Copley (Vicomte de Valvert); Kenneth Edwards (Bellerose); Sandra Jennings (An Actress); John Garley (A Busybody); Michael Raghlan (A Citizen); Timothy Holme (His Son); Fred Marshall (Child); Marriott Longman (Another Actress); Erich Pohlmann (Musketeer); Walter Outhwaite (Piper); Janet Joyce (Mother Superior); Pamela Brown (Orange Girl); Charlotte Bigmead (Lise); Sandra Jennings (Sister Marthe); Walter Outhwaite (Porter); Peter Copley (Spanish Officer); Kenneth Edwards (Capuchin Monk);

New York City Center Theatre, New York, opened November 11, 1953. 15 performances. Produced by The New York City Center Company, Jean Dalrymple, Director; Director, José Ferrer; Assistant director, Jess Kimmel; Settings, Richard Whorf; Costumes, Emeline Roche; Technical scenic director, Paul Morrison; Incidental music, Paul Bowles

José Ferrer (Cyrano de Bergerac); Arlene Dahl (Roxane); Douglas Watson (Christian de Neuvillette); Ralph Clanton (Comte de Guiche); Jacques Aubuchon (Ragueneau); Philip Huston (Le Bret); Leopold Badia (Montfleury); Albert Whitley (Brissaille); Gordon Nelson (Ligniere); Dean Cetrulo (Vicomte de Valvert); Stanley Carlson (Bellerose); Paula Lawrence (Duenna); Robinson Stone (Jodelet); G. Wood (Carbon de Castel-Jalous); Viola Roache (Mother Marguerite); Jarmila Daubeck (Sister Marthe); Linda Berl in (Sister Claire); Betty Bartley (Lise); Robinson Stone (A Capuchin); Benedict MacQuarrie (Porter); Peter Brandon (A Cavalier); Carl Albertson (A Musketeer); Richard Cowdery, Tom
Tryon (Lackeys); Charles Summers (A Guardsman); Carmen Alvarez (Flower Girl); Wallace Widdecombe (A Citizen); Sandy Campbell (His Son); Peter Buchan (A Cutpurse); Lori March (Orange Girl); Jack Fletcher (Marquis); Bill Butler (A Meddler); Tamar Cooper (Soubrette); Jill Kraft (A Comedienne); Sandy Campbell, Philip Prindle, Peter Buchan (Pastry Cooks); Vincent Donahue, John Glennon, Benedict MacQuarrie (Poets); Ann Chisholm (A Nun); Peter Harris, Arthur Walsh, Lee Danna, Garry Cowen, Toby Allen, Robert Lansing (Cadets of Gascoyne); Marijane Micle (Another Nun); Louise de la Parra, Honey Waldman, Muriel Dooley, Lily Lodge, Jill McAnney, Eva Rubenstein, Roberta MacDonald (Court Ladies, Nuns)

Broadhurst Theatre, New York, opened December 7, 1953. 3 performances.  Produced by Domingo Blanco and J. G. Del Pozo; Production of El Teatro Español; Director, Alejandro Ulloa; Translation, Sres. Vila and Tintore

Alejandro Ulloa (Cyrano de Bergerac); Francisco Ferrandiz (Roxana); Pedro Gil (Conde de Guiche); Enrique Cerro (Cristian de Neuvillette); Miguel Garcia (Rageneau); Emilio Menendez (Le Bret); Rafael Calvo (Capt. Carbon de Castel-Jaloux); Luis Torner (Vixconde de Valvert); Pilar Olivar (La Duena); Carmen Pradillo (Lisa); Maria Rollan (La Alojera); Jose Poveda (Marques); Rafael Calvo (Ligiere); Manuel Calzado (Montfleury); Luis Calvo (Bellerose); Pedro Calis (Cuigy); Jose Poveda (Brissaille); Antonio Mora (Un Ratero-"A pickpocket"); Manuel Calzada (Un Capuchino); Jose Poveda, Luis Vinas, Manuel Alvarez, Francisco Camacho, Luis Torner, Manuel Sanchez (Cadets); Francisco Camacho, Luis Rosson (Poets)

Stratford Shakespearean Festival Theatre, Stratford, Ontario, Canada, August 1962. Produced by the Stratford Shakespearean Festival Foundation of Canada; Director, Michael Langham; Production designer, Tanya Moiseiwitsch and Desmond Heeley; Dueling director, Patrick Crean; Brian Hooker’s translation of Edmond Rostand’s play

Christopher Plummer (Cyrano de Bergerac); Toby Robins (Roxane); Peter Donat (Christian de Neuvillette); Douglas Rain (Rageneau); Mary Savidge (Duenna); John Colicos (Comte de Guiche); John Horton (Vicomte de Valvert); Bruno Gerussi (Ligiere); Dinak Christie (Flower Girl); Max Helpmann (Culy); Norman Welsh (Le Bret); Eric Christmas (Montfleury); Pat Galloway (Lisa); William Hutt (Carbon de Castel-Jaloux); Mary Savidge (Sister Marthe); Amelia Hall (Mother Marguerite); Pat Galloway (Sister Claire); Eric Christmas (Capuchin Monk); Mervyn Blake (Porter); Claude Bede (Brissaille); William Needles (Bellerose); Hugh Webster (Jodelet)

Stratford Shakespearean Festival Theatre, Stratford, Ontario, Canada, June 1963. Produced by the Stratford Shakespearean Festival Foundation of Canada; Director, Michael Langham; Music, Louis Applebaum; Production designers, Tanya Moiseiwitsch and Desmond Heeley; Stage manager, Jack Huff

John Colicos (Cyrano de Bergerac); Diana Maddox (Roxane);
Peter Donat (Christian de Neuvillette); Eric Christmas (Ragueneau); James Douglas (D'Artagnan); Max Helpmann (Cuigy); William Hutt (Carbon de Castel-Jaloux); Amelia Hall (Duenna); Leo Circe (Comte de Guiche); William Needles (Montfleury); Joseph Shaw (Ligniere); Claude Bede (Brissaille); Ken Pauli (Bellerose); Donnelly Rhodes (Vicomte de Valvert); Hugh Webster (Jodelet); Kate Reid (Lisa); Mervyn Blake (Journalist); Christine Bennett (Mother Marguerite); Amelia Hall (Sister Claire); Kate Reid (Sister Marthe); Len Birman (Musketeer); Jake Dengel, Garrick Hagon (Fops); Hugh Webster (Capuchin Monk); William Needles (Bertrandou); Mac Helpmann (Spanish Officer)

Open Air Theatre, Regent's Park, London, England, opened July 12, 1967. Produced by David Convile; Director, Richard Digby Day; Translation by James Forsythe; Settings, Henry Bardon; Costumes, Tim Goodchild; Choreography, Geraldine Stephenson; Lighting, Brian Benn; Music, David Rowland; New Shakespeare Company production

David Buck (Cyrano de Bergerac); Gabrielle Drake (Roxane); Christopher Gable (Christian de Neuvillette); Edgar Wreford (Comte de Guiche); Peter Whitbread (Montfleury); James Ottaway (Ragueneau); Eric Allan (Le Bret); Gary Waldhorn (Vicomte de Valvert); Michael Mundell (Brissaille); David Gilmore (Cuigy); Helen Ryan (Lise); Vyvyan Denzey (Actress); Peter Whitbread (Captain Carbon de Castel-Jaloux); Chris Harris (Bertrandou); Leon Shepperson (Citizen); Joseph McKeown (Citizen's Son); Jonathan Cecil, Chris Harris (Fops); Lisle Jones (Jodelet); Doreen Andrew (Claire); Robert Mill (Ligniere); Michael Wisher (Capuchin Monk); Robert Dodson (Cutpurse); Katya Benjamin (Sister Marthe); Helen Ryan (Mother Marguerite); Michael Wisher (Porter); Hilary Minster (Pickpocket); Anne Kidd (Orange Girl); Harry Patterson, Mark Heron (Pages); Paul Harper, Raymond Burke, Larry Aubrey, Bronson Shaw, Joseph McKeown (Cadets, Soldiers, Poets, Pastrycooks, Players, Lackeys, Nuns)

Vivian Beaumont Theatre, New York, opened April 25, 1968. 42 performances. Produced by Lincoln Center Repertory Theatre; Director, Carl Weber; Scenery, David Hays; Costumes, James Hart Stearns; Lighting, John Gleason; Music, William Bolcom; Swordplay, Albert Cravens; English translation, James Forsyth

Robert Symonds (Cyrano de Bergerac); Dennis Cooney (Christian de Neuvillette); Suzanne Grossmann (Roxane); Joseph Palmieri (Ragueneau); Edgar Daniels (Montfleury); Nancy Marchand (Duenna); Philip Bosco (de Guiche); Albert Cavens (Valvert); John Braden (Le Bret); Richard Buck (Cuigy); Ronald Weyand (Carbon de Castel-Jaloux); Winifred Mann (Lise); Janet League (Urimedonte); Maeve McGuire (Cassandace); Sasha von Scherler (Orange Girl); Roger De Koven (Jodelet); Robert Haswell (Porter); Earl Montgomery (Citizen); Donnie Melvin, Kim Michaels (Citizen's Sons); Ted D'Arms (Musketeer); Robert Benson (Cavalier); Robert Levine (Pickpocket); John Danelle (Cutpurse); Winifred Mann (Felixerie); Gary Barton, Eileen Dolphin, Gall Honig (Apprentice Thieves); Robert Phalen (Drunkard); Larry Pine (Fop); David Vilner (Bald Fop); Ray Fry (Ligniere); Roger De Koven (Spanish Officer);
Richard Clarke (Marquis de Tremblay); Leon Russom (Brissaille); Ray Fry (Capuchin); Blythe Danner (Sister Marthe); Aline McMahon (Mother Marguerite); Karl Kraber, James Pedrick (Musicians); Donnie Melvin, Kim Michaels, Eileen Dolphin, Gail Honig (Children); Gary Barton, Dorothy Chace, John Dannelle, Ryan Listman, Earl Montgomery, Barbara-Mae Phillips, Sandy Rochelle, David Vilner, (Bakers, Apprentices, Scullions); Roberta Callahan, James Cook, Pamela Fife, Lloyd Hollar, Ronald Weyard (Jodelet's Troupe); Dorothy Chace, Barbara-Mae Phillips, Sandy Rochelle (Whores); Tom Atkins, Robert Benson, James Cook, Lloyd Hollar, Christopher Kelly, Robert Levine, Robert Phalen, Jack Ryland (Cadets); Thomas Costello, Howard Green, Robert Haswell, Bryan Marks, Jerry Mayer (Poets); John Dannelle (Lute Player); Roberta Callahan, Dorothy Chace, Janet League, Maeve McGuire, Sandy Rochelle, Shirley Jac Wagner (Nuns); Gary Barton, Richard Buck, Thomas Costello, John Dannelle, Ted D'Arms, Howard Green, Ryan Listman, Bryan Marks, Jerry Mayer, Leon Russom, David Vilner (Spanish Soldiers)

Cambridge Theatre, London, England, opened October 27, 1970. Produced by The National Theatre Company; Director, Patrick Garland; Settings and costumes, Carl Toms; Music, Marc Wilkinson; Lighting, Robert Ornbo; Fight sequences, William Hobbs; Movement, Claude Chagrin; Translation, Patrick Garland

Edward Woodward (Cyrano); Anna Carteret (Roxane); James Fagan (Christian); Anthony Nicholls (Le Bret); Charles Kay (de Guiche); Malcolm Reid (de Valvert); Gerald James (Ragueneau); Janes Wenham (Lise Ragueneau); David Kincaid (D'Artagnan); John Flint (Athos); Denis Lill (Porthos); Paul Vousden (Aramis); Lewis Jones (Richelieu); Gabrielle Laye (Roxane's Companion); Norma Streader, Judy Wilson, Willie Jonah (de Guiche's Entourage); Andrew Dowling, Peter Duncan (Pages); Isabelle Lucas, David Henry, Rachel Herbert (Sister Marthe); Norma Streader (Sister Claire); Laurie Morgan, Kate Coldridge, Kate Coleridge (Fruit Girl); Michael Harding (Stage Manager); Norma Streader, Tom Dickinson, James Hayes, Peter Rocca (Commedia dell'Arte Actors); David Howey (Marquis); Peter Rocca (Writer); Tom Dickinson (Poet); Tom Geogeson, Michael Edgar, Narry James, Lewis Jones, Sean Roantree, Howard Southern (Gascons)

Chichester Theatre, England, opened May 14, 1975. Produced by the Chichester Festival Theatre; Director, José Ferrer; Settings and costumes, John Bloomfield, Ann Beverley; Music, Jim Parker; Choreography, Eleanor Fazan; Fight director, William Hobbs; Movement supervisor, Carl Oatley; Translation by Christopher Fry; Lighting, Mick Hughes

Keith Michell (Cyrano de Bergerac); Barbara Jefford (Roxane); Christopher Cazenove (Christian de Neuville); William Sleigh (D'Artagnan); Bill Fraser (Ragueneau); David William (de Guiche); David Henry (Montfleury); Michael Boothe (Cuigy-Brissaille); Colum Gallivan (Marquis); Trevor Martin (Le Bret); Rex Robinson (Ligniere); Philip Anthony (de Valvert); Peggy Marshall
(Mother Marguerite); Sally Osborn (Sister Clare); Carl Oatley (Doorkeeper); Bruce Ledington (Trooper); Christopher Selbie (Citizen's Son); Jennifer Tudor (A Lady); Julian Somers (Belrose); Jeffrey Holland (Jodee); Michael Scholes (Busybody); Frances Viner (Lise); Colin Bell, Michael Cotterill, Stephen Hoye, Michael Sadler (Poets); Neville Ware (Cadet); Martin Chamberlain (Page); Jeremy Sinden (Spanish Officer); Sue Jones-Davies (Sister Marthe)

The American Conservatory Theatre, San Francisco, Cal., March 1975. Director, William Ball; Settings, Robert Blackman; Costumes, Robert Fletcher; Lighting, F. Mitchell Dana; Fencing director, J. Steven White; Music, Lee Hoiby; Associate director, Eugene Barcone; Brian Hooker translation of Edmond Rostand's play adapted by Dennis Powers.

Ray Reinhardt (Cyrano de Bergerac); Deborah May (Roxane); Stephen Schnetzer (Christian de Neuvillette); Laird Williamson (Comte de Guiche); Earl Boen (Le Bret); Robert Mooney (Ragueneau); Daniel Kern (Ligniere); J. Stevan White (Vicomte de Valvert); Charles Hallahan (Montfleury); Randall Smith (Jodelet); Joseph Bird (Meddler); Al White (Cutpurse); Andy Backer (Porter); Elizabeth Huddle (Duenna); Candace Barret (Orange Girl); Barbara Dirickson (Lise); Hope Alexander-Willis (Mother Marguerite); E. Kerrigan Prescott, Rick Hamilton (Marquis); Barbara Dirickson (Sister Marthe); Erik Baumbach, Virginia M. Bingham, Alan Jay Blumenfeld, Scott Bylund, Terry Campillo, Lou Ann Graham, Shoshana Coleman, Patrick Carroll, Peter Fields, David Goldmund, Michael K. Hall, Sands Hall, William Harrison, Michael Hill, Ken Hixon, Christine Hulter, Michael Hume, Anni Long, Anita Maynard, Patrick Meyers, Thomas G. Moses, Marilyn Rosenberg, Peggy Schoditsch, Maggi Scott, Lynn Wanlass, Alice Rangeley Travis, Anna Deavere Smith, Kent Williams, Prindle Gorman, Lou Ann Graham, Charles H. Hyman, Amy Ingersoll, Katherine James, Daniel F. Kumler, Chuck Wilson

CYRANO, Palace Theatre, New York, opened May 13, 1973. 49 performances. Produced by Richard Gregson and APJAC International; Director, Michael Kidd; Settings, John Jensen; Lighting, Gilbert V. Hemsley, Jr.; Costumes, Desmond Heeley; Duelling directors, Patrick Crean, Erik Frederickson; Production assistant, Diana Solomon; Music, Michael J. Lewis; Book (based on Edmond Rostand's play Cyrano de Bergerac); and Lyrics, Anthony Burgess; Musical director, Thomas Pierson; Orchestrations, Philip J. Lang; Incidental music arranger, Clay Fullum

Christopher Plummer (Cyrano de Bergerac); Mark Lamos (Christian de Neuvillette); Leigh Barry (Roxane); Arnold Soboloff (Ragueneau); James Blendick (Le Bret); Louis Turenne (Count de Guiche); J. Kenneth Campbell (Viscount de Valvert); Patrick Hines (Montfleury); Michael Goodwin (Jodelet); Betty Leighton (Madame Aubry); Janet McCall (Madame de Guemene); Anita Dangler (Roxane's Duenna); Patricia Roos (Barthenoide); Mimi Wallace (Felixerie); Mary Straten (Urimeonente); Betty Leighton (Lise); Geoff Garland (Capucine Monk); Paul Berget, Anthony Inneo (Candle Lighters); Bob Heath (Doorman); Tovah Feldshuh (Foodseller);
Michael Nolan (Musketeer); Donavan Sylvest (Cavalryman); Geoff Garland (Pickpocket); James Richardson (Citizen); Tim Nissen (Citizen's Brother); Anthony Inneo, Richard Schneider (Actors); Vicki Frederick, Jill Rose (Actresses); Danny Villa (Marquis in yellow); Alexander Orfaly (Marquis in red); Joel Craig (Marquis in beige); Tim Nissen, Paul Berget (Boys); Betty Leighton (Sister Marguerite); Anita Dangler (Sister Marthe); Patricia Roos (Sister Claire); Paul Berget, Tim Nissen (Pages); Tovah Feldshuh, Vicki Frederick, Janet McCall, Jill Rose, Mary Straten, Mimi Wallace (Nuns); J. Kenneth Campbell, Joel Craig, Michael Goodwin, Bob Heath, Anthony Inneo, Gale McNeely, Michael Nolan, James Richardson, Richard Schneider, Donovan Sylvest, Danny Villa (Cadets and Soldiers); J. Kenneth Campbell, Geoff Garland, Janet McCall, Michael Nolan, James Richardson, Patricia Roos, Mary Straten (Bakery Staff)

SONGS: Cyrano's Nose; La France, La France; Tell Her; From Now Till Forever; Bergerac; Pocapdedious; No, Thank You; Roxana; It's She and It's Me; You Have Made Me Love; Thither, Thother, Thide of the; Paris Cuisine; Love Is Not Love; Autumn Carol; I Never Loved You

RECORDINGS: Original Cast Album A & M Records

BALLET

CYRANO DE BERGERAC, Adelphi Theatre, London, England, November 18, 1959. Produced by Leon Hepner, by arrangement with Jack Hylton, in association with Cedric B. Levitt; Choreography, Roland Petit; Music, Marius Constant; Costumes, Yves Saint-Laurent; Settings, Basarte

Roland Petit (Cyrano de Bergerac); Colette Marchand (Roxane); George Reich (Christian) and Corps de Ballet of Ballets de Paris

OPERA

Metropolitan Opera House, New York, World Premiere, February 27, 1913. Composer, Walter Damrosch; Libretto, W. J. Henderson; Conductor, Alfred Hertz

Pasquale Amato (Cyrano de Bergerac); Frances Alda (Roxane); Riccardo Martin (Christian de Neuvillette); Marie Mattfield (Duenna); Albert Reiss (Ragueneau); Putnam Griswold (Comte de Guiche); William Hinshaw (Le Bret); Florence Mulford (Mother Superior); Lambert Murphy (Montfleury); Vera Curtis (Lise); Louise Cox (Flower Girl); Basil Ruysdæl, Marcel Reiner (Musketeers); Lambert Murphy (Cadet); Austin Hughes, Paolo Ananian, Louis Kreidler, Maurice Sapio (Cavaliers)

SCREEN

Atlas Distributing Corporation, released July 1925 (USA). Director, Augusto Genina; Musical settings, Dr. Edward Kilenyi; Filmed in natural color.
Pierre Magnier (Cyrano de Bergerac); Linda Moglia (Roxane); Angelo Ferrari (Christian); Umberto Casilini (Comte de Guiche); Alex Bernard (Ragueneau); Gemma De Sanctis (The Duenna)

United Artists, released November 16, 1950. Produced by Stanley Kramer; Director, Michael Gordon; Screenplay, Carl Foreman; Camera, Frank Planer; Music, Dimitri Tiomkin; Production designer, Rudolph Sternad; Editor, Harry Gerstad; Production manager, Clem Beauchamp; Research, Laure De Zarate; Make-up, Josef and Gus Norin; Associate producer, George Glass; Technical advisor, Dr. Harold M. Holden

José Ferrer (Cyrano de Bergerac); Mala Powers (Roxane); William Prince (Christian); Morris Carnovsky (Le Bret); Ralph Clanton (Comte de Guiche); Lloyd Corrigan (Ragueneau); Virginia Farmer (The Duenna); Edgar Barrier (Cardinal); Elena Verdugo (Orange Girl); Albert Cavens (de Valvert); Arthur Blake (Montfleury); Don Beddoe (The Meddler); Percy Helton (Bellerose); Virginia Christine (Sister Marthe); Gil Warren (Doctor); Richard Avonde (Marquis); Eric Sinclair (Guardman); Philip Van Zandt (Man with Gazette); Paul Dubov, John Crawford, Jerry Paris, Robin Hughes (Cadets); James C. Corcoran (Carillonneur)

TELEVISION

Philco Playhouse, televised January 9, 1949. NBC. 1 hour. Produced and directed by Fred Coe

José Ferrer (Cyrano de Bergerac); Frances Reid (Roxane); Ernest Graves (Christian); Ralph Clanton (Comte de Guiche); Hiram Sherman (Ragueneau); Robert Carroll (Ligniere); Nan McFarland (Mother Marguerite); William Woodson (Le Bret); Anthony Jordan (Vicomte de Valvert); Leopold Badia (Montfleury); Robinson Stone (Jodelet); Francis Compton (Carbon de Castel-Jaloux)

Producer’s Showcase, televised October 17, 1955. NBC. 90 minutes. Produced and directed by José Ferrer; Production supervisors, Donald Davis, Dorothy Matthews; Television director, Kirk Browning; Art director, Richard Day; Settings, Burr Smith; Costumes, Guy Kent; Music director, George Bassman

José Ferrer (Cyrano de Bergerac); Claire Bloom (Roxane); Christopher Plummer (Christian); Jacques Aubuchon (Ragueneau); Paula Lawrence (The Duenna); Robert Carroll (Comte de Guiche); John McQuade (Ligniere); Edith King (Mother Marguerite); Will Kuluva (Cutpurse); William Woodson (Le Bret); Sarah Marshall (Orange Girl); Dean Cetrulo (de Valvert); Leon Charles (Carbon de Castel-Jaloux); Leopold Badia (Montfleury); Patricia Wheel (Sister Marthe)

Hallmark Hall of Fame, televised December 6, 1962. NBC. 90 minutes. Produced and directed by George Schaeffer; Television adaptation, Robert Hartung

Christopher Plummer (Cyrano de Bergerac); Hope Lange (Roxane); Donald Harron (Christian); George Rose (Ragueneau); John Colicos (Comte de Guiche); William Hutt (Le Bret)
Theatre in America, televised February 6, 1974. PBS. 2 hours, 30 minutes. Produced by the American Conservatory Theatre, San Francisco; Executive producer, Jac Venza; Producers, Matthew N. Herman, Dennis Powers; Directors, William Ball, Bruce Franchini; Television adaptation, Dennis Powers; Costumes, Robert Fletcher; Translation by Brian Hooker; Host Hal Holbrook; Music, Lee Hoiby

Peter Donat (Cyrano de Bergerac); Marsha Mason (Roxane); Marc Singer (Christian de Neuvillette); Robert Mooney (Ragueneau); Elizabeth Huddle (Duenna); Earl Boen (Le Bret); Roger Aaron Brown (Bellerose); Andy Backer (Capuchin Monk); Janie Atkin (Orange Girl); Patrick Crean (Valvert); Joseph Bird (Meddler); Kathryn Crosby (Lise); Charles Hallahan (Montfleury); John Hancock (Cutpurse); Henry Hoffman (Ligniere); E. Kerrigan Prescott (Cuigy); Paul Shenar (Comte de Guiche); Howard Sherman (Jodelet); Shirley Slater (Mother Marguerite); Steven White (Musketeer); Daniel Kern (Page); Robert Chapline (Poet)

ABC Afternoon Special, televised March 6, 1974. ABC. 1 hour. Animated cartoon by Joseph Barbera and William Hanna; Producer, Ivan Takamoto; Director, Charles A. Nichols; Translation, Leonard Spiegelgass; Writer, Harvey Bullock

Voices: José Ferrer (Cyrano de Bergerac); Joan Van Ark (Roxane); Victor Garber (Christian); Kurt Kaszner (Ragueneau); Martyn Green (Comte de Guiche); Joan Connell (The Duenna); John Stephenson (Cardinal Richelieu); Alan Oppenheimer (First Cadet/de Brigny)

LA DAME AUX CAMELIAS see CAMILLE

DAMN YANKEES
A musical comedy in two acts by George Abbott and Douglass Wallop, based on Douglass Wallop's novel, The Year the Yankees Lost the Pennant; Music and Lyrics, Richard Adler, and Jerry Ross (1955)

Synopsis

Middle-aged baseball fanatic Joe Boyd sells his soul to the Devil (Mr. Applegate) to become the greatest baseball player of all time with the Washington Senators baseball team. Transformed into 22-year-old Joe Hardy, he bats .524 and leads the Senators team to victory over the New York Yankees to win the national pennant. Joe's escape clause in Applegate's satanic contract permits him to return to his beloved, patient wife, Meg. Devious Applegate, struggling to reclaim Joe's soul, summons his star-operator, sexy, seductive Lola, to entice Joe into their world. Joe resists the excessive temptations of enchantress Lola and returns to Meg.
Comment and Critique

The great national pastime, baseball, was never a successful stage setting for an American play. Elmer the Great had struck out after forty performances in 1926. Allied sports had found a measure of success in football-based musicals, Good News (1927--332 performances); Too Many Girls (1939--249 performances) but failed to score with 1946's Toplitzky of Notre Dame (60 performances) or in an sprightly musical, 1962's All-American (86 performances). The Faustian cycle was a recurring theme of many prosperous plays and had supported the first phenomenally successful American musical, The Black Crook, for 475 performances in 1866.

Damn Yankees combined Goethe's Faust and Abner Doubleday's sport into a rollicking musical comedy that elevated Gwen Verdon to Broadway stardom. Redhead Gwyneth Verdon, born January 13, 1925, in Culver City, California where her father toiled as a movie studio electrician and her mother taught dancing, had been Jack Cole's dancing partner for six years when she appeared on Broadway in two flops, Alive and Kicking and Magdalena, in 1948. The Verdon-magic first struck Broadway in 1953 when she received her first "Tony" Award for her show-stopping dancing role of the sexy laundress, Claudine, in Cole Porter's 1953 musical hit, Can-Can. Gwen Verdon's uncanny ability to make sex hilarious while wildly seductive was perfectly expressed in her portrayal of Satan's sexy assistant, Lola, in Damn Yankees, for which she was awarded her second Antoinette Perry "Tony" Award. For Damn Yankees most of the theatrical experts responsible for 1954's musical smash, The Pajama Game, exchanged the garment industry for baseball. George Abbott, master director of musicals, kept Damn Yankees running the bases at top speed for a sure-fire hit. Although the critical consensus judged Damn Yankees inferior in several ways to the Pajama entry, the Richard Adler, Jerry Ross musical scored 1,019 performances on Broadway and enchanted London for nearly a year.

Robert Coleman (New York Mirror), called Damn Yankees "a great National entertainment. It's packed with power all down the line." John Chapman (New York Daily News) promoted it to "A Championship Musical. That cagey old manager, George Abbott, and a team of actors, dancers, songwriters and scene designers in championship form, played an all-hitter."

The strictly American musical was an unlikely candidate for success in London. However, after the musical opened at London's Coliseum Theatre on March 28, 1957, it stayed for 258 performances due to the virile, vigorous and fast-paced staging by James Hammerstein, assisted by Jerome Whyte.

Warner Brothers retained most of the Broadway cast members for their well produced 1958 screen version of Damn Yankees. George Abbott repeated his crisp direction, aided by Stanley Donen. The screened Yankees included several outdoor baseball sequences.
with the real Yankees baseball team and was, through the scope of the camera, superior to the stage version. Gwen Verdon transferred her flaming Lola to the screen in what Bosley Crowther of The New York Times classified as "... one of the hottest and heartiest" performances seen in years in a movie musical. Tab Hunter was a more than acceptable Joe Hardy and, if no threat to leading male vocalists, was adequate and appealing. Damn Yankees was released in England as What Lola Wants where the reviews were mixed but generally conceding the Warners musical was produced "with a great deal of verve and some wit" if without a memorable musical score and substituting acrobatics and hard efficiency for charm.

NBC's TV Color Special, televised on April 8, 1967, featured Lee Remick as Satan's siren, Lola, Phil Silvers as The Devil (Mr. Applegate) and Jerry Lanning as Joe Hardy. Criticized for cinematography excesses in the use of animated cartoons and newsreels, the telecast uncertainly wavered between Faustian fantasy, comic-strips, baseball and infrequent brushes with reality. But the vigorous playing of the cast and Kirk Browning's brisk pacing of the show gave the home viewers a pleasant two hours.

STAGE

46th Street Theatre, New York, opened May 5, 1955. 1,019 performances. Produced by Frederick Brisson, Robert E. Griffith, Harold Prince (in association with Albert B. Taylor); Director, George Abbott; Book, George Abbott, Douglass Wallop; Scenery and costumes, William and Jean Eckart; Dances and musical numbers director, Bob Fosse; Music and Lyrics, Richard Adler, Jerry Ross; Musical director, Hal Hastings; Orchestrations, Don Walker; Dance music arrangements, Roger Adams; Specialty dance, Gwen Verdon (succeeded by Gretchen Wyler, November 1956) (Lola); Ray Walston (Applegate); Robert Shafer (Joe Boyd); Stephen Douglass (succeeded by Allen Case, August 1957) (Joe Hardy); Jean Stapleton (Sister); Shannon Bolin (Meg); Elizabeth Howell (Doris); Al Lanti (Henry); Eddie Phillips (Sohovik); Nathaniel Frey (Smokey); Albert Linville (Vernon); Russ Brown (Van Buren); Jimmie Komack (Rocky); Rae Allen (Gloria); Cherry Davis (Teenager); Del Horstmann (Lynch); Richard Bishop (Welch); Janie Janvier (Miss Weston); George Marcy (Guard); Del Horstmann (Commissioner); Albert Linville (Postmaster); Jackie Wayne (Child); Jean Caples, Betty Carr, Margot Feldman, Patricia Ferrrier, Marilyn Greer, Marie Kolin, Julia Marlowe, Svetlana McLee, Robert Evans, Timmy Everett, William Joyce, Harvey Jung, Al Lanti, George Marcy, Eddie Phillips, Mark Ward (Dancers); Cherry Davis, Jeanne Grant, Janet Hayes, Janie Janvier, Joan Keenan, Suzanne Lovell, Frank Bouley, Fred Bryan, Del Horstmann, Ralph Lowe, Albert Linville, Ralph Strane (Singers); Ronn Cummins, Jackie Scholle (Children)

National Road Company (January 21, 1956--May 18, 1957). Produced by Frederick Brisson, Robert E. Griffith, Harold S. Prince (in as-
society with Albert B. Taylor); Director, George Abbott; Book, George Abbott, Douglass Wallop; Scenery and costumes, William and Jean Eckart; Dances and musical numbers, Bob Fosse; Music and lyrics, Richard Adler, Jerry Ross; Musical director, William Parsons; Orchestations, Don Walker; Dance music arrangements, Roger Adams

Sherry O'Neill (Lola); Bobby Clark (Applegate); Joe Hill (Joe Boyd); Allan Case (Joe Hardy); Lucy Greeno (Sister); Rosemary Kuhlmann (Meg); Hildegarde Halliday (Doris); Bill McDonald (Henry); Larry Howard (Sohovik); Burt Bier (Smokey); Roger Franklin (Vernon); Sid Stone (Van Buren); Al Checco (Rockey); Joyce Barker (Gloria); Joe Flynn (Lynch); Julian Noa (Welch); Ann Williams (Miss Weston); Roger Franklin (Commissioner); Joe Flynn (Postmaster); Patricia Ferrier, Karel Krauter, Barbara Newman, Sandy Willis, Marvin Gordon, Edward Greene, Harvey Hohnecker, Howard Krieger, Bill McDonald, Howard Parker, Tucker Smith, Adolph Sambogna (Dancers); Joyce Barker, Sally Brown, Charlotte Fairchild, Lyn Morgan, Astrid Nielson, Paula Watkins, Don Becker, Burt Bier, Joe Flynn, Roger Franklin, Max Hart, Larry Pool, Bert Vallencourt (Singers)

Coliseum Theatre, London, England, opened March 28, 1957. 258 performances. Produced by Williamson Music, Ltd. Director, James Hammerstein; Supervisor, Jerome Whyte; Book, George Abbott, Douglass Wallop; Scenery and costumes, William and Jean Eckart; Dances and musical numbers, Bob Fosse; Reproduced by Zoya Leporska; Music and lyrics, Richard Adler, Jerry Ross; Musical director, Robert Lowe

Belita [replaced shortly after opening by Elizabeth Seal] (Lola); Bill Kerr (Applegate); Phil Vickers (Joe Boyd); Ivor Emmanuel (Joe Hardy); Betty Paul (Meg); Mavis Villiers (Sister); Christine Bocca (Doris); Roy Howell (Henry); Bob Stevenson (Sohovik); Edward Devereaux (Smokey); Robert Crane (Vernon); Donald Stewart (Van Buren); Robin Hunter (Rocky); Judy Bruce (Gloria); Paul Dobson (Lynch); Robert Henderson (Welch); Elspeth Ross (Miss Weston); Robert Crane (Postmaster); Stanley Beard (Commissioner); Tom Claxton (Guard); Michael Craze, Frank Abbott, Douglas Downes (Children); June Charlier, Carole James, Fran Friell, Pat Vivien, Terry Donovan, Elspeth Ross, Sandra Verne, Maureen Grant, Tom Claxton, Roy Howell, Robert Crane, Roy Lees, Paul Dobson, Dennis Driscoll, Peter Regan, Donald Cross (Singers); Pamela Pearce, Audrey Hodges, Ann Reih, Pat Cassie, Sylvia Ellis, Vivienne Hetzel, Joan Elvin, Graham Mackormack, Tom Fairlie, Philip Casson, Garry Smith, Alex Morrow, Robert Harvey, Arthur Pendrick, Rikki Sentimus (Dancers)

Road Company (1958). Produced by Frederick Brisson, Robert E. Griffith, Harold S. Prince (in association with Albert B. Taylor); Director, George Abbott; Book, George Abbott, Douglass Wallop; Scenery and costumes, William and Jean Eckart; Dances and musical numbers director, Bob Fosse; Music and lyrics, Richard Adler, Jerry Ross; Musical director, George Hirst; Orchestrations, Don Walker, Dance music arrangements, Roger Adams; Dances restaged, Zoya Leporska
Devra Korwin (Lola); Leon Janney (Applegate); Joe Hill (Joe Boyd); Ralph Lowe (Joe Hardy); Charlotte Fairchild (Meg); LaVerne Burden (Sister); Marianna Peterson (Doris); William Joyce (Henry); Howard Parker (Sohovik); Charles Reynolds (Smokey); Roger Franklin (Vernon); Al Lanti (Van Buren); Joe Flynn (Rocky); Sally Brown (Gloria); Larry Mitchell (Lynch); Julian Noa (Welch); Silver Shreck (Miss Weston); Larry Mitchell (Commissioner); Mark Ward (Postmaster); Ian Bruce, Harvey Daniels, Beth Holland, William Joyce, Susan Marshall, Bill Miller, Larry Mitchell, Howard Parker, John Pero, Marianna Peterson, Jody Rogers, Silver Shreck, Mark Ward, Bonnie West, Sally Willis, Cy Young (Singers and Dancers)

Summer Tour (1974). Produced by Lee Guber and Shelly Gross; Director, Ray Walston; Sets and lighting, Leonard Harman; Costumes, Sara Brook; Musical director, Robert Rogers; Choreography, Bick Goss; Book, George Abbott, Douglas Wallop; Music and lyrics, Richard Adler, Jerry Ross

Gwen Verdon (Lola); Ray Walston (Mr. Applegate); Jerry Lanning (Joe Hardy); Hal Norman (Joe Boyd); Carolyn Chrisman (Meg Boyd); Jean Palmerton (Sister); Susan Apfelbaum (Doris); Red Robin (Henry); Harvey Evans (Sohovik); Terence Goodman (Smokey); Bill Jackson (Vernon); Peter Carew (Van Buren); Eddie Mekka (Rocky); Ann Mitchell (Gloria Thorpe); Victor Rendina (Lynch); Casey Walters (Welch); Kin Goble (Bryan); Victor Rendina (Lowe); Melanie Denis (Weston); Harvey Evans (Commissioner); Victor Rendina (Postmaster); Marv Albert (Broadcaster); Diana Broderick, Marianne Selbert (Witches); Harvey Evans (Mambo Joe); Marta Brennan, Jo-Anne Baldo, Mickie Pollak, Jim Litton (Teenagers); Danny Ruvolo, Jo-Anne Baldo, Marta Brennan, Diana Broderick, Melanie Denis, Kin Goble, Terence Goodman, Bill Whitfield, Karen Kristin, Jim Litton, Eddie Mekka, Red Robin, Mickie Pollak, Wanda Richert, Marianne Selbert, Don Tango (Ball Players, Baseball Fans and Lost Souls)

SONGS: Six Months out of Every Year; Goodbye, Old Girl; Heart; Shoeless Joe from Hannibal, Mo.; A Man Doesn't Know; A Little Brains--A Little Talent; Whatever Lola Wants; Who's Got the Pain; The Game; Near to You; Those Were the Good Old Days; Two Lost Souls

RECORDINGS: Original Cast Album, RCA Victor Records

OTHER PRODUCTIONS OF DAMN YANKEES

Summer Theatre: 1958 with Ronny Graham, Mara Lynn, Danny Costello

1958 with Jack Goode, Betty Carr, Jerry La Zarre

1976 with Jack Gilford, Leland Palmer, Scott Stevenson
SCREW

Warner Brothers, released September 27, 1958. (Released in England as What Lola Wants.) Produced by George Abbott, Stanley Donen; Associate producers, Frederick Brisson, Robert Griffith, Harold Prince; Directors, George Abbott, Stanley Donen; Screenplay, George Abbott; Camera, Harold Lipstein; Music and lyrics, Richard Adler, Jerry Ross; Editors, Frank Bracht and Russell Graziano; Costumes, William and Jean Eckart; Choreography, Bob Fosse and Pat Ferrier; Art directors, Stanley Fleischer, Bert Tuttle; Music director, Ray Heindorf; Sets, John P. Austin

Gwen Verdon (Lola); Tab Hunter (Joe Hardy); Ray Walston (Mr. Applegate); Russ Brown (Van Buren); Jean Stapleton (Sister); Jimmie Komack (Rocky); Nathaniel Frey (Smokey); Shannon Bolin (Meg); Rae Allen (Gloria); Albert Linville (Vernon); Robert Shafer (Joe Boyd); Bob Fosse (Dancer)

TELEVISION

NBC Color Special, televised April 8, 1967. Executive producer, Alvin Coopermann; Producer-Director, Kirk Browning

Lee Remick (Lola); Jerry Lanning (Joe Hardy); Phil Silvers (Mr. Applegate); Jim Backus (Van Buren); Linda Lavin (Gloria); Fran Allison (Meg); Ray Middleton (Joe Boyd); Bob Dishy (Rocky); Lee Goodman (Linville); Gene Troobnick (Smokey); Joe Garagiola, Lou Bods (Announcers)

DANCE OF LIFE see BURLESQUE

DANGEROUS PARADISE see VICTORY

THE DARK PAST see BLIND ALLEY

THE DARK TOWER
A melodrama in three acts by Alexander Woollcott and George S. Kaufman (1933)

Synopsis
Sadistic, diabolical Stanley Vance drives his wife, top-actress Jessica Wells, into a mental breakdown and disappears. Recovering,
Jessica plans a return to the stage in the play _The Dark Tower_ with her brother, the most brilliant character-actor and director on the Broadway stage, Damon Wells. On the opening night of the play, Vance, living under the assumed name of Marcus Blaine, returns and resumes his hypnotic, Svengali-like hold over Jessica. Foreign director Max Sarnoff offers to buy Vance off and arranges to meet him at the Waldorf Hotel. Sarnoff stabs Vance to death and vanishes. The police are as relieved as the Wellses that Vance has received his overdue justice. Jessica again recovers and the play resumes. Sarnoff reappears to privately see Jessica. Sarnoff is brother Damon, master of makeup and disguise.

Comment and Critique

Alexander Woollcott and his former New York Times drama desk colleague, George S. Kaufman, first collaborated on a play based on Guy de Maupassant’s short story “Boule de Suif.” Titled _The Channel Road_ it opened on Broadway at the Arthur Hopkins Theatre on October 17, 1929, for fifty performances and was labeled by Francis R. Bellamy in _Outlook_, “a hunchback comedy, wisecracked to death.” Woollcott’s passion for murder mysteries and bizarre crimes was abetted by Kaufman in 1933 when they joined forces for the last time to write a murder-mystery-murder extravaganza they called _The Dark Tower_, produced on Broadway at the Morosco Theatre by Sam H. Harris on November 25, 1933, for fifty-seven performances. The involved, obscure plot did not withstand criticism. Richard Dana Skinner (_Commonweal_) classified the play as “a comedy of errors in taste and judgement” and accused Woollcott and Kaufman of giving the play “... a dose of degenerate verbiage and implication that has nothing to do with the plot but a great deal to do with a vaguely foul atmosphere,...” Brooks Atkinson of _The New York Times_ disliked the play but was aware of “... Mr. Woollcott’s rubicund passion for murder and mystery, Mr. Kaufman’s sardonic relish of the home life of actors, which _The Royal Family_ revealed, and considerable humor that might logically derive from either one,...” London’s _Sphere_ critic, appraising the play the following year after its opening at the London Shaftesbury Theatre, wrote, “ _The Dark Tower_ struck me as a complete case of misapplied ingenuity and of thrills gone wrong. Instead of working, scene by scene, up to a climax the story flagged and wilted, livened up once or twice and then sank down again.” Mr. Woollcott was unconcerned about the critical response publicly and announced, “ _The Dark Tower_ might be inferior to _Macbeth_ in some respects, nevertheless, it was a tremendous success except for the minor detail that people wouldn’t come to see it. Thanks to the movie rights, it brought me in rather more money than I am used to getting for the same amount of work.” But in Who’s Who in America, Woollcott grandly omitted reference to either _The Channel Road_ or _The Dark Tower_ and wrote to Burns Mantle, “When I recall their fate it irks me to be called upon for enough clairvoyance to tell what I think about my first success.”

Warner Brothers-First National Studios paid Woollcott and
Kaufman $35,000 for the screen rights. First National Pictures produced the screen version of The Dark Tower under the title of The Man With Two Faces in 1934 starring Edward G. Robinson whose performance The New York World-Telegram classified as "A suave bit of acting, done in the best tradition of good actors impersonating good actors." Time magazine called the film "an experiment in adaptation" and Liberty magazine found it was "nicely rounded entertainment, admirably performed by Robinson, Louis Calhern and Mary Astor."

Television Theatre's telecast of The Dark Tower on February 8, 1950, featured John Newland, Flora Campbell and E. G. Marshall and the three pursuing murder and mayhem.

STAGE

Morosco Theatre, New York, opened November 25, 1933. 57 performances. Produced by Sam H. Harris; Directors George S. Kaufman, Alexander Woollcott; Settings, Jo Mielziner
Basil Sydney (Damon Wells); Margalo Gillmore (Jessica Wells); William Harrigan (Ben Weston); Leona Maricle (Daphne Martin); Margaret Dale (Martha Temple); Margaret Hamilton (Hattie); John Griggs (Barry Jones); John T. Doyle (Dr. Kendall); Ernest Milton (Marcus Blaine); Anton Stengel (Max Sarnoff); Porter Hall (William Curtis); Beatrice Blinn (Patsy Dowling); Charles Romano (Taxi Driver); William McFadden (Bellboy)

Basil Sydney (Damon Wells); Edna Best (Jessica Wells); Edgar Norfolk (Ben Weston); Emma Trechman (Daphne Martin); Winifred Oughton (Dolly); Martita Hunt (Alice Temple); Frith Banbury (Barry Green); J. Leslie Frith (Dr. Kendall); Francis L. Sullivan (Stanley Vance); Anton Stengel (Max Sarnoff); Basil Radford (William Curtis); Meriel Forbes (Daisy Dowling); Drelincourt Od lum (Taxi Driver); Lindesay Baxter (Page-Boy)

SCREEN

THE MAN WITH TWO FACES, First National Pictures, released 1934. Produced by Sam H. Harris, Theatrical Enterprises, Inc.; Director, Archie Mayo; Screenplay (based on the play The Dark Tower), Niven Busch, Tom Reed; Camera, Tony Gaudio; Art director, John Hughes; Production supervisor, Robert Lord; Editor, William Holmes
Edward G. Robinson (Damon Wells); Mary Astor (Jessica Wells); Ricardo Cortez (Ben Weston); Mae Clarke (Daphne Martin); Louis Calhern (Stanley Vance); John Eldredge (Barry Jones); Arthur Byron (Dr. Kendall); David Landau (William Curtis); Emily Fitzroy (Hattie); Margaret Dale (Martha Temple); Dorothy Tree (Patsy Dowling); Arthur Aylesworth (Morgue Keeper); Virginia
DARK VICTORY
A play in three acts by George Brewer, Jr. and Bertram Bloch (1934)

Synopsis

Wealthy, fast-living, Judith Traherne's Long Island friends arrange for her to meet brain specialist Dr. Frederick Steele. Dr. Steele diagnoses Judith's violent, recurring and disabling headaches as a brain tumor and performs a successful operation. Dr. Steele falls in love with Judith but confides to her secretary, Alden Blaine, the successful operation is temporary and the growth will reoccur preceded by blindness. Judith learns of her terminal prognosis and rejects Steele's proposal of marriage. Although in love with Judith, her horse-trainer, Michael, persuades her to marry Steele. Steele retires to his Connecticut farm to devote himself to Judith, but while he is attending a medical conference, Judith loses her eyesight. Alden helps her to her room to await death but Judith feels her brief marriage to Steele represents a lifetime of happiness and has been a victory over death and the dark.

Comment and Critique

Dark Victory was originally written by George Emerson Brewer, Jr. in 1931, whipped through several revisions and, with Bertram Bloch, rewritten again. Maxwell Anderson added additional revisions to the Brewer-Bloch drama and the play was tested in the hinterlands and failed. In the summer of 1934 Dark Victory was announced for another tryout at the Ivoryton, Connecticut Playhouse, starring Katharine Hepburn and Stanley Ridges. Mr. Ridges withdrew from the cast and producer Alexander McKaig filed charges against the actor with Actors Equity Association. Dark Victory was withdrawn, revised, and announced for a pre-Broadway opening at Woodmere, Long Island but differences between producer McKaig and the co-authors
resulted in another arbitration and the play was postponed. Millionaire John Hay "Jock" Whitney silently backed the show and persuaded Tallulah Bankhead--recuperating in London from a series of deadly Hollywood films, a Broadway misadventure (Forsaking All Others) and ill health that had forced the actress to relinquish the leading role in Jezebel to Miriam Hopkins--to return to New York and headline Dark Victory.

Brooks Atkinson (The New York Times) theorized, "When Tallulah Bankhead finds the right sort of play for an American appearance she will be able to act it. Dark Victory, in which she was acting at the Plymouth last evening, is not the play for which she has been waiting, although it is not destitute of quality." Mr. Atkinson further suggested the writing was obvious and undistinguished and the death-pall hanging over the drama made even the strong emotions appear fraudulent. Variety found Dark Victory intense but morbid and its lone strength the poise and beauty of Tallulah Bankhead. The play closed after fifty-one performances, terminated by deplorable, if honest, evaluation by the critics, a disinterested public and Miss Bankhead's recurring illness.

Hollywood's adventures with Dark Victory became as involved as the play's journey to Broadway. David O. Selznick, in 1935, planned to purchase the screen rights from John Hay Whitney and star Greta Garbo and Fredric March in a Metro-Goldwyn-Mayer production of the play. Samuel Goldwyn purchased the play as a starring vehicle for Merle Oberon but sold the rights to Warner Brothers who planned to star Irene Dunne as the tragic heroine. Warner Brothers assigned Dark Victory to their Academy Award-winning actress Bette Davis--Dangerous (1935) and Jezebel (1938)--whose memorable performance as Judith Traherne made the film version of Dark Victory a classic. Although Miss Davis was again nominated as Best Actress of the Year for Dark Victory, the year was 1939 and not even a screen version of the Resurrection with the original cast would have eclipsed the Award-winning Gone with the Wind.

Photoplay warned its readers "Dark Victory is a great picture. Its story is deeply moving and powerful to a degree. The performances of each member of its superlative cast leave nothing for criticism. From a production standpoint, it is superb. But it is not a pleasant film anymore than the Russian classics are pleasant." Frank S. Nugent in The New York Times termed Bette Davis' performance, "superb" after Dark Victory opened at the Radio City Music Hall. Casey Robinson's screenplay tightened and illuminated the morbid play and Edmund Goulding directed his splendid cast expertly into making Dark Victory one of the most memorable and sensitive films of the thirties.

Filmmakers seldom heeded Samuel Goldwyn's advice never to remake a masterpiece and remakes became epidemic throughout the years. In 1963 the Mirisch-Barbican Organization remade Dark Victory under the title of Stolen Hours in England starring Susan Hayward as the terminally-ill heroine. The British critics berated the
remake as "old-wave Hollywood hokum at its phoniest" not diminished by Susan Hayward playing Bette Davis and notably increased by its amateurishness and ineptitude and dismissed the agonized if glamorous suffering as an "... otherwise tired and tiresome tear-jerker...."

Television found Dark Victory easily adaptable to the home screen, more dramatic and more literate than the afternoon soap-operas and the play was frequently produced with varying results. Robert Montgomery's 1951 telecast of the play featured Dorothy McGuire and John Forsythe. Christopher Plummer and Ian Keith supported Sylvia Sidney on Broadway Television Theatre's November 16, 1953, telecast, followed by a Kraft Theatre television production in 1954 with Leora Dana and Front Row Center's abbreviated entry on July 27, 1955. Shirley Jones and Jack Cassidy enlivened Lux Video Theatre's February 14, 1957, telecast. NBC's Thursday Night at the Movies presented a made-for-television film based on Dark Victory in a greatly modified and up-dated script by M. Charles Cohen starring Elizabeth Montgomery and Anthony Hopkins. The film was televised on February 5, 1976, and ran three rather long hours. The locale of the story was shifted to California and the dying heroine became the successful producer of a morning TV talk show, surrounded with characters from the television industry, most of whom have made her victory over the dark seem a welcome relief. Tom Shales (The Washington Post) called the telefilm, "A deadly dull remake of the 1939 Bette Davis tearjerker. It took Warner Brothers only 106 minutes to dispatch the cancer-stricken Davis off to forever, but Universal Studios and NBC managed to kill off three hours of prime time. [Eliza[beth] Montgomery proved pitifully ill-equipped to follow in Davis' footsteps. As the doctor who fell in love with her, Anthony Hopkins (ex of Equus) kept his eyelids at half-mast most of the time."

STAGE

Plymouth Theatre, New York, opened November 9, 1934. 51 performances. Produced by Alexander McKaig; Director, Robert Milton; Settings, Robert Edmond Jones; Gowns, Schiaparelli, Madame Frances Tallulah Bankhead (Judith Traherne); Earle Larimore (Dr. Frederick Steele); Ann Andrews (Alden Blaine); Frederick Leister (Dr. Parsons); Mildred Wall (Miss Wainwright); Myra Hampton (Josie); Edgar Norfolk (Michael); Dwight Fiske (Leslie Clark); Helen Strickland (Miss Jenny); Lewis Dayton (Postman)

SCREEN

Warner Brothers, released April 22, 1939. Produced by Hal B. Wallis (in association with David Lewis); Director, Edmund Goulding; Screenplay, Casey Robinson; Camera, Ernest Haller; Costumes, Orry-Kelly; Music, Max Steiner; Musical director, Leo F. Forbstein; Art director, Robert Haas; Editor, William Holmes; Song: "Oh, Give Me Time for Tenderness" (Elsie Janis, Edmund Goulding); Assistant Director, Frank Heath; Technical adviser, Dr. Leo Schulman
Bette Davis (Judith Traherne); George Brent (Dr. Frederick Steele); Geraldine Fitzgerald (Ann King); Humphrey Bogart (Michael O'Leary); Ronald Reagan (Alec Hamin); Henry Travers (Dr. Parsons); Cora Witherspoon (Carrie Spottswood); Dorothy Peterson (Miss Wainwright); Herbert Rawlinson (Dr. Carter); Virginia Brissac (Martha); Charles Richman (Colonel Mantle); Leonard Mudie (Dr. Driscoll); Fay Helm (Miss Dodd); Diane Bernard (Agatha); Jack Mower (Veterinarian); Ilka Rhodes (Secretary); William Worthington, Alexander Leftwich (Specialists); Stuart Holmes (Doctor); John Harron, John Ridgely (Men); Rosella Towne (Girl in Box); Edgar Edwards (Trainer); Frank Darrien (Man); Lottie Williams (Lucy);

**STOLEN HOURS**, United Artists, released October 1, 1963. Executive producers, Stuart Millar, Lawrence Turman; Produced by Denis Holt; Director, Daniel M. Petrie; Screenplay based on play Dark Victory, Jessamyn West; Story adaptation, Joseph Hayes; Camera, Harry Waxman; Sets, Joan Hoesli; Costumes, Beatrice Dawson; Gowns, Fabiani; Assistant director, Colin Brewer, Music, Mort Lindsay A Mirisch-Barbican film.

Susan Hayward (Laura Pember); Michael Craig (John Carmody); Diane Baker (Ellen Pember); Edward Judd (Mike Bannerman); Paul Rogers (Eric MacKenzie); Robert Bacon (Peter); Paul Stassinio (Dalporto); Jerry Desmonde (The Colonel); Ellen McIntosh (Miss Kendall); Gwen Nelson (Hospital Sister); Peter Madden (Reynolds); Joan Newell (Mrs. Hewitt); Chet Baker (himself)

**TELEVISION**

*Lucky Strike Theatre*, televised March 26, 1951. CBS. 1 hour. Produced by Robert Montgomery; Director, Norman Felton
Dorothy McGuire (Judith Traherne); John Forsythe (Dr. Frederick Steele)

*Broadway Television Theatre*, televised November 16, 1953. N/N. 90 minutes. Produced by Warren Wade
Sylvia Sidney (Judith Traherne); Christopher Plummer (Michael O'Leary); Ian Keith (Dr. Frederick Steele)

*Kraft Theatre*, televised March 11, 1954. ABC. 1 hour.
Leora Dana (Judith Traherne); Duane McKinney (Dr. Frederick Steele); Margaret Barker (Alden Blaine); Ann Dere (Miss Wainwright)

*Front Row Center*, televised July 27, 1955. CBS. 30 minutes. Produced and directed by Fletcher Markle
Margaret Field (Judith Traherne); Kent Smith (Dr. Frederick Steele); Kay Stewart (Alden Blaine)

*Lux Video Theatre*, Televised February 14, 1957. NBC. 1 hour.
Shirley Jones (Judith Traherne); Jack Cassidy (Dr. Frederick Steele); Keith Larsen (Michael); Toni Gerry (Ann); Mary Adams
DEATH OF A SALESMAN*
A drama in two acts by Arthur Miller (1949)

Synopsis

Sixty-three-year-old, once successful traveling salesman Willy Loman resists admitting his failure in life or that his false and devious values are reflected in his two worthless sons, Happy and Biff. Although his overblown pretensions and glib manner disintegrates, his pride prevents him from facing his inadequacies and telling his devoted wife Linda that he has lost his ill-paid, long-time job. Willy's sustained devotion to his sons, unshaken in an illusion-

ary belief they would succeed because they were liked, has withstood
the lasting disgust of his favorite son, Biff, who earlier found his
father entertaining a prostitute in a hotel room. Refusing rich, re-
sourceful Uncle Ben's suggestion to start a new life in Alaska, Willy
drives off in his decrepit automobile to his death knowing his $20,000
insurance policy will pay off the mortgage and, perhaps, give Biff
another fresh start in life. Linda, unable to mourn Willy's death,
regrets his lifetime of work and sacrifice for her and his sons cannot
be rewarded and that he will never come back to their mortgage-free
home.

**Comment and Critique**

Arthur Asher Miller was born on October 17, 1915, on East
112th Street in New York City. While at the University of Michigan,
his first play in 1936, *No Villain* (later retitled *They Too Arise* and,
then, *The Grass Still Grows*), won the Avery Hopwood Award as did
his second play *Honors at Dawn*. For five years Mr. Miller wrote
scripts for The Federal Theatre Project and on November 23, 1944,
his first Broadway produced play, *The Man Who Had All the Luck*
was given The Theatre Guild National Playwriting Award. *The New
York Critics Circle Award* and The Donaldson Award were given to
his 1947 Broadway play, *All My Sons*. His major work, *Death of
a Salesman* in 1949, became the first play to receive all top-theatre
awards: The Pulitzer Prize; *The New York Critics Circle Award*
and The Antoinette Perry "Tony" Award as the Best Play of the
Year, in addition to winning The Theatre Club and Donaldson Awards.
*Death of a Salesman* became the first play to become a Book-of-the-
Month selection and has been produced on the stage in most of the
world's countries.

Brooks Atkinson (The New York Times) called *Death of a
Salesman* a "rich and memorable drama.... Mr. Miller's elegy in
a Brooklyn sidestreet is superb...." Richard Watts, Jr. (The New
York Evening Post) felt Arthur Miller had reached "... fulfillment
as a dramatist of individuality and power," dispensed with his past
devotion to Ibsen and developed a recognizable quality of his own,
"... a kind of cold intellectual clarity mixed with simple and una-
shamed emotional force." William Hawkins (The New York World-
Telegram) proclaimed the play had the essence of "... the finest
classical tragedy" and "... sweeps along like a powerful tragic sym-
phony...." "Tony" Awards also went to Director Elia Kazan as the
year's best director and to Arthur Kennedy as Broadway's Best Sup-
porting Actor of 1949.

The play was well received despite a varying interpretation of Willy
Loman by actor Paul Muni. The London Times considered Paul
Muni's performance superior and the play "beautifully produced and
meticulously well acted" but in "this massive and relentless play
against a sinister background of American materialism" the writer
expressed a wish that "Mr. Miller had used satire and not senti-
ment in his approach to a way of life whose standards and atmosphere are really—to those at any rate who are not yet in danger of having to live that way—a matter for laughter rather than for tears." Critic Harold Hobson disagreed with the Time’s praise of Paul Muni’s performance, having seen, and greatly admired, Lee J. Cobb’s portrayal of Willy Loman in the Broadway production. Hobson equated Cobb’s striking vitality and unawareness of his wasted life to Muni’s defeatist approach to the role. Cobb’s final realization of his uselessness became a shattering experience whereas Muni, while frequently moving, strove for pity and "occasionally became a bore."

Columbia Pictures’ film version of Death of a Salesman excelled in a vibrant and forceful performance by Fredric March as Willy Loman that Variety called "one of the great film performances of the year ... perhaps the greatest performance of his career." Bosley Crowther (The New York Times) wrote, "Mr. March’s performance does a lot to illuminate the broader implications of the drama for it fills out considerably the lack of humanity in the main character that Mr. Miller somehow overlooked and thus makes the character more symbolic of the frustrated 'little man'.... The weakness of Mr. Miller’s salesman, in this corner’s opinion, is a petty and selfish disposition unredeemed by any outgoing love." Otis L. Guernsey, Jr. (The New York Herald Tribune): "March’s Willy Loman is a breathtaking figure of pity as the fatal flow of success-and-popularity-worship at times unbalances and then destroys him." But one of Fredric March’s greatest film performances lost the race for Best Actor of the Year when his nomination was defeated by Humphrey Bogart’s "Oscar" Award for The African Queen. Kevin McCarthy and Mildred Dunnock both lost their nominations in the Best Supporting category when the Academy Awards went to Karl Malden and Kim Hunter for their performances in A Streetcar Named Desire.


STAGE

Morosco Theatre, New York, opened February 10, 1949. 742 performances. Produced by Kermit Bloomgarden, Walter Fried; Director, Elia Kazan; Scenery and lighting, Jo Mielziner; Costumes, Julia Sze; Music, Alex North

Lee J. Cobb [succeeded by Gene Lockhart (November 1949)]; Thomas Mitchell (October 1950) (Willy Loman); Mildred Dunnock (Linda Loman); Cameron Mitchell (Happy Loman); Arthur Kennedy (Biff Loman); Alan Hewitt (Howard Wagner); Don Keefer (Bernard); Winnifred Cushing (The Woman); Howard Smith (Charley); Thomas Chalmers (Uncle Ben); Ann Driscoll (Jenny); Tom Pedi (Stanley); Constance Ford (Miss Forsythe); Hope Cameron (Letta)
Paul Muni (Willy Loman); Katharine Alexander (Linda Loman); Frank Maxwell (Happy Loman); Kevin McCarthy (Biff Loman); J. Anthony La Penna (Howard Wagner); Sam Main (Bernard); Bessie Love (The Woman); Ralph Theodore (Charley); Henry Oscar (Uncle Ben); Joan MacArthur (Jenny); George Margo (Stanley); Mary Laura Wood (Miss Forsythe); Barbara Cummings (Letta); Ronald Frazer (Waiter)

Road Company (1949-1950). Produced by Kermit Bloomgarden, Walter Fried; Director, Harold Clurman; Setting and lighting, Jo Mielziner; Costumes, Julia Sze; Music, Alex North
Thomas Mitchell [Albert Decker in 1950-51 season] (Willy Loman); June Walker (Linda Loman); Darren McGavin (Happy Loman); Paul Langton (Biff Loman); Michael Stanley (Howard Wagner); John Buckwalter (Bernard); Linda King (The Woman); Paul Ford (Charley); Royal Beal (Uncle Ben); Nancy Cushman (Jenny); Carmen Costi (Stanley); Carol Gustafson [Jean McBride in 1950-51 season] (Miss Forsythe); Joan Stanley (Letta); Duncan Baldwin (Waiter)

DER TOD DES HANDLUNGSREISENDEN, Hebbel Theatre, Berlin, Germany 1949. Director, Helmut Kautner; German translation of Arthur Miller's play Death of a Salesman by Fritz Kortner; Setting, Freidrich Pratorius; Music, Kurt Heuser
Fritz Kortner (Willy Loman); Johanna Hofer (Linda Loman); Kurt Buecheler (Happy Loman); Fritz Tillmann (Biff Loman); Ernst Schroder (Howard Wagner); Herbert Hubner (Uncle Ben); Edward Wandrey (Charley); Berta Drens (A Woman)

Road Company (1951-1952). Produced by Kermit Bloomgarden and Walter Fried; Director, Del Hughes; Setting and lighting, Jo Mielziner; Costumes, Julia Sze; Music, Alex North
Duncan Baldwin (Willy Loman); Sylvia Davis (Linda); Ted Jordan (Happy); Steven Ritch (Biff); John Devoe (Bernard); Nancy Cushman (The Woman); Arthur Tell (Charley); Frederic Downs (Uncle Ben); Mark Allen (Howard Wagner); Constance Dix (Jenny); Andrew Sabilia (Stanley); Lynne Rogers (Miss Forsythe); Janice Mars (Letta); Ed Morner (Waiter)

Tyrone Guthrie Theatre, Minneapolis, Minn., opened July 16, 1963. Produced by the Minnesota Theatre Company; Director, Douglas Campbell; Setting, Randy Echols; Costumes, Carolyn Parker
Hume Cronyn (Willy Loman); Jessica Tandy (Linda Loman); Nicolas Coster (Happy); Lee Richardson (Biff); Ken Ruta (Bernard); Paul Ballantyne (Charley); John Cromwell (Ben); Janet MacLachlin (Jenny); Michael Levin (Stanley); Joan van Ark (Letta); Helen Backlin (The Woman); Carol Emshoff (Switchboard Operator); John Lewin (Waiter); Alfred Rossi (Howard); Judith Doty (Miss Forsythe)
Death of a Salesman

Walnut Street Theatre, Philadelphia, Pa., opened February 27, 1974. 16 performances. Produced by the Philadelphia Drama Guild; Director, George C. Scott; Setting and lighting, Jo Mielziner; Music, Alex North; Costumes, Steve Atha; Artistic director, William Ross

Martin Balsam (Willy Loman); Teresa Wright (Linda); Rod Loomis (Happy); Scott Marlowe (Biff); Roger Leonard (Bernard); John Randolph (Charley); Lawrence Tierney (Uncle Ben); Pirie MacDonald (Howard Wagner); Jane Groves (Jenny); Mordecai Lawner (Stanley); Kelly Wood (Miss Forsythe); Katherine Rao (Letta); Edward Powers (Waiter); Elaine Aiken (The Woman)

Circle in the Square Theatre, New York, opened June 26, 1975. Produced by the Circle in the Square Company, Theodore Mann, artistic director; Paul Lubin, managing director; Director, George C. Scott; Scenery, Marjorie Kellogg; Lighting, Thomas Skelton; Costumes, Arthur Boccia; Music, Craig Wasson

George C. Scott (Willy Loman); Teresa Wright (Linda Loman); Harvey Keitel [Martin Sheen succeeded August 5, 1975] (Happy Loman); James Farentino (Biff Loman); Pirie MacDonald (Howard Wagner); Chuck Patterson (Bernard); Patricia Quinn (First Woman); Julie Garfield (Second Woman); Arthur French (Charley); Ramon Bieri (Uncle Ben); Helen Harrelson (Jenny); Craig Wasson (Waiter); Mordecai Lawner (Stanley); Joanna Jonas (Letta); Bara-Cristin Hansen (Miss Forsythe)

Lyttelton Theatre, London, England, opened September 20, 1979. Produced by the National Theatre; Director, Michael Rudman; Settings, John Gunter; Costumes, Lindy Hemming; Lighting, Mick Hughes; Music, John White

Warren Mitchell (Willy Loman); Doreen Mantle (Linda Loman); David Baxt (Happy); Stephen Grief (Biff); Jerry Harte (Howard Wagner); Harold Kasket (Uncle Ben); Harry Towb (Charley); Mandie Joel (Jenny); Ronnie Letham (Stanley); Michael J. Jackson (Bernard); Ursula Smith (Woman); Liz Goulding (Letta); Jeffrey Chiswick (Waiter); Carole Harrison (Miss Forsythe)

DEATH OF A SALESMAN has had many productions. A miscellaneous sampling follows:
1960: with Luther Adler, Mildred Dunnock, Alan Mixon and Charles Robinson, Jr.
1972: all Black cast with Richard Ward, Barbara Clarke, Dennis Tate, Terry Alexander
1977: with Mike Kellen, Carol Teitel, Ralph Byers, Theodore Sorel

RECORDINGS: November 1950, Decca Records: with Thomas Mitchell, Mildred Dunnock, Cameron Mitchell, Alan Hewitt

SCREEN

Columbia Pictures, released December 1951. Produced by Stanley Kramer; Director, Laslo Benedek; Assistant director, Frederick Briskin; Screenplay, Stanley Roberts; Camera, Frank Planer; Art director, Cary Odell; Sets, William Kiernan; Production design,
Death of a Salesman / 421

Rudolph Sternadt; Music, Alex North; Editor, William Lyon; Editorial supervision, Harry Gerstad; Associate producer, George Glass; Music director, M. W. Stoloff

Fredric March (Willy Loman); Mildred Dunnock (Linda Loman); Cameron Mitchell (Happy Loman); Kevin McCarthy (Biff Loman); David Alpert (Howard Wagner); Royal Beal (Uncle Ben); Don Keefer (Bernard); Jesse White (Stanley); Claire Carleton (Miss Francis); Elizabeth Fraser (Miss Forsythe); Patricia Walker (Letta); Howard Smith (Charley)

TELEVISION

CBS Color Special, televised May 8, 1966. Produced by David Susskind; Director, Alex Segal

Lee J. Cobb (Willy Loman); Mildred Dunnock (Linda Loman); James Farentino (Happy Loman); George Segal (Biff Loman); Bernie Kopell (Howard Wagner); Marge Redmond (The Woman); Edward Andrews (Charley); Albert Dekker (Uncle Ben Loman); June Foray (Jenny); Stanley Adams (Stanley); Joan Patrick (Miss Forsythe); Karen Steele (Letta)

DEATH TAKES A HOLIDAY

A drama in three acts by Walter Ferris, based on Alberto Casella's play La Morte in Vacanza (1929)

Synopsis

"Death," bored, isolated and lonely, decides to spend a three-day holiday in human guise to discover why men live in fear of him. Appearing before Duke Lamberto of Catolica, Death commands the terrified nobleman to introduce him to his family and friends as "His Serene Highness, Prince Sirki of Vitalba Alexandri." The Duke's circle of family and friends find the "Prince" charming and daughter Grazia falls in love with the imposter. At the end of his princely holiday, Death takes Grazia with him.

Comment and Critique

Playwright Walter Ferris, who had taught English at Yale University (1911-1917) and was headmaster of the Roxbury School (1917-1924), began the year 1929 by co-authoring a play, Judas, in defense of Christ's betrayer. Basil Rathbone co-authored the play with Ferris and played the title role in Judas. The play quickly expired after twelve performances. Walter Ferris was more fortunate in his English translation of Alberto Casella's play La Morte in Vacanza since Death Takes a Holiday remained on Broadway for six months.
Included in the cast of the road tryout of *Death Takes a Holiday* was an ambitious actress in the role of Grazia whose uninspired performance received equally uninspired notices. Producer Lee Shubert suggested the ingenue resign in favor of a more experienced player, Rose Hobart. After five weeks on the road, a young Katharine Hepburn retorted, "Resign, hell! He can kick me out!" Mr. Lee obliged and Rose Hobart arrived on Broadway on December 26, 1929, as Death's inamorata, Grazia.

Time magazine noted *Death Takes a Holiday* displayed "... the same metaphysically romantic tendency as Berkeley Square," but did not fulfill its premise. Richard Lockridge (The New York Sun) found the fantasy fired with an electric current of imagination, "... fascinating" and out of the ordinary, "... often it will take you out of yourselves...." Robert Garland (New York Telegram) called the play "Brave, audacious and provocative, produced with skill, beauty and understanding." J. Brooks Atkinson (The New York Times): "An exotic tale which travels an unfamiliar land and touches the imagination royally. When Death goes on a holiday he brings a fresh idea into the theatre." Harper's Bazaar's Charles Hanson Towne recommended, "I do wish that all those of us--and our name is legion--who still look to our theatre for serious thought and grace and loveliness would find it possible to see this play."

In London, where the play opened on June 18, 1931, for a dismal 27 performances, the London Times found the play "... hard to believe" and "... a dramatic void--a poem without poetry, a fantastification of nothing at all." The London Morning Post called the play, "A brilliantly clever piece of dramatic filigree."

Paramount Pictures filmed *Death Takes a Holiday* under the title of *Strange Holiday* in 1934. The Motion Picture Herald, reviewing the preview of Strange Holiday, termed the picture "daring" and an unusual experiment, "... totally unlike anything ever shown before on a talking screen." Preview audiences preferred the original title and Paramount released the film as *Death Takes a Holiday*. "Strangely beautiful and haunting, this picture is an experience no intelligent person should miss. The dialogue is a gem. The direction is masterly, creating a mood that carries throughout the picture," wrote Photoplay of Paramount Pictures' screen version of the play. Mordaunt Hall (The New York Times) attributed Maxwell Anderson's contribution to the screen adaptation of the play as adding to the over-all effectiveness of the story. Variety added, "Though highly fantastic, the plot provides many interesting situations." Time magazine said, "The impossibility of assaying the philosophical content, if any, of the play by Alberto Casella from which this picture was adapted does not diminish the charm--it remains a serious poetic riddle... thoughtful, delicately morbid." Richard Watts (The New York Herald Tribune) deemed the screen treatment was not satisfying but praised the "rather sensitive dialogue... the intelligent direction... the settings... the photography, and the playing of Fredric March...."
Television's experimentations with Death Takes a Holiday included Warren Wade's Broadway Television Theatre's production in 1953 with Nigel Green and Kraft Theatre's fantasy on December 30, 1953, with Joseph Wiseman as the Prince of Death on holiday. Rita Lakin's television adaptation of Death Takes a Holiday was produced by George Eckstein as an ABC Telefilm shown on October 23, 1971, starring Monte Markham as the vacationing visitor from the beyond. The updated, reworked Lakin script attempted to disguise a musty drama from another time without success. Only the impressive performances by Monte Markham as Death and Melvyn Douglas and Myrna Loy as his sponsors succeeded in raising the mood of the piece above the plot. Laurindo Almeida's haunting musical score gave added impact to the telecast.

**STAGE**

**Ethel Barrymore Theatre, New York, opened December 26, 1929.**
180 performances. **Produced by Lee Shubert; Director, Laurence Marston; Setting, Rollo Wayne**

Philip Merivale (His Serene Highness, Prince Sirki of Vitalba Alexandri); Rose Hobart (Grazie); Wallace Erskine (Baron Cesarea); Olga Birkbeck (Duchess Stephanie); Ann Orr (Alda); James Dale (Duke Lambert); Lenore Sorsby (Rhoda Fenton); Roland Bottomley (Eric Fenton); Martin Burton (Corrado); Thomas Bate (Fedele); Viva Berkett (Princess of San Luca); Frank Greene (Major Whitread); Florence Golden (Maid)

**Columbia Theatre, San Francisco, Cal., opened October 27, 1930.**
West Coast Production. **Produced and directed by Arthur Greville Collins**

Henry Daniell (His Serene Highness, Prince Sirki of Vitalba Alexandri); Betty Ross Clarke (Grazia); Alfred Hickman (Baron Cesarea); Nan Harper (Duchess Stephanie); Margaret Adams (Alda); Phillip Strange (Duke Lambert); Brenda Forbes (Rhoda Fenton); Kenneth Treseder (Eric Fenton); David Loring (Corrado); Harry J. Leland (Fedele); Helene Sullivan (Princess of San Luca); Crauford Kent (Major Whitread); Nora Gardiner (Cora, the Maid)

**Ambassador Theatre, New York, opened February 16, 1931.** 32 performances. **Produced by Lee Shubert; Director, Laurence Marston; Setting, Rollo Wayne**

Philip Merivale (His Serene Highness, Prince Sirki of Vitalba Alexandri); Helen Vinson (Grazia); Wallace Erskine (Baron Cesarea); Olga Birkbeck (Duchess Stephanie); Eleanor Stuart (Alda); Julian Royce (Duke Lambert); Charlotte Andrews (Rhoda Fenton); Roland Bottomley (Eric Fenton); Alan Willey (Corrado); Thomas Bate (Fedele); Irby Marshall (Princess of San Luca); Frank Greene (Major Whitread); Frances Amherst (Cora, the Maid)

**Westchester Theatre, Mount Vernon, New York, opened April 27, 1931.** Produced by Chamberlain Brown; Director, Lee Elmore; Settings, Edward Eddy
McKay Morris (Prince Sirki); Ann Graham (Grazia Carrado); Dorothy Sands (Mme. Alda); Hilda Spong (Princess Marie); Philip Lord (Baron Cesarea); Beverly Bayne (Rhoda Fenton); Shelia Barratt (Cora); Clyde Fillmore (Duke Lambert); Virginia Howell (Stephanie); Orville Harris (Major Whitehead); Jack Edwards (Corrado); Jerome Cowan (Eric Fenton); Albert West (Fedele)

Ernest Milton (His Serene Highness, Prince Sirki of Vitalba Alexandria); Celia Johnson (Grazia); Fred Culley (Baron Cesarea); Clare Harris (Duchess Stephanie); Rosalinde Fuller (Alda Cesarea); Frank Allenby (Lamberto, Duke of Catolica); Daphne Odin-Pearse (Rhoda Fenton); Laurier Lister (Eric Fenton); Ivan Brandt (Corrado); Guy Preston (Fedele); Mabel Terry-Lewis (Marie, Princess of San Luca); John McNally (Major Whitread); Aminta Wray (Cora, the Maid)

SCREEN

Paramount Pictures, released March 2, 1934. (Originally reviewed as Strange Holiday.) Director, Mitchell Leisen; Screenplay, Maxwell Anderson, Gladys Lehman, Walter Ferris; Camera, Charles Lang; Art directors, Hans Dreier, Ernst Figte; Special effects, Gordon Jennings
Fredric March (His Serene Highness, Prince Sirki of Vitalba Alexandria); Evelyn Venable (Grazia); Henry Travers (Baron Cesarea); Helen Westley (Duchess Stephanie); Katherine Alexander (Alda); Sir Guy Standing (Duke Lambert); Gail Patrick (Rhoda Fenton); G. P. Huntley, Jr. (Eric Fenton); Kent Taylor (Corrado); Otto Hoffman (Fedele); Kathleen Howard (Marie, Princess of San Luca); Edward van Sloan (Doctor Valle); Hector V. Sarno (Pietro); Anna De Linsky (Cora, Maid); Frank Yaconelli (Vendor)

TELEVISION

Broadway Television Theatre, televised January 5, 1953. N/N. 90 minutes. Produced by Warren Wade
Nigel Green (Prince Sirki); Wendy Drew (Grazia)

Kraft Theatre, televised December 30, 1954. ABC. 1 hour. Produced and directed by Fielder Cook
Joseph Wiseman (Prince of Death); Lydia Clair (The Princess); Stiano Braggiotti (The Duke); Malcolm Lee Beggs (The Baron)

Movie of the Weekend, ABC Telefilm, televised October 23, 1971. ABC. 90 minutes. Produced by George Eckstein; Director, Robert Butler; Screenplay, Rita Lakin; Art director, Eugene Lourie; Set decorator, Robert C. Bradfield; Camera, Michael Margulies; Music composed and directed by Laurindo Almeida; Editor, Michael Economou
Monte Markham (David Smith); Melvyn Douglas (Judge Earl Chapman); Myrna Loy (Selena Chapman); Yvette Mimieux (Peggy Chapman); Bert Convoy (John Cummings); Kerwin Mathews (Earl Chapman, Jr.); Priscilla Pointer (Marion Chapman); Maureen Reagan (Ellen Chapman); Colby Chester (Tony Chapman); Austin Willis (Martin Herdon); Regis Cordic, Mario Machado (TV Announcers)

THE DESERT SONG
An operetta in two acts with music by Sigmund Romberg; book and lyrics by Oscar Hammerstein II, Otto Harbach and Frank Mandel (1926)

Synopsis

Pierre Birabeau—the weak, amiable, ineffectual son of General Birabeau, Governor of a French Moroccan Province—is actually the Robin Hood of the Sahara: the notorious and feared "Red Shadow," leader of a tribe of Riff horsemen. General Birabeau encourages Margot Bonvalet to marry French Captain Paul Fontaine although Pierre is madly in love with her. Disguised as "The Red Shadow," Pierre raids his father's home and kidnaps Margot, taking her to the desert palace of Ali Ben Ali. Betrayed by jealous Azuri, "The Red Shadow" is challenged to a duel by the General. Disgraced before his men for refusing to fight his father, Pierre rides off to the desert. Returning to the province to reveal his double life, Pierre finds his secret is known and is welcomed as a hero. Margot confesses that she loves him.

Comment and Critique

Composer Sigmund Romberg was born in Nagy Kaniza, Hungary on July 29, 1887. He arrived in New York City at the age of twenty-two and for the next five decades contributed many of the major operettas to the American stage. Of his six most enduring successes—Maytime (1917); Blossom Time (1921); The Student Prince (1924); My Maryland (1927); The New Moon (1928); The Desert Song (1926)—the latter became the most durable. The book combined elements of Robin Hood, recent uprising of the Moroccan Riff tribe, a recognizable parallel to Douglas Fairbanks' 1920 film The Mark of Zorro in the character of Pierre Birabeau, combined with overtones of Rudolph Valentino's 1921 motion picture, The Sheik. Romberg's operetta started life at the Playhouse Theatre in Wilmington, Delaware on October 21, 1926, under the title of Lady Fair. In Boston, Vivienne Segal replaced Mildred Parisette as Margot Bonvalet and the show opened at the Casino Theatre in New York City on November 30, 1926, as The Desert Song. For nearly half a century The Desert Song has been repeatedly revived to the joy of succeeding generations.
The critical and public acclaim kept the operetta running over a year on Broadway and in London. "An operetta of much vitality, both in its romantic story and its music. The book teems with her¬oics, carefully handled, however ... a big, red-blooded, musical treat. It should remain a year--maybe two," claimed Bide Dudley (New York Evening World). The New York Times reported, "... floridly contrived and executed in the grand, unstinting manner of the more affluent impresarios." Richard Watts, Jr. (The New York Herald Tribune) said, "The question of how simple-minded the book of a musical comedy can be was debated last night and the verdict arrived at was 'no end'. With the exception of one song called "It", the lyrics gave indication that W. S. Gilbert lived and died in vain." Burns Mantle (The New York Daily Mirror) felt, "A musical thriller, gripping, colorful, breath-taking, and as swift as an Arabian pony." The London Times said, "It is the massed dancing that remains the chief pleasure of this cheerful evening." London Daily News reported, "Sigmund Romberg's music is certainly above the average of musical comedy. The Desert Song number was being hummed in the theatre between the acts, and that means it will soon be played throughout London. It has a preposterous story, but as Pierre the Bandit makes the French girl, Edith Day, love him, it has all the elements of sen¬timent which audiences love in musical plays." London Daily Mail added, "The Desert Song is at least as good as Rose Marie in every way. It deserves to run as long as Rose Marie."

The Desert Song was the first operetta to reach the screen with the advent of "talking pictures." The Warner Brothers film opened May 1, 1929, at Broadway's Warner Theatre on a two-a-day basis at $2.50 top. Thornton Delehanty (New York Evening Post) wrote, "Under the merciless eye and ear of the listening camera, the pretty little conventions--the infantile plot, the stilted acting and the chartless continuity which we have tacitly come to expect in the American musical comedy--were revealed and magnified to painful proportions on the screen." Photoplay's appraisal of The Desert Song, the first all-talking, all-singing operetta of the new "Talking" screen, was that further progress had been made in the intricate development of sound during the six months that the musical was withheld from release but the technical advancements were not utilized in the Warner Brothers' film. John Boles was considered "the real joy" of the filmusical that was "Pictorially beautiful and interesting to music lovers...."

Warner Brothers remade The Desert Song in 1943 in glorious color that gave little artistic value to an artless and preposterous screenplay. Howard Barnes (The New York Herald Tribune): "Little of the original libretto remains and few of the original songs. War¬ner's has been content to shoot a desert horse opera and toss in musical interludes almost at random. The color is the best feature of The Desert Song in this transcription of the piece." Bosley Crow¬ther (The New York Times) came closer to the mark--"utterly fan¬tastic.... Somehow you feel a strange hiatus between the Nazi and a rousing chorus of The Song of the Riff. But otherwise this brash and gaudy picture is relaxing entertainment and spirited fun."
years later Warner Brothers again filmed the operetta. The 1953 version was the best sung edition and most lavishly produced but the oasis was running dry as Howard Thompson (The New York Times), observed, "At this point, The Desert Song may be considered dying of thirst."

Max Liebman's color television production of The Desert Song on May 7, 1955, was one of the operetta's happier revivals. Wrote Variety, "... Sigmund Romberg's melodic Desert Song was never treated to such lush production and opulent trappings as it received at the hands of Max Liebman ... it was flashy, pretentious and expensive from the word go." However, most critics agreed that Nelson Eddy as the hero made it all somewhat ludicrous.

STAGE

Casino Theatre, New York, opened November 30, 1926. 471 performances. Produced by Laurence Schwab and Frank Mandel; Director, Arthur Hurley; Musical numbers director, Robert Connolly; Settings, Woodman Thompson; Music, Sigmund Romberg; Book and lyrics, Otto Harbach, Oscar Hammerstein II, Frank Mandel; Music director, Hilding Anderson

Robert Halliday (Pierre Birabeau); Vivienne Segal (Margot Bonvalet); Eddie Buzzell (Benjamin Kidd); Pearl Regay (Azuri); Edmund Elton (General Birabeau); William O'Neal (Sid El Kar); O. J. Vanasse (Mindar); Earle Mitchell (Hassi); Glen Dale (Captain Paul Fontaine); Albert Baron (Sergeant Le Vergne); Charles Davis (Sergeant Du Bassac); Nellie Breen (Susan); Elmira Lane (Ethel); Lyle Evans (Ali Ben Ali); Margaret Irving (Clementina); Rachel May Clark (Neri); Charles Morgan (Hadji); Maude Lydiate, Audree Van Lieu, Grace Fleming, Marion Case, Bobbe Decker, Winifred Seale, Blanche Granby, June Lovewell, Betty Lomax, Valeri Petrie, Bernice Walder, Gertrude Napp, Betty DeFest, Mildred Mann, Helen Shepard, Ethel Lorraine, Beatrice Fox, Gladys Lake, Edna Coates (French Girls--Spanish Cabaret Girls); Helen Bourne, Gertrude McKinley, Eileen Hargraves, Kathlyn Huss, Elmiria Lane, Tatiana, Rowena Scott, Patricia O'Connell, Clementine Rigeau, Jane Wilmer, Florence Baker, Miriam Stockton, Hilda Steiner, Robey Lyle, Betty Holmes, Dorothy Lee (Soldier's Wives--Ladies of the Brass Key); Alan Green, Jack Kiernan, John Lister, B. Flack, Nathan Goodman, E. A. Harker, Peter Flomp, Raymond Winfield, John Stanley, Jack Edwards, Armond King, John Daly, Jack Spiegel, William D. Galpen, Charles Davis, John Hammond, William Ehlers, C. Pichler, Morton Croswell, Vance Elliott, Charles Mantia, Talbott Vaughn, George St. John, Z. Norman, Harold Westcott, Victor Rosales, Morris Siegel, Albert Coiner, Elmer Pichler, Nat Broffman, Phil Snyder (Soldiers of the French Legion--Members of the Red Shadow's Band); Grace Fleming, Bobbe Decker, Winifred Seale, Blanche Granby, June Lovewell, Gertrude Napp, Mildred Mann (Native Dancers); Jack Kiernan, E. A. Harker, John Daly, Jack Spiegel, Charles Mantia, Phil Snyder (Ali's Soldiers)
SONGS: Ho! (The Riff Song); Margot; I'll Be a Buoyant Girl; Why Did We Marry Soldiers?; French Marching Song; Romance; Then You Will Know; I Want a Kiss; It; The Desert Song; Song of the Brass Key; One Good Man Gone Wrong; Eastern and Western Love; Let Love Go; One Flower in Your Garden; One Alone; The Sabre Song; Farewell; Not for Him; Love is a Two-Edged Sword (these last two songs were dropped from New York Production.)

OTHER PRODUCTIONS OF THE DESERT SONG: The fifty year revivals of The Desert Song are voluminous. Below are a few revivals, selected at random, of the operetta, listing principal players.

July 4, 1932: St. Louis Municipal Opera Co., St. Louis, Mo.; Produced by J. J. Shubert; Directors, Edward Clarke Lilley, Edward Scanlon; Settings, Watson Barratt; Dances, Carl Randall; Musical director, Guiseppe Bamborschek; Leonard Ceeley (Pierre Birabeau); Charlotte Lansing (Margot Bonvalet); Allan Jones (Sid El Kar); John Goldsworthy (General Birabeau); George Houston (Ali Ben Ali); Clifford Newdahl (Captain Paul Fontaine)

July 4, 1960, St. Louis Municipal Opera Co., St. Louis, Mo.; Director, John Kennedy; Musical Director, Edwin McArthur; Dances, Anthony Nelle; Stephan Douglass (Pierre Birabeau); Elaine Malbin (Margot Bonvalet); with Michael Kermoyan, Dorothy Keller

February 4, 1974, Wimbledon Theatre, Wimbledon, England: Produced by West End Artists, Ltd.; Director, Alexander Bridge; John Hanson (Pierre Birabeau); Joyce Mandre (Margot Bonvalet); John Marsten (General Birabeau); Wil Stirling (Cpt. Paul Fontaine); Meston Reid (Sid El Kar)

Theatre Royal Drury Lane, London, England, opened April 7, 1927. 432 performances. Produced by Alfred Butt, (in association with Lee Ephraim); Director, Laurence Schwab; Dances and musical numbers director, Robert Connelly; Music, Sigmund Romberg; Book and Lyrics, Otto Harbach, Oscar Hammerstein II, Frank Mandel; Orchestra director, Herman Finck; Costumes, Robert E. Groves; Settings, Joseph & Phil Harker

Harry Welchman (Pierre Birabeau); Edith Day (Margot Bonvalet); Gene Gerrard (Benjamin Kidd); Phoebe Brune (Azuri); Leonard Mackay (General Birabeau); Sidney Pointer (Sid El Kar); Edgar Pierce (Mindar); Clifford Heatherley (Hassi); Barry MacKay (Captain Paul Fontaine); Gordon Crocker (Sergeant Du Bassac); Alfred Atkins (Lieutenant La Vergne); Clarice Hardwicke (Susan); Sybil Rhoda (Edith); Dennis Hoey (Ali Ben Ali); Maria Minetti ( Clementina); Ruby Morriss (Neri); Caton Woodville (Hadji); Sybil Allnatt, Pat Andrew, Betty Bailey, Jean Barnes, Margaret Boyle, Madeline Bray, Millicent Cane, April Clare, Anne Crecy, Tina Dakyn, Norah Edwards, Nancy Eshelby, Dorothy Eyre, Heather Featherstone, Kathleen Fitchie, Lena Fitchie, Nan Forster, Helen Francois, Pauline Gilmer, Stephanie Insall, Mavice Kalmar, Elsie Lawrence, Joan Layton, Linda Lindose, Nance Miriam, Maureen Moore, Myrette Morven, Phyllis Neal, Inez O'Connor.

Road Company (1927-1928). Produced by Laurence Schwab and Frank Mandel; Director, Arthur Hurley; Settings, Woodman Thompson; Musical numbers director, Robert Connelly; Music, Sigmund Romberg; Book and lyrics, Otto Harbach, Oscar Hammerstein II, Frank Mandel

Alexander Gray (Pierre Birabeau); Charlotte Lansing (Margot Bonvalet); Bernard Granville (Benjamin Kidd); Edna Torrence (Azuri); Ben Hendricks (General Birabeau); Harold Stanton (Sid El Kar); Larry Lawrence (Mindar); Albert Baron (Hassi); John Ehrle (Captain Paul Fontaine); Thomas Kelly (Sergeant Du Bussac); Jack Spiegel (Sergeant La Vergne); Betty Gallagher (Susan); Betty Holmes (Ethel); Lyle Evans (Ali Ben Ali); Carlotta Miles (Clementina); Almajane Whilday (Neri); Payl Winton (Hadji); Beatrice Fox, Ladas May, Kathleen Quest, May Bligh, Bertha Francis, Marjorie Carroll, Alice Gavin, Mary Torick, Grace Stowe, Patsy Watkins, Louise Thompson, Frances Grayce, Florence Bennett, Helen Sills (French Girls--Spanish Cabaret Girls); Jean Brown, Marie Endicott, Beth Gately, Gustava Malstrom, Maryina Apel, Mabel Potter, Josephine Grignani, Marjorie Talcott, Harriet Jordan, Lydia Serand, Grace Carroll, Inez Leonard, Grace Elliott, Bettye Holmes, Almajane Wilday, Eileen Bowers (Soldier's Wives--Ladies of the Brass Key); John Hamsa, Jay C. McCormick (Servants of General Birabeau)

Curran Theatre, San Francisco, Cal., opened March 12, 1928. West Coast Production. Produced and directed by Lillian Albertson; Settings, Frederick Robinson; Dances, George Cunningham; Orchestra director, Arthur Kay; Music, Sigmund Romberg; Book and lyrics, Otto Harbach, Oscar Hammerstein II, Frank Mandel

Perry Askam (Pierre Birabeau); Elvira Tanzi (Margot Bonvalet); Johnny Arthur (Benjamin Kidd); Nenette Vallon (Azuri); John Merkyl (General Birabeau); Earl Askam (Sid El Kar); Jeon De
The Desert Song

Gyse (Mindyar); John Wagner (Hassi); Gary C. Breckner (Captain Paul Fontaine); Myrtis Crinley (Susan); Myra Hubert (Ethel); Lionel Braham (Ali Ben Ali); Nora White (Clementina); Vera James (Neri); Frederick Peters (Nogi); Henri Castlewood (Sergeant La Vergne); Franklin Foster (An Old Man)

Alhambra Theatre, London, England, opened June 8, 1931. 146 performances. Director, Harry Winton; Music, Sigmund Romberg; Book and lyrics, Otto Harbach, Oscar Hammerstein II, Frank Mandel
Alec Fraser (Pierre Birabeau); Sylvia Welling (Margot Bonvalet); John E. Coyle (Benjamin Kidd); Ruby Morriss (Azuri); Cecil Dereham (General Birabeau); Sidney Pointer (Sid El Kar); Frank Dawson (Mindyar); Scott Cullen (Hassi); Barry MacKay (Captain Paul Fontaine); Edward Laing (Sergeant Du Bussac); James Robertson (Sergeant La Vergne); Elsa Palmer (Susan); Peggy Bryant (Edith); Dennis Hoey (Ali Ben Ali); Nancy Eshelby (Clementina); Frances Donking (Neri); Eric J. Boyd (Hadjii)

Curran Theatre, San Francisco, Cal., opened June 11, 1936. West Coast Production. Produced by Homer Curran, (in association with Edwin Lester); Director, Alonzo Price; Settings and lighting, Adrian Awan); Ballets, Ernest Belcher; Musical direction, Louis Kroll; Tap dances, Arthur Prince; Music, Sigmund Romberg; Book and lyrics, Otto Harbach, Oscar Hammerstein II, Frank Mandel
George Houston (Pierre Birabeau); Francia White (Margot Bonvalet); Bobby Jarvis (Benjamin Kidd); Edna Torrence (Azuri); Robert Long (General Birabeau); Emmett Casey (Sid El Kar); Charles Schroeder (Mindyar); Basil Burwell (Hassi); Milton Tully (Captain Paul Fontaine); Morton Scott (Lieutenant La Vergne); Thelma White (Susan); Devona Doxie (Ethel); Dennis Hoey (Ali Ben Ali); Marie Wells (Clementina); Estalyn Vezie (Neri); Don Harding (An Old Man); Percy Riker (A Riff Runner); Robert Hood (Sentinel); Dorothy Riter, Georgina Parker, Ethel Maynard, Evelyn Dow, Estalyn Vezie, Margaret Hatch, Devona Doxie, Inez Halloran, Marion Graff, Donna Moore, Mary Dean, Beatrice Shelly, Lois Clements, Rachel Boswell, Analee Waller, Helene Lusha (Girls); Fred Small, Marco Soristo, John Gaunt, Hubert Head, Don Harding, Hubert Herson, George Simms, Angus White, Harry Ham, Chuck Schroeder, Robert Hood, Gene Pendleton, Don Neece, James MacDonald, Joseph Sullivan, Eldon Richardson, Percy Riker, Frank Jacinto, Gerald Fasoli, Russell Silvers, Robert Dale, John Lambert, Lloyd Staples, Emory Buckner (Boys); Joy Williams, Lorraine Roberts, Mary Manners, Louis Taylor, Maxine Taylor, Madeline Borzage, Miriam Bellah, Theresa Wilson (Dancers)

Harry Welchman (Pierre Birabeau); Edith Day (Margot Bonvalet); Frederic Bentley (Benjamin Kidd); Walter Bird (Captain Paul Fontaine); Wilfred Essex (General Birabeau); Lola Waring (Azuri); Sidney Pointer (Sid El Kar); Scott Russell (Hassi); Clarice Hardwicke (Susan); Maud Zimbla (Clementina); Ernest Ludlow (Ser-
geant du Brussac); Pat Worsley (Lieutenant La Vergne); Valerie Willoughby (Edith); Hugh Terry (Hadji); Claude Bailey (Ali Ben Ali); Norman Edwards (Minoar); Nan Liddle (Neri)

Garrick Theatre, London, England, opened June 29, 1939. Director, Frederick G. Lloyd

Bruce Carfax (Pierre Birabeau); Doris Francis (Margot Bonvalet); Alexander Cameron (Benjamin Kidd); Warwick Ashton (Captain Paul Fontaine); Alex Johnstone (General Birabeau); Greta Buchanan (Azuri); Rhys Thomas (Sid El Kar); Phyllis Bourke (Susan); Kathleen Fraser (Clementina); Robert Hughes (Ali Ben Ali); Frank Burn (Lieutenant La Vergne); Olive Rose (Edith); Arthur Kellet (Mindar); Ewart Locke (Hassi); Jack Lodge (Hadji); Jane Taylor (Neri)

Curran Theatre, San Francisco, Cal., opened September 18, 1939. West Coast Production. Produced by Guild Productions, Inc. (by arrangement with Laurence Schwab and Frank Mandel); Director, Jack Wagner; Dances, George Cunningham; Orchestra director, Cecil Stewart; Music, Sigmund Romberg; Book and lyrics, Otto Harbach, Oscar Hammerstein II, Frank Mandel; Settings, Ralph Goodacre

Perry Askam (Pierre Birabeau); Elvira Tanzi (Margo Bonvalet); Charles Boyle (Benjamin Kidd); Nenette Vallon (Azuir); Jack Biston (General Birabeau); Gene Ramey (Sid El Kar); Jean Cameron (Mindar); Jack Wagner (Hassi); Douglas Keaton (Captain Paul Fontaine); Geri Fasoli (Sergeant De Boussac); John Moss (Sergeant La Vergne); Myrtis Crinley (Susan); Naomi Sanders (Ethel); Lionel Braham (Ali Ben Ali); Muriel La Von Goodspeed (Clementina); Lucille Dar (Neri); Ralph Leon (An Old Man); Charles Gray (Nogi); Robert Ballagh, Jean Cameron, Earl Covert, Arthur Derbeck, Doyne Erwin, Geri Fasoli, Frank Holiday, Jr., Emil T. Labaqui, Leland Ledford, Ralph Leon, Gene Linero, Frederick Marlow, John Moss, Charles Prescott, John E. Radic, Henri C. Scanlon, Charles Schrouder, Dorr Stuart (Riff Male Chorus); Lois Clements, Lucille Dale, Mildred Dorney, Camille Holiday, Roberta Hughes, Glen Leon, Vera Radcliffe, Naomi Sanders (Singers); Barbara Brenner, Nelcha Colt, Sunny Crosby, Bernice Duke, Jeanne Jack, Mildred Gregory, Dorothy La Marr, Aileen Mack, Cherie Medbery, Patricia Monroe, Susie Myers, Lucia Randolph, Dolly Rollins, Bobbie Woods (Dancers)


Harry Welchman (Pierre Birabeau); Eleanor Fayre (Margot Bonvalet); Frederic Bentley (Benjamin Kidd); Phyllis Baker (Azuri); Arthur Wontner (General Birabeau); Sidney Pointer (Sid El Kar); Eric Boyd (Mindar); Edgar T. Hayes (Hassi); Victor Standing (Captain Paul Fontaine); Helen Barnes (Susan); Iris Stanley (Edith); Harry Brindle (Ali Ben Ali); Olive Rose (Clementina); Phyllis Bridgwater (Neri); Barry du Garde (Hadji)

Curran Theatre, San Francisco, Cal., opened May 21, 1945. West Coast Production. Produced by the San Francisco Light Opera Association, S. Laz Lansburgh, President; Director, Sterling Holloway;
Scenery, Boris Aronson; Lighting and technical direction, Adrian Awan; Dances, George Cunningham; Ballets, Aida Broadbent; Costumes, Walter J. Israel; Produced for the association, Edwin Lester; Musical director, Louis Adrian; Choral director, Edith Gordon; Music, Sigmund Romberg; Book and lyrics, Otto Harbach, Oscar Hammerstein II, Frank Mandel

Walter Cassel (Pierre Birabeau); Dorothy Sarnoff (Margot Bonvalet); Sterling Holloway (Benjamin Kidd); Clarissa (Azuri); Wilton Graff (General Birabeau); Richard Charles (Sid El Kar); Larry Curtis (Mindar); Joseph Weston (Hassi); Edward Dew (Captain Paul Fontaine); Joseph Malpasuto (Sergeant Du Boussac); Wilton Clary (Sergeant La Vergne); Vera Marshe (Susan); Carolyn Celby (Edith); George Burnson (Ali Ben Ali); Gabrielle (Clementina); Kathryn Jeffrey (Neri); Jack Saunders (An Old Man); William Bower (Riff Messenger); Michael Stevens (Nogi); Jean Bartel (Lady of the Brass Key); Mardi Bayne (Mardi); Anne Berkeley, Kathrine Brent, Janet Buxton, Carolyn Celby, Jenny Faulds, Nony Franklin, Lorraine Gale, Florette Hillier, Beatrice Holland, Eleanor Jameson, Nikki Kerkes, Rosemary Leisen, Ruth Musselwhite, Gale Sherwood (Ladies of the Ensemble); Mervin Allen, Frank Arnold, William Bower, Dean Brady, Thomas D. Clark, Larry Curtis, John Donaty, Dean Etmund, Robert Forbes, Keith Gingles, Charles Gregory, Tom Halligan, Allen LeClair, Joseph Malpasuto, Ronny Mansfield, Joe McClure, Tom O’Hearn, Gene Parr, Paul Ruth, Russell Sanders, Jack Saunders, Michael Stevens, Salvador Trivizo, Roland Troutman, Sydney Wolins (Gentlemen of the Ensemble); Barbara Bailey, Jean Marie Caples, Natasha Carr, Rita Currier, Lee Dell, Jacqueline Dupont, Irene Hall, Bettina Jean Orth, Jane Stevens, Betty Slabe, Maria Taweel, Marie Warlamont (Dancers)

Road Company (1945-1946) also New York City Center Theatre, New York, opened January 8, 1946. 46 performances. Produced by Russell Lewis, Howard Young; Director, Sterling Holloway; Scenery, Boris Aronson; Ballets, Aida Broadbent; Orchestra Director, Waldemar Gunterson; Costumes, Walter J. Israel; Music, Sigmund Romberg; Book and lyrics, Otto Harbach, Oscar Hammerstein II, Frank Mandel

Walter Cassel (Pierre Birabeau); Dorothy Sandlin (Margot Bonvalet); Jack Goode (Benjamin Kidd); Clarissa (Azuri); Lester Matthews (General Birabeau); Richard Charles (Sid El Kar); Edward Wellman (Mindar); Thayer Roberts (Hassi); Wilton Clary (Captain Paul Fontaine); Antonio Rovano (Sergeant De Boussac); Joseph Claudio (Sergeant La Vergne); Sherry O’Neil (Susan); Tamara Page (Edith); George Burnson (Ali Ben Ali); Jean Bartel (Clementina); Mervin Allen (Ahmed); Jack Saunders (Omar); William Bower (Sentinel); Barbara Bailey (Mardi); Betina Orth (Florette); Maria Taweel (Yvonne); Richard Hughes (Harem Guard); Louis de Magnus (Nogi); Paul Ruth (Riff Runner); Lillian Bloch, Alba Cushing, Georgine Dwyer, Florette Hillier, Rosemary Leisen, Suzette Meredith, Annette Olsen, Tamara Page, Margaret Smith-erum, Helen Vey, June Walks, Clara Wicklund (French Girls, Natives, Ladies of the Harem); Mervin Allen, William Bower, Warren Christian, Arthur Couture, John Donaty, Louis de Magnus,
Dean Etmund, Keith Gingles, Sterling P. Hall, Richard Hughes, Joseph Malpasuto, Allan Mars, Antonio Rovano, Paul Ruth, Russell Sanders, Harvey Sauber, Jack Saunders, Walter Swanson, Edward Wellman, Stanley Wolfe, Charles Fies (Riffs and French Legionnaires); Barbara Bailey, Natalie Carr, Rita Currier, Jean Caples, Barbara Downie; Lynn Hunt, Betina Orth, Dorothy Jean Sheppard, Betty Slabe, Marie Taweel (Dancers)

Road Company (1946). Produced by Russell Lewis, Howard Young; Directors, Sterling Holloway, Harry Ellerbe; Scenery, Boris Aronson; Ballets, Aida Broadbent; Musical director, Waldemar Guterson; Music, Sigmund Romberg; Book and lyrics, Otto Harbach, Oscar Hammerstein II, Frank Mandel

Harry Stockwell (Pierre Birabeau); Marguerite Piazza (Margot Bonvalet); Jack Goode (Benjamin Kidd); Iris Whitney (Azuri); Lester Matthews (General Birabeau); Richard Charles (Sid El Kar); Richard Hughes (Mindar); Thayer Roberts (Hassi); Wilton Clary (Captain Paul Fontaine); Sherry O’Neil (Susan); Tamara Page (Edith); George Burnson (Ali Ben Ali); Jean Bartel (Clementina); Keith Gingles (Ahmed); Jack Saunders (Omar); William Bauer (Sentinel); Betty Slabe (Mardi); Suzette Meredith (Yvonne); Natalie Carr (Florette); Margit de Kova (Susette); Sterling Hall (Harem Guard); Warren Christian (Nogi); Russell Sanders (Riff Runner); Nelson Norris (Sergeant La Vergne); Charlotte Christian, Martha Coxwell, Marian Cantor, Rosemary Leisen, Doris Luff, Suzette Meredith, Ellen McCown, Tamara Page, Margaret Smitherum, June Walks (French Girls, Natives, Ladies of the Harem); William Bauer, Fred Butterworth, Warren Christian, John Donaty, Charles Fries, Walter Fredericks, Lawrence Gray Keith Gingles, Sterling Hall, Richard Hughes, Jerry Haynes, Nelson Norris, Joseph Minder, Antonio Rovano, Russell Sanders, W. Vernon Sanders, Harvey Sauber, Jack Saunders, Walter Swanson, Stanley Wolfe (Riffs, French Legionnaires); Natalie Carr, Rita Currier, Jean Caples, Lynn Hunt, Margit de Kova, Dorothy Jean Sheppard, Betty Slabe (Dancers)

Road Company (1948-1949). Produced by Russell Lewis and Harold Young (in association with Gerald Rado); Director, Glenn Jordan; Scenery, Boris Aronson; Dances, David Robell; Musical director, Waldemar Guterson; Choral director, Edith Gordon; Music, Sigmund Romberg; Book and lyrics, Otto Harbach, Oscar Hammerstein II, Frank Mandel

Edward Roecker (Pierre Birabeau); Gale Sherwood (Margot Bonvalet); Jack Goode (Benjamin Kidd); Iris Whitney (Azuri); Robert Long (General Birabeau); Nixon Miller (Sid El Kar); John Marshall (Mindar); Hank Henry (Hassi); Don Kent (Captain Paul Fontaine); Dorothy Dare (Susan); Ruby Penoff (Edith); Michael Stephens (Ali Ben Ali); Camille (Clementina); Wayne McCoy (Sentinel); Lucy Finney (Florette); Anne Dempsey (Susette); Joyce Blunt (Nanette); George McClure (Nogi); Fred Munson (Hadjii); Ruby Penoff (Neri); Michael Sheehy (Sergeant La Vergne); Robert Stephens (Sergeant De Boussac); Mervin Allen (Riff Runner); Dolores Bennett (Harem Girl); Dolores Bennett, Virginia Busch,
June Dunn, Ruby Penoff, Ramona Robinson, Jacqueline Rose, Melle Matthews, Helen Valentina (Ladies of the Ensemble); Mer¬vin Allen, Jack Bradley, Alan Burns, Robert Feker, Elton Ho¬ward, Howard Jenkins, Michael King, Peter King, John Marshall, James Morrison, George McClure, Wayne McCoy, Wayne Mc¬Intyre, Fred Munson, Michael Sheehy, Robert Stephens, Fred Williams (Gentlemen of the Ensemble); Marion Andrews, Joyce Blunt, Anne Dempsey, Ania Romaine, Lucy Finney, Corrine Rose (Ballet Ensemble)


John Hanson (Pierre Birabeau); Patricia Michael (Margot Bonva¬let); Raymond Dupare (Captain Paul Fontaine); Tom Hughes (Ben¬jamin Kidd); Dermot Gloster (Sid El Kar); Lita Scott (Azuri); Martin Carroll (General Birabeau); Doreen Kay (Susan); Joanna Young (Edith); Carol Doree (Clementina); Victor Flattery (Hassi); Chris Robson (Lieut. La Vergne); Robert Crane (Sgt. De Bous¬sac); J. Colin Dudley (Hadji); Rae Armond (Neri); George Han¬cock (Ali Ben Ali); Arnold Chazen (Mindar)

Uris Theatre, New York, opened September 5, 1973. 15 perform¬ances. Produced by Moe Septee (in association with Jack L. Wolgin, Victor H. Potamkin); Director, Henry Butler; Settings and lighting, Clarke Dunham; Costumes, Sara Brook; Choreography, David Nillo; Musical direction, Al Cavaliere; Dance arrangements, Dorothea Freitag; A Lehman Engel Production; Costumes supervisor, Winn Morton

David Cryer (Pierre Birabeau); Chris Callan [alternate Carol Jeanne Tenney] (Margot Bonvalet); Stanley Grover (Captain Paul Fontaine); Shepperd Strudwick (General Birabeau); Jerry Dodge (Benjamin Kidd); Gloria Rossi (Asuri); William Leyerle (Sgt. Boussac); Mandigo Shaka (Hassi); Ruby Greene Aspinall (Neri); Kent Cottam (Lieut. La Vergne); Nicholas Scarpinati (Mindar); John Ribecchi (Sid El Kar); Dick Ensslen (Hadji); Osceola Davis (Edith); Britt Swanson (Susan); Gloria Zaglool (Clementina), Michael Kermoyan (Ali Ben Ali); Frederick G. Sampson, III (Palace Guard); Ruby Greene Aspinall, Marsha Bagwell, Rita Oney Best, Kita Bouroff, Lana Caradimas, Jacqueline Clark, Osceola Davis, Karen Ford, Bonnie Hinson, Urylee Leonardos, Rona Leslie, Jane Lucas, Sandra Mannis, Berdeen E. Pigorsh, Brenda Schaffer, Dundi Wright, Donald Coleman, Bill Collins, Austin Colyer, Kent Cottam, Ronald De Felice, Dennis Doхран, Dick Ensslen, William Leyerle, Frederick G. Sampson, III, Nich¬holas Scarpinati, Peter Schroeder, Arthur Shaffer, Anthony Tam¬burello, David Vogel, David Witherspoon (Ensemble)

SCREEN

Warner Brothers, released April 8, 1929. Director Roy Del Ruth; Screenplay, Harvey Gates; Camera, Bernard McGill; Costumes, Earl Luick; Editor, Ralph Dawson; Music, Sigmund Romberg; Lyrics, Os¬car Hammerstein II
John Boles (Pierre Birbeau); Carlotta King (Margot Bonvalet); Myrna Loy (Azuri); Edward Martindel (General Birbeau); Johnny Arthur (Bennie Kidd); Louise Fazenda (Susan); Jack Pratt (Pasha); Otto Hoffman (Hasse); Robert E. Guzman (Sid El Kar); Marie Wells (Clementina); John Miljan (Captain Paul Fontaine); Del Elliott (Rebel)

SONGS: Riff Song; French Military Marching Song; Then You Will Know; Love's Dear Yearning; Desert Song; Song of the Brass Key; One Flower Grows Alone in Your Garden; Sabre Song; Romance; One Alone

Warner Brothers, released December 15, 1943. Produced by Robert Buckner; Director, Robert Florey; Screenplay, Robert Buckner; Camera, Bert Glennon; Art director, Charles Novi; Dance director, LeRoy Prinz; Musical director, Leo F. Forbstein; Musical adaptation, H. Roemheld; Editor, Frank Magee

Dennis Morgan (Paul Hudson); Irene Manning (Margot); Bruce Cabot (Captain Paul Fontaine); Victor Francen (Caid Yousseff); Lynne Overman (Johnny Walsh); Gene Lockhart (Pere Fan-Fan); Faye Emerson (Hajy); Marcel Dalio (Tarbouch); Felix Basch (Heintzelman); Gerald Mohr (Hassan); Noble Johnson (Abdel Rahman); Curt Bois (Francois); Albert Morin (Muhammad); Jack La Rue (Lt. Bertin); William Edmunds (Suliman); Wallis Clark (Pajot); Nestor Paiva (Benoit); Fritz Leiber (Ben Sidi); Georges Renevent (Radik); Egon Brecher (French Colonel); Duncan Renaldo (Captain of the Guards); Paul Bryar (French Captain); Joseph Crehan (Steve); George Sorel (Tirailleur); Frank Arhold (Sidi); Edward Drake (Silversmith); Paul Sutton (Joubert); Lee Murray (Felipo); George Dobbs (French Actor); Roland Drew (2nd Officer); Anthony Warde (Radio Operator); Louis Mercier (French Wireless Man); Frank M. Thomas (Sergeant Duval); Rafael Corio (Medicine Man); Frederick McEvoy (Fontaine's Adjutant); Joe Mariovsky (Henchman); Franco Corsaro (Captain); Eugene Borden (Sergeant); Julian Rivero (Riff); Francis McDonald (French Captain); Jack del Rio (French Soldier); Harry Worth (Gate Officer); Gino Corrado ( Waiter); Charles de Ravenne (Call Boy); Henry Rowland (German Officer); Yvette Bentley (Berber Woman); Leah Baird (Arab Woman); Liparit, Art Miles (Arabs); Ric Vallin (Officer at Cafe); John George (Native)

SONGS: Riff Song; Desert Song; One Alone; Romance; French Military Marching Song (Sigmund Romberg, Oscar Hammerstein II); Fifi's Song (Sigmund Romberg, Jack Scholl); Gay Parisienne (Sigmund Romberg, Jack Scholl, Mario Silva)

Warner Brothers, released May 1953. Produced by Rudi Fehr; Director, Bruce Humberstone; Screenplay, Roland Kibbee; Camera, Robert Burks; Art director, Stanley Fleischer; Music director and adaptation, Max Steiner; Editor, William Ziegler

Gordon MacRae (Paul Bonnard/El Khobar); Kathryn Grayson (Margot); Steve Cochran (Captain Paul Fontaine); Raymond Massey (Yousseff); Dick Wesson (Benjy Kidd); Allyn Ann McLerie (Azuri); Ray Collins (General Birabeau); Paul Picerni (Hassan); Frank DeKova (Mindar); William Conrad (Lachmed); Trevor Bardette
The Desert Song

(Neri); Mark Dana (Lt. Duvalle); Maurice Marsac (Sentry); Ben Astar, Jack Reitzen, Harry Vejar, Sam Scar (Sheiks); Paul Fierro, George Sawaya (Riff Guards); Robert Hunter (Legionnaire); Robert Dane (French Pilot); Bhogwan Singh (Old Man Villager); Julian Upton, Nick Thompson (Berbers); Joe Costarella (Arab Boy); Louis Lettieri (Small Boy); Peter Brocco (Old Refugee); Larry Chance (Scarface)

TELEVISION

Max Liebman Presents, televised May 7, 1955. NBC. 90 minutes. Produced and directed by Max Liebman; Television adaptation, William Friedberg, Neal Simon, Will Glickman; Sets, Frederick Fox; Musical director, Charles Sanford

Nelson Eddy (Pierre Birabeau); Gale Sherwood (Margot Bonvalet); John Conte (Captain Paul Fontaine); Otto Kruger (General Birabeau); Salvatore Baccoloni (Ali Ben Ali); Viola Essen (Azzuri); Earl William (Hassi)

RECORDINGS


Columbia Records: Nelson Eddy, Doretta Morrow

RCA Victor Records: Giorgio Tozzi, Kathy Barr

RCA Victor Records: Mario Lanza

Capitol Records: Gordon McRae, Dorothy Kirsten

Angel Records: Edmund Hockridge, June Bronhill

THE DESPERATE HOURS

A play in three acts by Joseph Hayes (1955)

Synopsis

A violent convict, Glen Griffin, his brother, Hal Griffin, and moronic Sam Robish escape from prison and, seeking a hide-out, hold the respectable, middle-class Hilliard family hostage in their suburban Indianapolis home while awaiting money from an accomplice to further their escape. Glen Griffin insists the Hilliards continue their normal, daily routine and permits Dan Hilliard and his daughter Cindy to return to their jobs while warning that any effort to contact the police or arouse neighborhood suspicion will result in the death of Dan’s wife, Eleanor, and his young son, Ralphie. Hal Griffin
rebels against his vicious brother Glen and his fatally attempted defection leads Police Lieutenant Carl Fredericks and his cordon of policemen to the Hilliard home. The escaped convicts are killed and the Hilliard family survive twenty-four desperate hours.

Comment and Critique

Indianapolis-born (August 2, 1918) Joseph Hayes completed his play The Desperate Hours in less than eleven weeks. The melodrama opened at the Ethel Barrymore Theatre on Broadway on February 19, 1955, and won the Antoinette Perry "Tony" Award as the Best Play of 1955. Robert Montgomery also received a "Tony" Award for his distinguished, perceptive direction of the play. "The season's great dramatic hit and perhaps even a historic one. This is quite as it should be, because it is a very rare thing, an almost perfect melodrama--fast, tight, logical, combining sentiment with gun-fire in exactly the right proportions," reported Wolcott Gibbs in The New Yorker magazine. John Chapman (The New York Daily News): "I cannot remember any melodrama which has been as steadily and intensely exciting as is The Desperate Hours. This is the top-most thriller of many seasons. Hayes has adapted the play from his own novel with an extraordinary sense of stagecraft, for he wastes neither a word nor a minute--a sizzling melodrama." Richard Watts, Jr. (The New York Post) comment on Hayes' successful adaptation of his own novel, "proved to be that greatly prized theatrical commodity, a powerful and exciting suspense melodrama, every bit as pleasantly spine-tingling as the excellent work from which it stemmed--an excellent thriller." Walter F. Kerr (The New York Herald-Tribune) called the play, "A slam-bang melodrama with a gloowering figure behind every door and a nervous finger on every trigger. The Desperate Hours is a beaut. Joseph Hayes has made a lightning-paced thriller out of his novel." Robert Coleman (The New York Post) classified the play as "a terrific psychological thriller--the most absorbing chiller-diller of its kind to hit Broadway since Blind Alley." The play repeated its New York success in London on April 19, 1955. Frances Stephens (Theatre World) called it "a gripping and exciting American play, though not strictly a thriller in the usual sense."

Joseph Hayes, having successfully adapted his best-selling Literary Guild-selected novel into a play, also wrote the screenplay for Paramount Pictures in 1955. Time magazine predicted, "To melodrama fans, it may prove one of the most pleasurably prostrating evenings ever spent in a movie house." Life magazine found the film was "Made humanly convincing by the consummate skill of the film's entire cast and the staging of its director, William Wyler. Humphrey Bogart is grimly perfect as the snarling ringleader. Fredric March is almost sure of an Academy nomination for his frightened but heroic father." The screen version of The Desperate Hours received no Academy Awards.

In England, The Desperate Hours was tagged as "... A neatly carpentered piece of filmed theatre" and compared unfavorably with a
less pretentious "... and more consistently inventive thriller" made in England, The Night Holds Terror.

The American Broadcasting Company's December 13, 1967, two-hour color-special telecast of Hayes' play, adapted to television by Clive Exton, was played for effective violence. Variety reported, "This adaptation of Joseph Hayes' old play-meler should have been called "The Desperate Producers." Clive Exton's adaptation destroyed the character evolution and turned the play into a two-bit thriller."

STAGE

Ethel Barrymore Theatre, New York, opened February 10, 1955. 212 performances. Produced by Howard Erskine, Joseph Hayes; Director, Robert Montgomery; Setting and lighting, Howard Bay; Costumes, Robert Randolph

Karl Malden (Dan Hilliard); Nancy Coleman (Eleanor Hilliard); Paul Newman (Glenn Griffin); George Grizzard (Hank Griffin); James Gregory (Jessie Bard); Judson Pratt (Tom Winston); Kendall Clark (Harry Carson); Malcolm Brodrick (Ralphie Hilliard); Patricia Peardon (Cindy Hilliard); George Mathews (Robish); Fred Eiseley (Chuck Wright); Wyrley Birch (Mr. Patterson); Mary Orr (Miss Swift); Rusty Lane (Lt. Carl Fredericks)


Bernard Lee (Dan Hilliard); Diana Churchill (Eleanor Hilliard); Richard Carlyle (Glenn Griffin); Barry Foster (Hank Griffin); Patrick Allen (Jessie Bard); Denis Shaw (Tom Winston); Gordon Tanner (Harry Carson); David Hannaford (Ralphie Hilliard); Jacqueline Ellis (Cindy Hilliard); George Margo (Robish); William Russell (Chuck Wright); Charles Rolfe (Mr. Patterson); Dorothy Baird (Miss Swift); Donald Stewart (Lt. Carl Fredericks)

Alcazar Theatre, San Francisco, Cal., opened August 29, 1955. West Coast Production. Produced by Randolph Hale; Director, Howard Erskine; Associate producers, Jack Present, Harry Zevin

William Gargan (Dan Hilliard); Nancy Coleman (Eleanor Hilliard); Richard Jaeckel (Glenn Griffin); George Grizzard (Hank Griffin); Judson Pratt (Jessie Bard); David Alpert (Tom Winston); Gene Blakely (Harry Carson); Malcolm Brodrick (Ralphie Hilliard); Mary Webster (Cindy Hilliard); Tom Monroe (Robish); Joe Bishop (Chuck Wright); Robert Lawler (Mr. Patterson); Sara Anderson (Miss Swift); Rusty Lane (Lt. Carl Fredericks)

SCREEN

Paramount Pictures, released November 1955. Produced and directed
by William Wyler; Screenplay, Joseph Hayes; Camera, Lee Garmes; Art directors, Hal Pereira, Joseph MacMillan Johnson; Costumes, Edith Head; Assistant director, C. C. Coleman, Jr.; Associate producer, Robert Wyler; Set decorators, Sam Comer, Grace Gregory; Music, Gail Kubik; Special effects, Farcio Edouart, John P. Fulton; Editor, Robert Swink

Fredric March (Dan Hilliard); Martha Scott (Eleanor Hilliard); Humphrey Bogart (Glenn Griffin); Dewey Martin (Hal Griffin); Arthur Kennedy (Jesse Bard); Richard Eyer (Ralphie Hilliard); Mary Murphy (Cindy Hilliard); Gig Young (Chuck Wright); Robert Middleton (Sam Kobish); Whit Bissell (Harry Carson); Bert Freed (Tom Winston); Beverly Garland (Miss Swift); Ray Teal (Lt. Carl Fredericks); Ray Collins (Masters); Ann Doran (Mrs. Walling); Walter Baldwin (Mr. Patterson); Ric Roman (Sal); Pat Flaherty (Dutch); Alan Reed, Michael Moore, Don Haggerty (Detectives)

TELEVISION

ABC Color Special, televised December 13, 1967. ABC. 2 hours. Director, Ted Kotcheff; Television adaptation, Clive Exton; Produced by Daniel Melnick

Arthur Hill (Dan Hilliard); Teresa Wright (Eleanor Hilliard); George Segal (Glenn Griffin); Barry Primus (Hank Griffin); Dolph Sweet (Jesse Bard); Michael Kearney (Ralphie Hilliard); Yvette Mimieux (Cindy Hilliard); Mart Hulswit (Chuck Wright); Michael Conrad (Robish); Ralph Waite (Lt. Carl Fredericks); Darcy Primer (Tom Winston); Graham Jarvis (Harry Carson)

THE DEVIL AND DANIEL WEBSTER
A play by Stephen Vincent Benet and Douglas Moore (1939)

Synopsis

Hardworking, amiable farmer Jabez Stone of Cross Corners, New Hampshire is enticed by the Devil, in the form of wily Mr. Scratch, to exchange his soul for seven years of wealth and prosperity. Jabez becomes miserly and mean and as he is about to be married, Mr. Scratch reappears demanding payment under their signed-in-blood contract. Jabez calls upon his neighbor, Daniel Webster, to defend him against Mr. Scratch's handpicked jury of notorious American spirits long consigned to Hell. Daniel Webster's eloquent defense for the freedom of all men's souls convinces the resurrected jury from Hell. Webster's persuasive oratory defeats Mr. Scratch's vehement prosecution and Jabez is freed from his covenant with the Devil.

Comment and Critique

Stephen Vincent Benet and Douglas Moore's development of
Benet's 1937 sixty-page short story "The Devil and Daniel Webster" became a musical folk drama that was part of a repertory of music and dance drama produced by The American Lyric Theatre at the Martin Beck Theatre in New York on May 18, 1939. Two years later the musical folk play was revived by The New York City Opera Company at City Center on April 5, 1959. Poet Archibald MacLeish (who had won the Pulitzer Prize for Poetry in 1933 and 1953 and in 1959 for his verse play, J.B.) adapted Stephen Vincent Benet's The Devil and Daniel Webster into a play called Scratch, but it only lasted four performances after its opening at St. James Theatre in New York on May 6, 1971.

Benet's transplanting of the Faustian legend to New England was literary gold that visibly tarnished under the proscenium into a ponderous, pretentious bore. Archibald MacLeish's failure with Faust, Daniel Webster and Stephen Vincent Benet was poorly conceived and badly written. John Chapman (The New York Daily News) liked the adaptation, "Producer Stuart Ostrow, who gave us that magnificent historical musical, 1776, has turned from fact to fiction in the historical vein. Scratch is quite a talky work but it does have many theatrical thrills." Richard Watts (New York Post) felt, "Scratch has its serious faults but it deserves to attract attention. The trouble is that it takes so long to get down to its central theme." In Newsweek, Jack Kroll's opinion was, "Scratch is indeed a tedious evening in the theatre. What has happened is that MacLeish has turned a charming, beautifully scaled story into an inflated and disastrously abstract play."

NBC's Television Special production of The Devil and Daniel Webster on February 14, 1960, televised live with Edward G. Robinson as Webster defeating David Wayne's Devil, made a lively video entertainment. David Wayne's clever interpretation of the New England Mephistopheles was well paced by Edward G. Robinson's somewhat underplaying of the fiery Daniel Webster. Tim O'Connor, a highly professional actor, turned in a well-conceived portrayal of Jabez Stone. When, in 1971, Archibald MacLeish had completed his adaptation of The Devil and Daniel Webster, rechristened Scratch, the role of Webster was again offered to Edward G. Robinson to headline the Broadway production. Robinson, because of failing health, unequal to the rigors of performing on the stage, turned the role down.

Stephen Vincent Benet and Dan Totheroh adapted Benet's short story into a screenplay that RKO Radio Pictures produced and released under the title of Here Is a Man in 1941. Photoplay, reviewing Here Is a Man, wrote, "Here is a picture that for sheer novelty takes its place among the best of its kind. But whether its kind is good box-office entertainment is something else again. Taken from Stephen Vincent Benet's story, The Devil and Daniel Webster, the film has been given a strong cast, a weak title and superb direction by William Dieterle." When the film opened in New York at The Radio City Music Hall on October 16, 1941, the title had been changed to All That Money Can Buy.
William Dieterle, born in Ludwigshafen, Germany on July 15, 1893, was a prestigious director of such films as *A Midsummer Night's Dream* (1935); *The Story of Louis Pasteur* (1936); *The Life of Emile Zola* (1937) and *Juarez* (1939) among others, but the flavor and Yankee substance of Benet's fantasy appeared to escape him. Backgrounds for the picture were obvious painted stage backdrops and Dan Totheroh's script appeared caught in limbo between reality and fantasy. Walter Huston, who received an Academy Award nomination for his playing of Mr. Scratch (but the year's Best Actor Award went to Gary Cooper's Sergeant York and Bernard Herrmann received an "Oscar" for his musical score for *All That Money Can Buy*), and Edward Arnold, as Scratch and Webster respectively, turned in telling performances, but James Craig was excessively overwrought as Jabez Stone and Simone Simon, as Scratch's eager assistant, seemed to have been brought in from another planet.

Benet's premise for his story, "... if two New Hampshire men aren't a match for the Devil, we might as well give the country back to the Indians" could have applied to RKO's blunder with his *The Devil and Daniel Webster*. But, as Bosley Crowther observed in *The New York Times*, "... it should have been directed by some one who understood New England...." The film was re-released in 1952 under its original title, *The Devil and Daniel Webster*.

**STAGE**

Martin Beck Theatre, New York, opened May 18, 1939. 6 performances. Produced by The American Lyric Theatre (in association with The League of Composers); Associate producer, Richard Aldrich; Director, John Houseman; Setting and lighting, Robert Edmond Jones; Music director, Lee Pattison; Choral director, May Valentine; Choreography, Eugene Loring; Music, Douglas Moore; Lyrics, Stephen Vincent Benet; Music conductor, Fritz Kitziner

John Gurney (Jabez Stone); Lansing Hatfield [alternate: Richard Hale] (Daniel Webster); George Rasely (Mr. Scratch); Nancy McCord [alternate: Bettina Hall] (Mary Stone); Clair Kramer (Justice Hathorne); Ernice Lawrence (Simon Girty); Philip Whiffled (King Philip); Lawrence Siegle (Teach); Don Lee (Walter Butler); Lee Couch (Old Man); Alice Tobin (Old Woman); Fred Stewart (A Fiddler); Telete Lester (School Teacher); W. H. Mende (Smeet); Paul Roberts (Dale); James Chartrand (Morton); Lee Couch, Ross Lockwood, Beulah Blake, Angela Chope, Frances Earnest, Dorothy Essig, Geraldine Hamilton, Cathryn Harvey, Helen Mastelle, Helen Olive, Eunice Northrup, Janet Joyce, Fannie Shiff, Telete Lester, Alice Tobin, Elinor Waldron, Jean Watson, Marjorie Williamson (Wedding Guests); Jay Amiss, Karl Holly, Alan Stewart, James Gillis, Frank Chamberlain (Jurymen)

New York City Center Theatre, New York, opened April 5, 1959. Produced by The New York City Opera Company; Director, John Houseman; Settings and costumes, Rouben Ter-Arutunian; Lighting, Lee Watson; Choreography, Robert Joffrey; Musical director, Max Goberman
Joshua Hecht (Jabez Stone); Walter Cassel (Daniel Webster); Norman Kelley (Mr. Scratch); Adelaïde Bishop (Mary Stone); Emile Renan (Justice Hathorne); Keith Kaldenberg (A Fiddler); Arthur Newman (Clerk); Chester Ludgin, George Del Monte, Arnold Voketaitus, Grant Williams (The Jury of the Dead); Walter Butler, Blackbeard Teach, King Philip, Simon Girty); Jack De Lon, Howard Fried, Andrew Frierson, Paul Huddleston, John Macurdy, Dan Merriman, William Nahr, Harry Theard (Townspeople, Wedding Guests)

SCRATCH, St. James Theatre, New York, opened May 6, 1971. 4 performances. Produced by Stuart Ostrow; Director, Peter H. Hunt; Scenery, John Conklin; Lighting, Feder; Costumes, Patricia Zipprodt; Play by Archibald MacLeish (based on Stephen Vincent Benet's short story "The Devil and Daniel Webster"

Will Geer (Scratch); Patrick Magee (Daniel Webster); Will MacKenzie (Jabez Stone); Mary Loane (Mrs. Weston); Daniel Keyes (Weston); Joanne Nail (Susan); Rex Robbins (Porter Wright); Roy Poole (Seth Peterson); Tom Barbour (Judge Hathorne); Robert Baines, Philip Carling, Dominic Chianese, John Coe, William Francis, Walter Gorney, Richard Hamilton, Peter Harris, Garnett Smith, Dino Laudicino (Farm Hands and Jury)

RECORDINGS: Original cast-Album--Caedmon Records

BALLET


SCREEN

ALL THAT MONEY CAN BUY, RKO Pictures, released October 17, 1941. Produced by William Dieterle; Associate producer, Charles L. Glett; Director, William Dieterle; Screenplay (based on Stephen Vincent Benet's short story, "The Devil and Daniel Webster"), Dan Totheroh; Camera, Joseph August; Art director, Van Nest Polglase; Music, Bernard Hermann; Special effects, Vernon L. Walker; Assistant director, Argyle Nelson; Editor, Robert Wise

Edward Arnold (Daniel Webster); Walter Huston (Mr. Scratch); Jane Darwell (Ma Stone); James Craig (Jabez Stone); Anne Shirley (Mary Simpson); Simone Simon (Belle Dee); Gene Lockhart (Squire Slossum); John Qualen (Miser Stevens); H. B. Warner (Justice Hawthorne); Frank Conlan (Sheriff); Jeff Corey (Tom Sharp); George Cleveland (Cy Bibber); Lindy Wade (Daniel Stone); Sonny Bupp (Martin Van Buren Alden); Alec Craig (Eli Higgins); Carl Stockdale (Van Brooks); Walter Baldwin (Hank); Sarah Edwards (Lucy Slossum); Stewart Richards (Doctor); Harry Hum-
phrey (Minister); Robert Dudley (Lem); Ferris Taylor (President); Robert Strange (Court Clerk); Harry Hook (Tailor); Jim Toney, Eddie Dew (Farmers); Frank Austin (Spectator); Bob Pittard (Clerk); Charles Herzinger (Old Farmhand); Robert Emmett Keane, Fern Emmett (Married Couple); William Alland (Guide); Bob Burns (Townsman); Virginia Williams (Baby); Patsy Doyle (Servant); Anita Lee (Infant Baby); Sunny Boyne (Bit); Sherman Sanders (Caller); James Farley (Gateman)

TELEVISION

THE DEVIL AND DANIEL WEBSTER, NBC Special, televised February 14, 1960. 1 hour. Director, Tom Donovan; Television adaptation, Phil Reisman, Jr.

Edward G. Robinson (Daniel Webster); David Wayne (The Devil); Tim O'Connor (Jabez Stone); Betty Lou Holland (Dorcas Stone); Royal Beal (Justice Hawthorne); Stuart Germain (Stevens); Howard Freeman (Pinkham)

THE DEVIL'S DISCIPLE
A play in three acts by George Bernard Shaw (1897)

Synopsis

Revolting against the harsh, hypocritical Puritan piety and especially the sanctimonious shrewishness of his mother, American Colonial, Dick Dodgeon calls himself "the devil's disciple" who "Pities the devil, takes his side and champions him like a true Convenanter against the world." The marauding British Army, charging through the countryside and hanging the leading citizen of each town as a warning against rebellion, arrives in Websterbridge, New Hampshire in 1777 to take Reverend Anthony Anderson to the gallows. Dick, visiting Reverend Anderson's wife, Judith, is mistaken for the Pastor and taken to be hanged. British General "Gentleman Johnny" Burgoyne arrives and, although exchanging friendly and philosophical patter with Dick, does not commute his death sentence. The local rebelling Colonials drive the British back and their officer (surprisingly, the Reverend Anderson) arrives to discuss the British evacuation of Websterbridge. Dick is retrieved from the gallows and as the British Army retreats, the village band plays "Yankee Doodle."

Comment and Critique

The Devil's Disciple, George Bernard Shaw's first of Three Plays for Puritans, (the others were Caesar and Cleopatra [1901] and Captain Brassbound's Conversion [1907]), was written for British actor William Terris who was stabbed to death outside London's Adelphi Theatre on December 16, 1897. The Devil's Disciple was given a copyright performance at the Bijou Theatre, Bayswater, London on April 17, 1897.
The first production of the play was given by Richard Mansfield at Hermanus Bleecker Hall, Albany, New York on October 1, 1897. Three days later, Mr. Mansfield opened the play at the Fifth Avenue Theatre in New York City for a sixty-four performance engagement.

The New York Times' appraisal of Shaw's comedy of the colonies stressed the sparkling literary value of the play and admired Richard Mansfield's courage in producing it. Mansfield's playing of Richard Dudgeon was seen as "vital, flexible, richly varied, fascinating and picturesque" and the play itself, "... Odd, Fascinating and Ironical, with Poetical Passages...." Plays and Players' editorial noted George Bernard Shaw was possibly testing American reaction and sensitivity to his iconoclastic religious barbs and forcing upon his audience a hero who quoted swearing with ease. Richard Mansfield's lack of dramatic declaiming and impressive performance was viewed as, "... without self-consciousness or affections of any kind...." Two years later, on September 23, 1899, the play opened in London for a brief run of thirteen performances.

The first Broadway revival of the play after Richard Mansfield's premiere was the Theatre Guild's production on April 23, 1923, which attracted glowing reviews for the excellent acting, but the play was given shrugging comment. Time magazine did not consider The Devil's Disciple to be top-drawer Shaw but still "... witty, diverting and exciting," and admired the production and, especially Basil Sydney's Dick Dudgeon and Roland Young's "Gentlemanly Johnny" Burgoyne. Burns Mantle (New York Daily News) said the play, "Moves jerkily and artificially." Julia West (New York Evening Journal) observed, "When it became known that this play was to be produced at the Garrick Theatre by the Guild, a certain few Puritanical subscribers asked that some of the lines in which Shaw endorses the devil be thrown out, not realizing that this is one of his 'Plays for Puritans'." J. Ranken Towsse (New York Evening Post) suggested that the characteristically early Shaw work, while "highly effective," had overdrawn characters set in contrived situations, but the literary brilliancy of the Shavian wit established its great theatrical value, despite the author's intent to justify "... his own unconventional ideas upon educational, religious, social and political subjects" that detracted from the credibility of the play and the characters who were merely "... puppets made to dance to his tune, and they do it in lifelike fashion, if you do not examine them too closely...."

The play had been infrequently revived in England when Robert Donat appeared at London's Piccadilly Theatre on July 24, 1940, as Dick Dudgeon. During the London blitzkrieg, Robert Donat's stirring portrayal of Dick Dudgeon converted many Londoners to Shavian enthusiasts.

New York's City Center production of The Devil's Disciple in 1950 proved so successful the play was transferred to the Royale Theatre on Broadway by Richard Aldrich, Richard Myers and Julius Fleischmann on February 21, 1950, for an additional 127 performances. Cedric Hardwicke and Lilli Palmer were enchanting audiences
on Broadway at the National Theatre in Shaw's Caesar and Cleopatra when Margaret Webster's tautly directed production of _The Devil's Disciple_ retrenched in the Royale Theatre. Miss Webster reduced the original three-act comedy to two acts thereby exhilarating the pace of the play. Maurice Evans gave a bravura performance as Dick Dudgeon and the screen's Marsha Hunt was extremely effective as the minister's wife. The role of General Burgoyne, the most theatrical and best realized character among Shaw's disciples, was played to such perfection by Dennis King one wondered how England lost the war.

Tyrone Power starred in London's 1956 revival of the play, the first in the West End since Robert Donat's 1940 success. Hollywood's Power impressed the British press as the highly romantic Dick Dudgeon. Twenty years later, the Royal Shakespeare Company revived the play GBS thought little of, with Tom Conti as Dick and John Wood as General Burgoyne. London critic W. Stephen Gilbert called it "... a triumphant revival ... on the evidence of this production's control of pace, lucidity and stage pictures, which suggest period paintings, the RSC has struck gold!"

John Barrymore wrote to George Bernard Shaw in 1933 for permission to film _The Devil's Disciple_. The playwright was agreeable to Barrymore's proposal for RKO Pictures' producing the comedy, providing Barrymore enacted the part of Dick Dudgeon. Shaw later recanted, deploring Hollywood's involved method of story-telling on the screen, and the project was abandoned. Actor Robert Montgomery's request to GBS to secure the exclusive film rights to _The Devil's Disciple_ in 1947 was rejected by the author. The play reached the screen in 1959 in the Harold Hecht-James Hill-Burt Lancaster-Bryna (Kirk Douglas) production, filmed in England on a forty-eight day shooting schedule. Director Alexander MacKendrick was replaced by Guy Hamilton and the film's greatest asset was the deft, charming performance of Laurence Olivier as General Johnny Burgoyne. The choice of Shaw by such swashbucklers as Burt Lancaster and Kirk Douglas was a bizarre adventure. Peter Baker (Films and Filming) viewed this cinematic slipshod Shavian safari as "... a fast-moving romantic adventure yarn; but not, I am afraid, a very good one." Time magazine noted "Lancaster glooms away Shaw's most romantic scenes as if he were lost on a Bronte moor...." Kirk Douglas was judged an acceptable, if not exceptional, Dudgeon but Burt Lancaster in clerical garb bordered strong on the ludicrous. Laurence Olivier, in the actor-proof role of General Burgoyne, captured the film with his beautiful, orchestrated underplaying. Eva Le Gallienne, who had made her screen debut in 1955's _Prince of Players_, was persuaded to accept the thankless role of Mrs. Dudgeon.

Hollis Alpert (Saturday Review) wrote, "Probably never before has a Bernard Shaw play, in its transference to film, been so cut up and virtually kicked around as _The Devil's Disciple_. Olivier, as Burgoyne, is in enormous good humor, delivers his speeches with a rare bite, and is exactly what Shaw might have asked for, if he had been able to advise on casting and playing. I rather think,
that in the process, he has given an acting lesson to Messrs. Lancaster and Douglas, for he represents style and finish (along with impeccable diction), while they represent something closer to industriousness and good will rather than the Shavian method...." Variety found the film "Disappointing.... That all is not lost may be credited almost entirely to Laurence Olivier. Although his role is relatively minor, once he gets onscreen for good, Olivier takes over.... Eva Le Gallienne is wasted as Douglas' mother, left with only a few lines and no recognizable characterization...."

George Bernard Shaw once analyzed The Devil's Disciple as "It will assuredly lose its gloss with the lapse of time, and leave itself exposed as the threadbare popular melodrama it technically is." The Lancaster-Douglas attack on the play proved Shaw was quite correct.

Hallmark Hall of Fame's ninety-minute color telecast of the play on November 20, 1955, was far more successful than the 1959 film. Variety reported on the telecast, "In this TV version, as adapted by S. Mark Smith, there was the essence of sparkling live theatre, with all the appropriate nuances of subtlety and satire translated to the video screen. At times [Maurice] Evans was over doing it and playing it too broad (if you looked close enough you could almost see Evans winking at the TV camera). Dennis King's Burgoyne was perfect casting. Ralph Bellamy didn't appear too comfortable." Teresa Wright was called "adequate" and Margaret Hamilton, "the epitome of all things Puritan."

STAGE

Fifth Avenue Theatre, New York, opened October 4, 1897. 64 performances. Produced and directed by Richard Mansfield; Settings, Richard Marston

Richard Mansfield (Richard Dudgeon); Arthur Forrest (General Burgoyne); Minna Monk (Mrs. Annie Dudgeon); A. G. Andrews (Christopher Dudgeon); William Courtenay (Reverend Mr. Brudenell); T. M. Hunter (Lawyer Hawkins); Beatrice Cameron (Judith Anderson); Ben Johnson (Anthony Anderson); Lottie Briscoe (Essie); Joseph Weaver (Major Swindon); Francis Kingdon (A Sergeant); William Griffith (Uncle William Dudgeon); Mr. Le Fevre (Uncle Titus Dudgeon)


Murray Carson (Richard Dudgeon); Luigi Lablache (General Burgoyne); Elsie Chester (Mrs. Annie Dudgeon); John Willes (Christopher Dudgeon); Creagh Henry (Reverend Mr. Brudenell); J. J. Bartlett (Lawyer Hawkins); Grace Warner (Judith Anderson); F. H. Macklin (Anthony Anderson); Bessie Hatton (Essie); George Hippslley (Major Swindon); Eardley Turner (A Sergeant); Leslie Thomson (Uncle William Dudgeon); Edward Lennox (Uncle Titus Dudgeon)
Coronet Theatre, London, England, opened September 7, 1900. Produced by Forbes Robertson; Director, George Bernard Shaw; Settings, Hawes Craven, Joseph Harker
Forbes Robertson (Richard Dudgeon); Ian Robertson (General Burgoyne); Kate Bishop (Mrs. Annie Dudgeon); Graham Browne (Christopher Dudgeon); William Sauter (Reverend Mr. Brudenell); Percy Anstey (Lawyer Hawkins); Gertrude Elliott (Judith Anderson); Aimee de Bourch (Essie); Sydney Warden (Major Swindon); Leon Quartermaine (A Sergeant); Leopold Profeit (Uncle William Dudgeon); Ernest Cosham (Uncle Titus Dudgeon)

Savoy Theatre, London, England, opened October 14, 1907. 70 performances. Produced by Vedrenne and Barker; Director, Granville Barker; Settings, A. Trayte-Griffith
Matheson Long (Dick Dudgeon); H. Granville Barker (General Burgoyne); Kate Bateman (Mrs. Annie Dudgeon); James Annard (Christopher Dudgeon); Lewis Casson (Chaplain Mr. Brudenell); Arthur Chesney (Lawyer Hawkins); Wynne Matthison (Judith Anderson); C. Rann Kennedy (Reverend Anthony Anderson); Marjorie Day (Essie); Arnold Lucy (Major Swindon); Kenyon Musgrave (A Sergeant); Mrs. Charles Murray (Mrs. William Dudgeon); Ethel Harper (Mrs. Titus Dudgeon); Henry Williams (Uncle William Dudgeon); Jules Shaw (Uncle Titus Dudgeon)

Garrick Theatre, New York, opened April 23, 1923. Produced by The Theatre Guild; Director, Philip Moeller; Settings and costumes, Lee Simonson
Basil Sydney (Richard Dudgeon); Roland Young (General Burgoyne); Beverly Sitgreaves (Mrs. Annie Primrose Dudgeon); Gerald Hamer (Chrsty Dudgeon); Alan MacAteer (Lawyer Hawkins); Byron Russell (Reverend Mr. Brudenell); Lotus Robb (Judith Anderson); Moffat Johnston (Anthony Anderson); Martha Bryan Allen (Essie); Reginald Goode (Major Swindon); Lawrence Cecil (A Sergeant); Kathryn Wilson (Mrs. William Dudgeon); Maud Ainslie (Mrs. Titus Dudgeon); Bryon Russell (William Dudgeon); Lawrence Cecil (Titus Dudgeon)

Everyman Theatre, London, England, opened September 24, 1924. Director, Norman Macdermott
Claude Rains (Richard Dudgeon); W. Earle Grey (General Burgoyne); Cicely Oates (Mrs. Annie Dudgeon); Harold Scott (Christopher Dudgeon); Ivor Barnard (Lawyer Hawkins); Michael Hogan (Reverend Mr. Brudenell); Hazel Jones (Judith Anderson); Campbell Gullan (Reverend Anthony Anderson); Elizabeth Arkell (Essie); Frederick Moyes (Major Swindon); Aubrey Mather (A Sergeant); Aubrey Mather (William Dudgeon); C. J. Barber (Titus Dudgeon)

Road Company (1924-1925). Produced by Joseph M. Gaites; Director, Philip Moeller; Settings and costumes, Lee Simonson
Basil Sydney (Richard Dudgeon); C. H. Croker-King (General Burgoyne); Florence Auer (Mrs. Annie Primrose Dudgeon); Romney Brent (Chrsty Dudgeon); Lloyd Neal (Reverend Mr. Brudenell); Lloyd Neal (Lawyer Hawkins); Erin O'Brien Moore (Judith
Anderson); Arthur Hughes (Anthony Anderson); Zita Johann (Essie); Redfield Clarke (Major Swindon); Stanley G. Wood (A Sergeant); Nannie Griffen (Mrs. William Dudgeon); Florence Foster (Mrs. Titus Dudgeon); Stanley G. Wood (William Dudgeon); Alfred Alexandre (Titus Dudgeon)

Road Company (1928). Produced by Lee and J. J. Shubert; Director, Ralph MacBane

Claude Rains (Dick Dudgeon); Gerald Hamer (General Burgoyne); Beatrice Terry (Mrs. Dudgeon); Leo G. Carroll (Anthony Anderson); Beatrice Thomson (Judith Anderson); John McGovern (William); Harold Chase (Titus); Frothingham Lysons (Hawkins); Antoinette Frissell (Mrs. Titus); Harold Chase (Major Sindon); Florence McGee (Essie); Theodore St. John (Christy Dudgeon); John McGovern (Sergeant); Frothingham Lysons (Chaplain Mr. Brudenell)

Savoy Theatre, London, England, opened September 2, 1930. Director, Martin Harvey

Martin Harvey (Richard Dudgeon); Charles Carson (General Burgoyne); Mary Rorke (Mrs. Annie Dudgeon); John Killner (Christopher Dudgeon); E. E. Norris (Reverend Mr. Brudenell); Eric Howard (Lawyer Hawkins); Margaret Webster (Judith Anderson); Edmund Gwenn (Anthony Anderson); Mercia Cameron (Essie); John Garside (Major Swindon); Eric Howard (A Sergeant); E. E. Norris (William Dudgeon); John Garside (Titus Dudgeon)

Streatham Hill Theatre, London, England, opened October 4, 1939. Director, Esme Church; Settings and costumes, Roger Ramsdell

Robert Donat (Richard Dudgeon); Andre MorreH (General Burgoyne); Esme Church (Mrs. Annie Dudgeon); Thomas Heathcote (Christopher Dudgeon); Ninian Brodie (Reverend Mr. Brudenell); James Hoyle (Lawyer Hawkins); Sonia Dresdel (Judith Anderson); Stewart Granger (Anthony Anderson); Recha Brodbar (Essie); Max Adrian (Major Swindon); Ernest Hare (A Sergeant); Sophie Ellis (Mrs. William Dudgeon); Betty Botham (Mrs. Titus Dudgeon); Robertson Davies (William Dudgeon); Andrew Cruickshank (Titus Dudgeon)

Piccadilly Theatre, London, England, opened July 24, 1940. Director, Milton Rosmer; Settings and costumes, Sidney Gausden

Robert Donat (Richard Dudgeon); Milton Rosmer (General Burgoyne); Janet Barrow (Mrs. Annie Dudgeon); Jonathan Field (Christopher Dudgeon); Clive Woods (Reverend Mr. Brudenell); William Murray (Lawyer Hawkins); Rosamund John (Judith Anderson); Roger Livesey (Anthony Anderson); Joyce Redman (Essie); Henry Caine (Major Swindon); Grenville Darling (A Sergeant); Ruth Gower (Mrs. William Dudgeon); Patricia L'Estrange (Mrs. Titus Dudgeon); Edgar K. Bruce (William Dudgeon); Leonard Shepherd (Titus Dudgeon)

City Center Theatre, New York, opened January 25, 1950. 16 performances. Produced by The New York City Center Theatre Com-
pany, Production executive, George Schaefer, Artistic director, Maurice Evans; Director, Margaret Webster; Sets and lighting, Peter Wolf; Costumes, Emeline Roche; Company manager, Ben Ketcham. (Production transferred to Royale Theatre, New York, February 21, 1950--127 performances. Produced by Richard Aldrich, Richard Myers, Julius Fleischmann; Director, Margaret Webster; Setting and lighting, Peter Wolf; Costumes, Emeline Roche.)

Maurice Evans (Dick Dudgeon); Dennis King (General Burgoyne); Hilda Vaughn (Mrs. Annie Dudgeon); Logan Ramsey (Christie Dudgeon); Somer Alberg (Reverend Mr. Brudenell); Somer Alberg (Lawyer Hawkins); Marsha Hunt (Judith Anderson); Victor Jory (Anthony Anderson); Betty Lou Holland (Essie); Gavin Gordon (Major Swindon); Ian Martin (A Sergeant); Cavada Humphrey (Mrs. William Dudgeon); Janet Maria Burtis (Mrs. Titus Dudgeon); O. Tolbert-Hewitt (William Dudgeon); Robinson Stone (Titus Dudgeon); Cliff Cothren, Robert Hartung, Joseph Longstreth, James Newell (Officers); Robert Anderson, Benned Brownell, Bruce Jewell, Robert Latta, Joe Mego, Kenn Mileston, Alan Miller, John Murphy, Richard Curry, Leon Shaw (Soldiers); Paul Anderson, Martine Bartlett, Mary Rogan, Paul Davis, Olive Dunbar, William Hawley, Louis Hollister, Billy James, Dorothy Johnson, Gloria Valberg, Billy Matthews (Townspeople)

Road Company (1950-1951). Produced by Lewis & Young; Director, Emmett Rogers; Settings and lighting, Peter Wolf; Costumes, Emeline Roche

Maurice Evans (Richard Dudgeon); John Williams (General Burgoyne); Maude Sheerer (Mrs. Annie Dudgeon); Emmett Rogers (Christopher Dudgeon); Somer Albert (Reverend Mr. Brudenell); Somer Albert (Lawyer Hawkins); Frances Reid (Judith Anderson); Philip Bourneuf (Anthony Anderson); Olive Dunbar (Essie); Kenneth Treseder (Major Swindon); Walter F. Appler (A Sergeant); June Prud'Homme (Mrs. William Dudgeon); Mary Bell (Mrs. Titus Dudgeon); Porter Van Zandt (William Dudgeon); Cliff Cothren (Titus Dudgeon)


Tyrone Power (Richard Dudgeon); Noel Willman (General Burgoyne); Joan MacArthur (Mrs. Annie Dudgeon); James Bree (Christy Dudgeon); Leslie Kyle (Reverend Mr. Brudenell); Erik Chitty (Lawyer Hawkins); Zena Walker (Judith Anderson); David Langton (Anthony Anderson); Dorothy Bromiley (Essie); Lockwood West (Major Swindon); John Gray (A Sergeant); Betty Turner (Mrs. William Dudgeon); Barbara Hicks (Mrs. Titus Dudgeon); Tom Chatto (William Dudgeon); William MacIlwraith (Titus Dudgeon); Robert Checksfield, Peter Van Greenaway, William Lyon Brown, Patrick Maynard, Morris Perry, Alastair Speed, Jacqueline Squire, Tessa Davies, Ingrid Jensen, Susan Mills, Helen Nathan (Officers, Soldiers, Townspeople)

American Shakespeare Festival Theatre, Stratford, Connecticut,
opened June 28, 1970. Produced by the American Shakespeare Festival Theatre; Director, Cyril Ritchard; Setting, William Ritman; Costumes, Jane Greenwood; Lighting, John Gleason; Music composed and conducted by Conrad Susa; Joseph Verner, Executive producer

David Selby (Richard Dudgeon); Cyril Ritchard (General Burgoyne); Mary Ellen Ray (Mrs. William Dudgeon); Bernard Frawley (William Dudgeon); Maureen Anderman (Judith Anderson); Lee Richardson (Anthony Anderson); Margaret Hamilton (Mrs. Annie Dudgeon); James Cromwell (Christy Dudgeon); Wyman Pendleton (Lawyer Hawkins); Ken Parker (Titus Dudgeon); Patricia Callahan (Mrs. Titus Dudgeon); John Maher (Major Swindon); Tom Tarpey (Mr. Brudenell); Tim Riley (Executioner); Mary Wright (Essie); John Tillinger (The Sergeant)

Shaw Theatre, London, England, opened July 5, 1971. Produced by The Dolphin Theatre Company; Director, Michael Croft; Settings, Christopher Lawrence; Lighting, Brian Croft; Assistant director, David Weston

Tom Bell (Dick Dudgeon); Ronald Hines (General Burgoyne); Wynne Clark (Mrs. Dudgeon); Barrie Rutter (Christy Dudgeon); Alan Hay (Lawyer Hawkins); Jennie Linden (Judith Anderson); Ray McAnally (Rev. Anthony Anderson); Ann Penfold (Essie); Terence Soall (Major Swindon); Jean Wynn (Mrs. William Dudgeon); Helena McCarthy (Mrs. Titus Dudgeon); Fred Hugh (William Dudgeon); Raymond Graham (Titus Dudgeon); David Weston (Sergeant); Charles Bowden, Colin Dunn, Michael Harley, Andrew Joyce, David Neville, Jonathan Coy, Janet Chappell, David Moran, Tony Connaboy (Soldiers, Officers, Townspeople)

Aldwych Theatre, London, England, opened July 13, 1976. Produced by The Royal Shakespeare Company; Director, Jack Gold; Settings and costumes, Roger Butlin; Music, Carl Davis; Lighting, Stewart Leviton; Military advisor, Derek Ware; Movement director, Sue Weston

Tom Conti (Dick); John Wood (General Burgoyne); Patience Collier (Mrs. Dudgeon); Tony Haygarth (Christy); Peter Tilbury (Reverend Mr. Brudenell); Richard Simpson (Lawyer Hawkins); Estelle Kohler (Judith Anderson); T. P. McKenna (Rev. Anderson); Zoe Wanamaker (Essie); Patrick Godfrey (Major Swindon); Bob Hoskins (A Sergeant); Eve Pearce (Mrs. William Dudgeon); Ann Way (Mrs. Titus Dudgeon); Larry Hoodekoff (William Dudgeon); Alan Tilvern (Titus Dudgeon); Valerie Colgan (Sarah Wilkins); Lynsey Baxter (Girl); Steven Beard, Joe Dunlop, Ian Lowe, Norman Tipton (Soldiers); Manning Redwood (Brunswick Officer); Karl Held (Prussian Officer); Raymond Marlowe (Executioner)

Brooklyn Academy of Music, Brooklyn, New York, opened February 8, 1978. 15 performances. Produced by the BAM Theatre Company, in association with the Center Theatre Group, Ahmanson Theatre, Los Angeles; Director, Frank Dunlop; Settings and costumes, Carl Toms; Lighting, F. Mitchell Dana

Chris Sarandon (Dick Dudgeon); George Rose* (General Burgoyne);

*Rex Harrison played the role of General Burgoyne in the December 16,
Margaret Hamilton (Mrs. Annie Dudgeon); Louise Heath (Essie); Barnard Hughes (Rev. Anthony Anderson); Carole Shelley (Judith Anderson); Fred Stuthman (Lawyer Hawkins); Allan Lurie (Uncle William Dudgeon); Robert Coruthwaite (Uncle Titus Dudgeon); Betty Ramey (Uncle Williams' Wife); Peggy Rea (Uncle Titus's Wife); John Orchard (Sergeant); Ken Letner (Chaplain Brudenell); Randy Pelish (Christy Dudgeon); Earl Boen (Major Swindon); Norman Abrams, Timothy Askew, Jason Buzas, Paul Diaz, George McDaniel, Ron Perkins, Rudolf Ranier, Robert Rhys, Rex Stallings, Holly Villaire (Townspeople); Russel Detrick, Jay Leslie, David Levy (Musicians)

SCREEN

United Artists, released August 11, 1959. Produced by Harold Hecht; Director, Guy Hamilton; Screenplay, John Dighton, Roland Kibbee; Camera, Jack Hildyard; Art directors, Terrence Verity, Edward Carrere; Set decorator, Scott Slimon; Technical advisor, Alan Binns; Music, Richard Rodney Bennett; Music director, John Hollingworth; Assistant director, Adrian Pryce-Jones; Editor, Alan Osbiston; Kirk Douglas (Richard Dudgeon); Laurence Olivier (General Burgoyne); Eva LeGallienne (Mrs. Dudgeon); Burt Lancaster (Anthony Anderson); Janette Scott (Judith Anderson); Basil Sydney (Lawyer Hawkins); Neil McCallum (Christopher Dudgeon); Mervyn Johns (Reverend Maindeck Parshotter); Jenny Jones (Essie); David Horne (William Dudgeon); Erik Chitty (Titus Dudgeon); Harry Andrews (Major Swindon); George Rose (British Sergeant); Betty Henson (Storekeeper's Wife)

TELEVISION

Hallmark Hall of Fame, televised November 20, 1955. NBC. Produced by Maurice Evans; Executive producer, Jack Rayel; Director, George Schaefer; Television adaptation, S. Mark Smith; Settings, Robert MacKichan; Costumes, Noel Taylor; Associate producer, Mildred Freed Alberg; Maurice Evans (Dick Dudgeon); Dennis King (General Burgoyne); Margaret Hamilton (Mrs. Annie Dudgeon); Ralph Bellamy (Anthony Anderson); Teresa Wright (Judith Anderson); Somer Alberg (Lawyer Hawkins); Logan Ramsey (Christy Dudgeon); Michael Hogan (Chaplain Brudenell); Cliff Cothren (A Militiaman); Jada Rowland (Essie); Leo Britt (Major Swindon); Ian Martin (A Sergeant); Morton L. Stevens (Uncle William Dudgeon); Ben Tone (Uncle Titus Dudgeon)

DIAL "M" FOR MURDER

A play in three acts by Frederick Knott (1952)

(cont. from p. 450) 1977, Los Angeles production for 56 performances.
Synopsis

Thirty-four-year-old ex-tennis star, Tony Wendice, marries for money and blackmails a former college acquaintance, C. A. Swann (alias Captain Lesgate), an ex-convict and drug dealer, into murdering his wife, Margot Wendice. Persuading Margot's former lover, an American TV writer, Max Halliday, to go to a stag party with him, Tony devises a signal for Lesgate, hiding behind the curtains to murder Margot, by dialing his home telephone from the party. When Margot answers the telephone, Lesgate tries to strangle her with a doubled-knotted silk stocking but she grabs the desk scissors and stabs him in the back. Inspector Hubbard has Margot convicted for murder on evidence that Lesgate was blackmailing her, having found love letters from Max on Lesgate's body. But Inspector Hubbard finally suspects Tony and, through an intricate scheme of switching keys, traps him into using a door-key left under the doormat through a prearrangement with Lesgate. Tony enters the apartment to find Margot released, with Max, and Inspector Hubbard dialing Scotland Yard.

Comment and Critique

Cambridge graduate, former British Army Major, Frederick Knott, was a script writer with the J. Arthur Rank organization and for Grendon Films when he completed his first play, Dial "M" for Murder. After eighteen months writing the play and another eight months discovering no London producer was interested in staging it, Knott finally accepted BBC's offer to produce the play on their Sunday night hour-and-a-half television play series. Its instant success aroused the interest of Sir Alexander Korda who purchased the film rights for one thousand pounds and later sold them to Warner Brothers for thirty thousand pounds. James P. Sherwood produced the play in London where it ran 425 performances. Maurice Evans persuaded Sir Alexander Korda to waive the stage rights and James P. Sherwood produced the play on Broadway with Evans in the leading role on October 29, 1952. During the third week of the Broadway run, the production had recovered its production cost.

One London critic called the play "one of the most brilliant thrillers London has seen in decades. Dial "M" for Murder, by Frederick Knott, began its career as a successful television play and achieved the honour, we believe, of being the first television production to be adapted for the theatre in this country. Few could have foreseen the astonishing success which followed in London and on Broadway. The ingenious plot and taut dialogue hold the attention throughout. There is no mystery, the audience knowing from the beginning who is the criminal, but the tension does not relax for one instant until the villain is unmasked at the final curtain." The play was equally successful in Paris under the title of Crime Parfait in April 1953 with Bernard Blier and Jacqueline Parel.

Compared to another earlier British thriller, Ten-Minute

Alfred Hitchcock directed the 1954 color-screen version of Dial "M" for Murder in the unpopular 3-D process but the film was released in standard projection. John Williams, repeating his stage role of Inspector Hubbard in the film, had received the Antoinette Perry "Tony" Award for 1953 as Broadway's Best Supporting Actor, virtually walked away with the film although the future Princess Grace of Monaco, Grace Kelly, was excellent as the proposed murdered wife in the first of three films she made with Alfred Hitchcock (Rear Window [1954] and To Catch a Thief [1955]). Hitchcock, master director of many of the screen's classic mysteries, was the ideal director for Dial "M" for Murder. Given Frederick Knott's chilling play, Hitchcock extracted the ultimate suspense from the story. The 1954 Hitchcock film, adapted to the screen by Frederick Knott, was less enthusiastically received in England, where it was viewed as "a neat piece of filmed theatre" and the performances of Ray Milland, Grace Kelly and Robert Cummings were classified as "rather drab."

Hallmark Hall of Fame's April 25, 1958, color telecast of the play was given an excellent production with compelling performances by Maurice Evans, Rosemary Harris and John Williams. On November 15, 1967, The American Broadcasting System televised a two-hour color "Special," taped in London and directed by John Maxey. Lawrence Harvey, as Tony Wendice gave "an impeccably sinister performance" and, added George Gent (The New York Times), "... was an otherwise fine production of the hoary old melodrama that was all but destroyed by constant commercial interruptions. It's a clever piece of theatre, but hardly a work of dramatic art."

**STAGE**

   Emrys Jones (Tony Wendice); James Baxter (Margot Wendice); Alan MacNaughton (Max Halliday); Andrew Cruickshank (Inspector Hubbard); Olaf Pooley (Captain Lesgate)

Plymouth Theatre, New York, opened October 29, 1952. 552 performances. Produced by James P. Sherwood; Director, Reginald Denham; Setting and lighting, Peter Larkin; Costumes, Noel Taylor
   Maurice Evans (Tony Wendice); Gusti Huber (Margot Wendice);
Road Company (1953). Produced by James P. Sherwood
Richard Greene (Tony Wendice); Faith Brook (Margot Wendice); Mark Roberts (Max Halliday); Alan Napier (Inspector Hubbard); Bruce Jewell (Thompson); Ralph Clanton (Captain Lesgate)

Road Company (1954). Produced by James P. Sherwood; Director, Reginald Denham; Setting and lighting, Peter Larkin; Costumes, Noel Taylor
Maurice Evans (Tony Wendice); Margaret Phillips (Margot Wendice); Logan Field (Max Halliday); J. Pat O'Malley (Inspector Hubbard); Francis Bethencourt (Captain Lesgate); Robert McQueeney (Thompson)

Road Company (1966). Produced by The Producing Managers; Director, Eric Berry; Setting, Robert Conley; Lighting, Karl Nielsen
Richard Clarke (Tony Wendice); Joan Fontaine (Margot Wendice); Jeffrey Lynn (Max Halliday); Eric Berry (Inspector Hubbard); Richard Waring (Captain Lesgate); Karl Nielsen (Thompson)

SCREEN
Warner Brothers, released May 29, 1954. Produced and directed by Alfred Hitchcock; Screenplay, Frederick Knott; Camera, Robert Burks; Art directors, Edward Carrere, George James Hopkins; Costumes, Moss Mabry; Music director, Dmitri Tiomkin; Editor, Rudi Fehr
Ray Milland (Tony Wendice); Grace Kelly (Margot Wendice); Robert Cummings (Mark Halliday); John Williams (Inspector Hubbard); Anthony Dawson (Captain Lesgate); Patrick Allen (Pearson); Leo Britt (The Narrator); George Leigh (William); George Alderson (The Detective); Robin Hughes (Police Sergeant); Alfred Hitchcock (Man in Club Photo)

TELEVISION
BBC Television, televised 1952. 90 minutes. Television play by Frederick Knott
Emrys Jones (Tony Wendice); Elizabeth Sellars (Margot Wendice); Raymond Huntley (Inspector Hubbard)

Hallmark Hall of Fame, televised April 25, 1958. NBC. 90 minutes. Produced and directed by George Schaefer; Executive producer Mildred Freed Alberg; Sets, Robert Wightman; Television adaptation, Frederick Knott
Maurice Evans (Tony Wendice); Rosemary Harris (Margot Wendice); John Williams (Police Inspector Hubbard); William Windom (Max Halliday); Anthony Dawson (Captain Lesgate); Felix Deebank (Lionel); Richard Bowler (Sergeant O'Brien); and, Mary Alice Wunderle; George Turner; Bethell Long; Graham Jarvis
ABC Color Special, televised November 15, 1967. ABC. 2 hours. Produced by David Susskind, in association with Rediffusion, Ltd., of London; Director, John Moxey; Television adaptation, Frederick Knott Lawrence Harvey (Tony Wendice); Diane Cilento (Margot Wendice); Cyril Cusack (Inspector Hubbard); Nigel Davenport (Captain Lesgate); Hugh O'Brien (Max Halliday)

MISCELLANEOUS STAGE PRODUCTIONS OF DIAL "M" FOR MURDER

1954: with Donald Woods, Christiane Filsmann, Denis Green
1955: with Buster Crabbe
1958: with Jeffrey Lynn
1972: with Joan Fontaine, Richard Clarke, Norman Barrs

THE DIARY OF ANNE FRANK*
A play in two acts by Frances Goodrich and Albert Hackett, based on Anne Frank's book, Anne Frank: The Diary of a Young Girl (1955)

Synopsis

Mr. Kraler smuggles food to the top floor of his Amsterdam office building and warehouse where two Jewish families, The Franks and The Van Daans, and a nervous Jewish dentist, Mr. Dussel, have hidden from the Gestapo for two years. Unable to make the slightest noise during daylight, thirteen-year-old Anne Frank records their terrified daily existence in a diary. The wretched confinement of their lives is mitigated by a Chanukah celebration and explosively disturbed by Mr. Van Daan's stealing food from their carefully hoarded communal supply. Rescue seems certain when news of the Allied invasion of Europe reaches them. Six weeks before the liberation of Amsterdam, their hideout is discovered by the Gestapo. Only Mr. Frank survives the war in a concentration camp. Anne dies of typhus in a concentration camp at Belsen in 1945. After the war, Anne's diary is returned to her father by a friendly Dutchwoman who had earlier supplied food to the attic where she discovered the diary after the Gestapo left the building. Mr. Frank sadly ponders the last line in Anne's diary: "In spite of everything, I still believe that people are really good at heart."

Comment and Critique

Anne Frank: The Diary of a Young Girl became one of the

most widely read and famous books of the century after its publication by Doubleday in the United States and extensive publication in twenty-six languages, belying the Dutch-Jewish teenager's opening line of her diary, "It is an odd idea for someone like me to keep a diary. It seems to me that neither I--nor, for that matter, anyone else--will be interested in the unbosomings of a 13-year-old schoolgirl." The first dramatization of Anne's Diary was made by Morton Wishengrad for a brief telecast on The Eternal Light Program in November 1952. Two years later, Frances Goodrich and Albert Hackett, with director Garson Kanin interviewed Otto Frank in the Amsterdam attic where the tragedy occurred. After writing fourteen scripts, Frances Goodrich and Albert Hackett produced one of the most beautiful plays in the English language. Former performers Goodrich and Hackett married and in 1930 their first play, Up Pops the Devil, was produced on Broadway, returning the following year as a musical, Everybody Welcome. Their play's Bridal Wise (1932) and The Great Big Doorstep (1942) appeared on Broadway between countless assignments in Hollywood where Mr. and Mrs. Hackett became one of the most noted screen-writing teams. Their adaptation of The Diary of Anne Frank justifiably won The Pulitzer Prize, The New York Critics' Circle Award and the Antoinette Perry "Tony" Award as the year's best play.

Brooks Atkinson (The New York Times) complimented Frances Goodrich and Albert Hackett for their stage adaptation, "... they made a lovely, tender drama out of The Diary of Anne Frank.... Out of the truth of a human being has come a delicate, rueful, moving drama...." William Hawkins (The New York World-Telegram and Sun) called the play "theatre at its finest" and, in The New York Evening Post, Richard Watts, Jr. wrote, "There is a shattering sense of reality about The Diary of Anne Frank, which Frances Goodrich and Albert Hackett have dramatized from what must have been one of the most heartbreaking documents of the last war. By wisely shunning any trace of theatricality or emotional excess, the playwrights have made the only-too-true story deeply moving in its unadorned veracity." John Chapman (The New York Daily News): "There is so much beauty, warm humor, gentle pity and cold horror in The Diary of Anne Frank that it is difficult to imagine how this play could be contained in one set on one stage."

The Diary of Anne Frank opened in London on November 29, 1956, and was considered a challenge to the theatre-going London public who resisted patronizing grim plays but audiences supported the impressive staging of Frances Goodrich and Albert Hackett's play.

Albert Hackett and Frances Goodrich adapted their play to the screen. The film was superbly directed by George Stevens. The film survived the onslaught of awards given to MGM's Ben-Hur to win Academy Awards for Best Supporting Actress of the Year (Shelley Winters); Best Black and White Cinematography (William C. Mellor) and Best Black and White Art Direction-Set Decoration (Lyle R. Wheeler, George W. Davis, Walter M. Scott and Stuart A. Reiss).
Former comedian Ed Wynn's nomination as 1959's Best Supporting Actor for his tender and beautiful portrayal of Mr. Dussel in The Diary of Anne Frank was defeated by Hugh Griffith's portrayal of Sheik Ildeerim in Ben Hur.

The Diary of Anne Frank opened on Broadway at The Palace Theatre on March 18, 1959, at a special benefit premiere for the American Association for the United Nations, Inc. Unanimous praise was awarded the George Stevens superbly directed film by the press and the picture became one of the year's ten best films. George Stevens captured all of the play's compassion in his three-hour, Cinemascope screening of Frances Goodrich and Albert Hackett's screen adaptation of their play. Millie Perkins, in the title role, was unhappily not as radiant and fulfilling as Susan Strasberg had been on the stage.

ABC's color, two-hour special telecast of The Diary of Anne Frank on November 26, 1967, was well conceived in the adaptation with compelling performances by an excellent cast. Variety called it "one of the best acted and best directed productions of this or any other TV season."

The impact of Anne Frank's Diary was international and in Europe it emotionally stunned audiences into silence. The play opened simultaneously in seven German cities, including Berlin, in October 1956. Author Kenneth Tynan, writing about the Boleslaw Barlog directed production at Berlin's Schlosspark-Theatre, noted it to be one of the most emotional experiences known in the theatre involving the world outside and, at that time in Berlin's history, "... transcended anything that art has yet learned to achieve...." At the play's end, when Otto Frank finished reading his daughter's diary he dishearteningly says, "She puts me to shame." In German cities the stunned audiences left the theatre in silence, without applause, curtain calls or comment, overcome by the blatant, if terrifying, truth of the play and, very possibly, Otto Frank's final admission.

The Diary of Anne Frank was revived on December 28, 1978, at New York's Theatre Four with Eli Wallach, his wife, Anne Jackson, and their daughters, Roberta and Katherine, heading the cast. Mel Gussow (The New York Times) found the '78 production had effective moments but that the play was defeated by Roberta Wallach's playing of Anne Frank, making the sensitive girl appear more of a spoiled child, "Strong direction might have controlled and subdued Miss Wallach. Actually, there is a general feeling of uneasiness about Martin Fried's staging of the Wallach family production of The Diary of Anne Frank."

STAGE

Cort Theatre, New York, opened October 5, 1955. 717 performances. Produced by Kermit Bloomgarden; Director, Garson Kanin; Setting, Boris Aronson; Costumes, Helene Pons; Lighting, Leland Watson
Phoenix Theatre, London, England, opened November 29, 1956, 141 performances. Produced by H. M. Tennent, Ltd. (by arrangement with Kermit Bloomgarden); Director, Frith Banbury; Setting, Boris Aronson

George Voskovec (Mr. Frank); Perlita Neilson (Anne Frank); Vera Fusek (Mrs. Frank); Miriam Karlin (Mrs. Van Daan); Max Bacon (Mr. Van Daan); Clarissa Stolz (Margot Frank); Kynaston Reeves (Mr. Kraler); John Gabriel (Mr. Dussel); Jane Jordan Rogers (Miep); Harry Lockart (Peter Van Daan)


Joseph Schildkraut (Mr. Frank); Abigail Kellogg (Anne Frank); Maria Palmer (Mrs. Frank); Nan McFarland (Mrs. Van Daan); Lou Jacobi (Mr. Van Daan); Renee Haffner (Margot Frank); Otto Hulett (Mr. Kraler); Lou Gilbert (Mr. Dussel); Joan de Marrais (Miep); Steve Press (Peter Van Daan)

Theatre Four, New York, opened December 28, 1978. Produced by Richard Seader and Don Saxon; Director, Martin Fried; Setting, Karl Eigsti; Costumes, Ruth Morley; Lighting, William Mintzer; Associate producers, Donald Checki, Diana McDonnell

Roberta Wallach (Anne Frank); Eli Wallach (Mr. Frank); Anne Jackson (Mrs. Frank); Robert Joy (Peter Van Daan); Rose Gregorio (Mrs. Van Daan); Tom Brennan (Mr. Van Daan); Katherine Wallach (Margot Frank); Ken Costigan (Mr. Kraler); Anthony Holland (Mr. Dussel); Judith Egor (Miep)

SCREEN

20th Century-Fox, released July 1959. (Premiere, Palace Theatre, New York City, March 18, 1959.) Produced and directed by George Stevens; Associate producer, George Stevens, Jr.; Screenplay, Frances Goodrich, Albert Hackett; Camera, William C. Mellor; Location camera, Jack Cardiff; Art directors, Lyle R. Wheeler, George W. Davis; Set decorators, Walter M. Scott, Stuart A. Reiss; Musical score, Alfred Newman; Special effects, L. B. Abbott; Editors, David Bretherton, Robert Swink, William Mace

Joseph Schildkraut (Mr. Frank); Millie Perkins (Anne Frank); Gusti Huber (Mrs. Frank); Shelley Winters (Mrs. Van Daan); Lou Jacobi (Mr. Van Daan); Diana Baker (Margot Frank); Douglas Spencer (Mr. Kraler); Ed Wynn (Mr. Dussel); Richard Beymer (Peter Van Daan); Dody Heath (Miep)
TELEVISION

ANNE FRANK: DIARY OF A YOUNG GIRL, Eternal Light Program, televised November 16, 1952. NBC-TV. 30 minutes. Produced by Doris Ann; Director, Martin Hoade; Television adaptation, Morton Wishengrad Abby N. Bonine (Anne); Peter Capell (Mr. Frank); Adelaide Klein (Mrs. Frank); Robert Harris (Mr. Van Daan); Ruth Yorke (Mrs. Van Daan); Paula Waksman (Margot); Frances Carlin (Miep); Martin Newman (Peter Van Daan)

THE DIARY OF ANNE FRANK, ABC Color Special, televised November 26, 1967. 2 hours. Produced by David Susskind; Director, Alex Segal; Television adaptation, James Lee; Music, Emanuel Verdi Diane Davilla (Anne); Max Von Sydow (Mr. Frank); Lilli Palmer (Mrs. Frank); Theodore Bikel (Mr. Van Daan); Viveca Lindfors (Mrs. Van Daan); Marisa Pavan (Margot); Peter Beiger (Peter Van Daan); Donald Pleasence (Mr. Dussel); Suzanne Grossman (Miep); Paul Andor (Mr. Kraler)

DINNER AT EIGHT
A play in three acts by George S. Kaufman and Edna Ferber (1932)

Synopsis

During the week preceding Millicent Jordan's formal dinner party in honor of Lord and Lady Ferncliffe, the lives of the invited guests are dramatically altered. Broke and alcoholic former matinee idol, actor Larry Renault, is deserted by his faithful agent, Max Kane, after losing a last chance for a minor role on Broadway by insulting the show's producer, Jo Stengel. Renault ends his life and secret love affair with Jordan's daughter Paula by turning on the gas prior to being evicted from his hotel suite. Crude, crooked, corporate manipulator, Dan Packard, is busy buying controlling stock in Oliver Jordan's financially quaking shipping business. Packard is coerced into accepting Jordan's dinner invitation by his social-climbing, slutish wife, former hat-check girl, Kitty. Kitty is equally busy trying to salvage a love affair with Dr. Wayne Talbot who decides he loves his understanding and forgiving wife, Lucy. Turn-of-the-century Broadway star, Carlotta Vance, sells her stock in Jordan's company unaware that her one-time beau, Oliver, is facing financial ruin and a terminal heart condition. Frantic hostess Millicent is beset by a jealous brawl between chauffeur Ricci and the butler over the maid; cook's announcement that the dinner entree is ruined; her daughter's unresolved amatory pursuits plus the unannounced defection of the Ferncliffes to Florida. Millicent's hysteria subsides when Oliver has a heart attack. By the time dinner is announced, Kitty has nagged Dan Packard into relinquishing control of Jordan's firm in favor of Oliver; the Talbots are reconciled and, with Carlotta's help, daughter Paula has accepted Renault's death. Dinner is served at eight at the Jordans--927 Park Avenue.
Comment and Critique

George S. Kaufman and Edna Ferber followed their initial collaboration, Minick, in 1924 with the successful play The Royal Family in 1927. The Kaufman-Ferber third joint effort was Dinner at Eight in which the authors used a format more successfully realized by Vicki Baum in her 1927 novel and play, Grand Hotel. However, when Dinner at Eight opened at the Music Box Theatre in New York on October 22, 1932, the episodic comedy-drama delighted theatregoers and critics.

Brooks Atkinson (The New York Times) thought the play was an extraordinary engrossing work with an incomplete conclusion but "Written with a great relish of the vagarious humanity involved in such a cycle, it is brilliantly directed by Mr. Kaufman and vividly acted by an unexceptionable company."

Dinner at Eight was produced by Charles B. Cochran at the Palace Theatre in London on January 6, 1933. A. E. Wilson (The Star) enthused, "The stage glitters with stars and good acting. It offers the entertainment of half a dozen plays rolled into one." Cedric Belfrage (Sunday Express) noted, "I enjoyed it as I have enjoyed no show on stage or screen for months." The Morning Post published, "There are scenes written with a slash of brilliance and racy let-it-go invective none of our English dramatists seems nowadays to have the fire for."

Tyrone Guthrie directed a well-produced revival of Dinner at Eight on Broadway in 1966. The expensively mounted revival was given extended theatrical license to an impressive cast, permitting the star-vignettes their go at emoting. But Dinner at Eight, created out of a recipe of the Great Depression, showed its thirty-four years and, although the disparate assortment of characters remained colorful and interesting, the George S. Kaufman and Edna Ferber comedy-drama appeared contrived in its Grand Hotel structure.

Metro-Goldwyn-Mayer's splendid "all-star" 1933 film version of Dinner at Eight again had the critics lauding the fine performances but still deploiring the inconclusive story-line. Aside from memorable performances by MGM's star-studded cast, the picture carried a classic comedy curtain line, Marie Dressler (as Carlotta Vance) reassures sexy Jean Harlow (exceptionally good as Kitty Packard) that a recently read book proclaiming machinery replacing every profession was something she would never have to worry about! Rose Pelswick (New York Evening Journal) modestly called the film "magnificent" and, "every player in the all-star film is perfectly cast in a vital role that makes the picture an epic." John S. Cohen (New York Sun) decided, "Although Dinner at Eight is slightly and intentionally changed as to its general mood, it is a tribute to its worth as an extremely remarkable stage piece that it can hold a movie audience tightly in its grip." Regina Crewe (New York American) felt that "Even the bit players in Metro's superb translation of Dinner at Eight have starred in other pictures. It is the mightiest con-
Dinner at Eight / 461
gress of stars ever assembled—the season’s championship event.
The play lent itself particularly well to motion picture adaptation. "Mordaunt Hall (The New York Times) found, "... it lives up to every expectation even though a few of the unforgettable lines penned by George S. Kaufman and Edna Ferber have been lost in the general shuffle. It is a fast moving narrative with its humor and tragedy, one that offers a greater variety of characterizations than have been witnessed in any other picture."

Philco Playhouse’s October 3, 1948, television production of Dinner at Eight "... held up fine in TV form and in the main offered the viewer an exciting hour", according to Variety. Front Row Center’s selection of the play for their initial television production reduced the massive tale to thirty minutes in a live telecast from Hollywood that Variety berated because, "... the acting was flat," and the hurried staging, "... was a rework of amateurish level."

STAGE

Ann Andrews (Millicent Jordan); Mary Murray (Dora); Gregory Gaye (Gustave); Malcolm Duncan (Oliver Jordan); Marguerite Churchill [replaced by Margaret Sullavan March 1933; Jane Wyatt succeeded Sullavan, May 1933] (Paula Jordan); Cesar Romero (Ricci); Margaret Dale (Hattie Loomis); Vera Hurst (Miss Copeland); Clarence Bellair (Fosdick); Constance Collier (Carlotta Vance); Paul Harvey (Dan Packard); Judith Wood (Kitty Packard); Janet Fox (Tina); Austin Fairman (Dr. J. Wayne Talbot); Conway Tearle (Larry Renault); Robert Griffith (Bellboy); James Seeley (Waiter); Sam Levene (Max Kane); William McFadden (Mr. Hatfield); Ethel Intropodi (Miss Alden); Olive Wyndham (Lucy Talbot); Dorothy Walters (Mrs. Wendel); Frank Manning (Jo Stengel); George Alison (Mr. Fitch); Hans Robert (Ed Loomis)

Palace Theatre, London, England, opened January 6, 1933. 218 performances. Produced by Charles B. Cochran; Director, George S. Kaufman
Irene Vanbrugh (Millicent Jordan); Jane Baxter (Dora); Ivan Brandt (Gustave); Tristan Rawson (Oliver Jordan); Margaret Vines (Paula Jordan); Leslie Perrins (Ricci); Mabel Terry-Lewis (Hattie Loomis); Edie Martin (Miss Copeland); Laura Cowie (Carlotta Vance); Lyn Harding (Dan Packard); Carol Goodner (Kitty Packard); Marjorie Gabain (Tina); Martin Lewis (Dr. Wayne Talbot); Basil Sydney (Larry Renault); Susan Richmond (Miss Alden); Juliet Mansel (Lucy Talbot); Dora Gregory (Mrs. Wendel); David Burns (Max Kane); Charles Denny (Mr. Hatfield); Jerrold Robertshaw (Jo Stengel); Eugene Leahy (Mr. Fitch); Wilfrid Caithness (Ed Loomis); Allan Keith (Bellboy); Arthur Owen (Waiter)

Alvin Theatre, New York, opened September 27, 1966. 127 perform-
Dinner at Eight

ances. Produced by Elliot Martin, Lester Osterman, Alan King, Walter A. Hyman, Ltd.; Director, Tyrone Guthrie; Settings and lighting, David Hays; Costumes, Ray Diffen; Associate producers, Leonid Kipnis, Fred J. Antkies; Original Music, Mark Lawrence June Havoc (Millicent Jordan); April Shawhan (Dora); John Randolph Jones (Gustave); Walter Pidgeon (Oliver Jordan); Judith Barcroft (Paula Jordan); Joseph Mascolo (Ricci); Ruth Ford (Hattie Loomis); Lucille Patton (Miss Copeland); Daniel Keyes (Mr. Fosdick); Arlene Francis (Carlotta Vance); Robert Burr (Dan Packard); Pamela Tiffin (Kitty Packard); Niki Flacks (Tina); Jeffrey Lynn (Dr. J. Wayne Talbot); Darren McGavin (Larry Renault); Jack Pickett (Bellboy); Kenneth Frankel (Waiter); Phil Leeds (Max Kane); Wally Peterson (Mr. Hatfield); Marilyn Clark (Miss Alden); Mindy Carson (Lucy Talbot); Blanche Yurka (Mrs. Wendel); John Carpenter (Jo Stengel); Edward Holmes (Mr. Fitch); Daniel Keyes (Ed Loomis)

Metro-Goldwyn-Mayer, released January 12, 1933. Produced by David O. Selznick; Director, George Cukor; Screenplay, Frances Marion, Herman J. Mankiewicz; Additional dialogue, Donald Ogden Stewart; Camera, William Daniels; Art directors, Hobe Erwin, Fred Hope; Editor, Ben Lewis

Billie Burke (Millicent Jordan); Marie Dressler (Carlotta Vance); Lionel Barrymore (Oliver Jordan); Wallace Beery (Dan Packard); Jean Harlow (Kitty Packard); John Barrymore (Larry Renault); Madge Evans (Paula Jordan); Edmund Lowe (Dr. J. Wayne Talbot); Karen Morley (Lucy Talbot); Phillips Holmes (Ernest De Graff); Elizabeth Patterson (Miss Copeland); Louise Closer Hale (Hattie Loomis); Grant Mitchell (Ed Loomis); Jean Hersholt (Jo Stengel); Lee Tracy (Max Kane); May Robson (Mrs. Wendel); Edwin Maxwell (Mr. Fitch); Edward Woods (Eddie); Harry Beresford (Fosdick); Hilda Vaughn (Tina); Herman Bing (Waiter); Phoebe Foster (Miss Alden); Anna Duncan (Dora); George Baxter (Gustave); John Davidson (Mr. Hatfield)

SONGS: Don't Blame Me; Dinner at Eight (Jimmy McHugh, Dorothy Fields)

Philco Playhouse, televised October 3, 1948. NBC. 1 hour. Produced by Fred Coe; Television adaptation, Sam Carter; Director, Ira Skutch; Sets, Otis Riggs

Peggy Wood (Millicent Jordan); Judson Laire (Oliver Jordan); Mary Boland (Carlotta Vance); Vicki Cummings (Kitty Packard); Dennis King (Larry Renault); Joyce Van Patten (Paula Jordan); Philip Loeb (Max Kane); Jane Seymour (Hattie Loomis); Matt Briggs (Ed Loomis); Royal Beal (Dan Packard)

Front Row Center, televised June 2, 1955. CBS. 30 minutes.
DR. JEKYLL AND MR. HYDE
Various dramatizations of Robert Louis Stevenson’s novel (1887)

Synopsis

Dedicated London physician, handsome Dr. Henry Jekyll, discovers in 1885 a chemical formula that totally changes human personality, appearance and behavior. After drinking the potion, kind and benevolent Dr. Jekyll is physically and spiritually transformed into treacherous, hideous and evil Mr. Hyde. Jekyll’s alter-ego, Edward Hyde, commits arson, murders his slutish barmaid-mistress and kills Sir Danvers Carew. Dr. Jekyll finds dabbling in man’s soul an imbalance of good and evil beyond his control and, unable to reconstruct the original potion, is transformed into Hyde against his will. Agnes Carew breaks her engagement to Dr. Jekyll and his butler, Poole, alarmed at the doctor’s increasingly strange behavior, enlists the help of Jekyll’s lawyer, Utterson. Poole and Utterson break into Dr. Jekyll’s laboratory and find the body of Mr. Hyde, who has committed suicide by poison.

Comment and Critique

James Payne wrote of Robert Louis Stevenson’s 1885 tale of horror, The Strange Case of Dr. Jekyll and Mr. Hyde, "A noble moral underlies this marvelous tale" and, in 1887, Thomas Russell Sullivan dramatized Stevenson’s story into a four-act play expressly for actor Richard Mansfield. Dr. Jekyll and Mr. Hyde opened at the Madison Square Theatre in New York on September 12, 1887, with Mansfield in the dual role. For the next twenty years, Richard Mansfield played Jekyll and Hyde in repertory with his other notable stage roles. Richard Mansfield’s acting in the dual role was found exceptional in probing new depths of his art and talent but the wisdom of dramatizing Stevenson’s novel was open for question.

On December 13, 1897, Charles Leonard Fletcher appeared as Dr. Jekyll and Mr. Hyde at People’s Theatre in New York and Dore Davidson was seen in the dual role at the Third Avenue Theatre in New York on October 24, 1898.

Sir Henry B. Irving played Dr. Jekyll and Mr. Hyde in London in J. Comyns Carr’s dramatization of Stevenson’s story. The critically acclaimed Irving production opened at the Queen’s Theatre.
on January 9, 1910, for 98 performances. William Senior's adapta-
tion of the Stevenson thriller was produced at the Savoy Theatre in
London on July 14, 1931. The News Chronicle reported, "More than
40 years ago Richard Mansfield thrilled the town with T. R. Sulli-
van's version of Stevenson's The Strange Case of Dr. Jekyll and
Mr. Hyde. When H. B. Irving produced Comyns Carr's adaptation
in 1919 the play was dressed in the fashion of his day. Last night
at the Savoy Theatre, a new version of Comyns Carr's adaptation
took us back to bustles.... Young playgoers must not think that the
thrillers of other days were as slow as last night's performance."
The Daily Telegraph pondered over "why William Senior should have
gone to the trouble of making a new stage version of Stevenson's
story. Certainly Arthur Phillips, who now doubles the parts of Jek-
yll and Hyde, does not come within a thousand miles of equalling
H. B. Irving's performance."

Dr. Jekyll and Mr. Hyde was an excellent scenario for mo-
tion pictures and in 1908 became the first horror-movie to be pro-
duced in the United States. Filmed by the Selig Company in Chicago,
the one-reel, initial screen version of Dr. Jekyll and Mr. Hyde fea-
tured members of the Thomas E. Shea Road Company of the play and
included the raising and lowering of the proscenium curtain for scene
changes. Denmark's Nordisk Company filmed a short version of
Dr. Jekyll and Mr. Hyde in 1909 with Alwin Neuss in the dual role
and in 1910 England's Wrench Films released a half-reel version
retitled The Duality of Man. Thanhauser Pictures made a one-reel
film in 1912 featuring future motion picture director James Cruze
that Moving Picture World announced, "The present production of
Dr. Jekyll and Mr. Hyde is not one that is calculated to inspire hor-
or or dread in the spectator." The New York Dramatic Mirror
found "The cleverness with which this weird tale of Robert Louis
Stevenson has been adapted to pictures is admirable and makes a
wonderfully gripping film of dramatic intensity and interest." The
Thanhauser version separated the dual roles of Jekyll to James
Cruze and Hyde to Harry Benham.

Moving Picture World called Universal-Imp's 1913 thirty-three-
minute filming of Dr. Jekyll and Mr. Hyde with King Baggot, "A
forceful characterization and shows much care and study." Kinema-
color Company released the first horror film in color in 1913 with
Murdock J. MacQuarrie as Jekyll and Hyde. The first feature length
screen production of Dr. Jekyll and Mr. Hyde was made by Para-
mount-Arcturaft at their Long Island, New York studio in 1920 with
John Barrymore and it became one of the silent screen's classic
films. "The excellence of the photoplay ... is centered in Mr.
Barrymore's flawless performance. The production, aside from his
Barrymore's conception of Dr. Jekyll adds a romantic combination
of youth and picturesque personality not suggested by Stevenson. As
Hyde, the actor is the incarnation of mental and physical deformity," noted The New York Dramatic Mirror. Burns Mantle, writing for
Photoplay magazine, predicted that Barrymore's performance as
Jekyll and Hyde would endure as a classic to be shown to cinema
students in later years as a perfect example of a great actor's art on the screen. Mantle praised John Stewart Robertson's direction of the picture but added, "... but as to its continuing popularity, I have my doubts...."

Louis B. Mayer produced a 1920 production of Dr. Jekyll and Mr. Hyde which Photoplay properly classified as "... hurriedly screened to take advantage of the interest aroused by John Barrymore's appearance in the same role, does not reflect great credit on its producers. It is typical movie-stuff with little artistry and less imagination to commend it." Moving Picture World added, "The Pioneer version of Robert Louis Stevenson's great story of man's dual nature, Dr. Jekyll and Mr. Hyde, shows that Sheldon Lewis has made a careful and intelligent study of this dual role. In his portrayal there is displayed an ability to get at the essence of nobility in Jekyll quite as well as the hideous perversion of Hyde." Friedrich Wilhelm Murnau directed Hans Janowitz' freely translated German adaptation of The Strange Case of Dr. Jekyll and Mr. Hyde in 1920. The reworked tale, called Der Januskopf (The Two-Faced Man) featured Conrad Veidt in the dual role.

Paramount Pictures remade Dr. Jekyll and Mr. Hyde in 1931 starring Fredric March, who won the year's Academy Award as Best Actor, sharing the award with tie-winning actor Wallace Beery for his performance in Metro-Goldwyn-Mayer's The Champ. The Paramount Pictures "talking" version opened on Broadway at the Rivoli Theatre on December 31, 1931. Rouben Mamoulian's direction of Dr. Jekyll and Mr. Hyde highlighted the horror of the story with exceptionally fine camera work by Karl Struss. Mordaunt Hall (The New York Times) wrote, "... Mr. March's portrayal is something to arouse admiration, even taking into consideration the camera wizardry...." Variety's verdict was, "The picture is infinitely better art than the old stage play. The picture doesn't build to an effective climax and it seems that the reason is the too slow and essentially too labored approach to the climaxes.... March does an outstanding bit of theatrical acting. His Hyde make-up is a triumph of realized nightmare."

Metro-Goldwyn-Mayer's 1941 remake of Dr. Jekyll and Mr. Hyde, originally announced to star Robert Donat, starred Spencer Tracy playing the dual role that proved a masterpiece of miscasting and one of Tracy's rare screen disasters. "Let's be quite gentle and begin this admitting that the new film version of Dr. Jekyll and Mr. Hyde has a point or two in its favor ... but, it doesn't come off either as hokum, significant drama or entertainment," wrote Theodore Strauss for The New York Times. The New Yorker's comments were, "For no ostensible reason, another Dr. Jekyll and Mr. Hyde has been foisted upon us, a costly thing touched up with psychoanalysis. Spencer Tracy, more at home in educational films about the lives of great men without any subconscious at all, spits grapes at Ingrid Bergman and toys with sadism in general."

Hammer Films produced a 1960 version of Stevenson's saga
of good and evil, The Two Faces of Dr. Jekyll, reversing the Jekyll to Hyde transformation from a middle-age, bearded Jekyll to a clean-shaven, handsome rake of Mr. Hyde. Jerry Lewis' 1963 amusing comedy spinoff based on Dr. Jekyll and Mr. Hyde called The Nutty Professor became one of Lewis' better Paramount comedies. If the MGM 1941 excursion into Freudian glimmerings would have sent Robert Louis Stevenson spinning in his grave, England's Hammer Films 1971 production of his classic, retitled Doctor Jekyll and Sister Hyde, would have sent the author into orbit. Here Ralph Bates, as Dr. Jekyll, is transformed into a seductive Sister Hyde, played by Martine Beswick.

Stevenson's Janus-face creation appeared on television on Suspense's September 20, 1949, telecast, produced and directed by Robert Stevens. "Confronted with the difficult problems of having Jekyll transformed into Hyde before the cameras, Stevens solved it merely by never showing more than Hyde's hands and reverting to a subjective camera technique whenever the monster was in command. (James) Bell did a neat job in the dual characterization," reported Variety. Basil Rathbone performed the dual role on Suspense's March 6, 1951, reproduced video version. Climax televised Gore Vidal's adaptation of the Stevenson macabre drama on July 28, 1955, starring Michael Rennie as the Doctor and Mr. Hyde. Variety noted, "... it must be suspected that Vidal tossed off this one with his left hand and on the assumption that no one would look in. Those who did must have wondered whether he read the book...."

Matinee Theatre's August 16, 1957, telecast had Douglass Montgomery overplaying the Stevenson dual-role. ABC's two-and-a-half-hour color Special, The Strange Case of Dr. Jekyll and Mr. Hyde was adapted for television by Ian McLellan-Hunter, starred Jack Palance in the title roles and was shown on January 7, 1968. "Mr. Palance reached the high point of his career with this performance, but this was an all-star cast with everyone making the most out of his part as the script permitted," reported the Baltimore Sun. Hollywood Reporter found the Dan Curtis production, "... manifested a detail and care in execution too seldom encountered even in feature productions today."

Dr. Jekyll and Mr. Hyde was strangely set to music on NBC's ninety-minute Special that was filmed in London with Kirk Douglas twitching and switching from Jekyll to Hyde in song. Variety aptly described this over-wrought, dreary musicalized Jekyll and Hyde as "straight, un-relieved boredom, making poor old Jekyll and Hyde seem even more tired than he is...."

**STAGE**

Madison Square Theatre, New York, opened September 12, 1887. Play by T. R. Sullivan

Richard Mansfield (Dr. Jekyll/Mr. Hyde); Beatrice Cameron (Agnes Carew); H. B. Bradley (General Sir Danvers Carew);
Harry Guynette (Poole); D. H. Harkins (Dr. Lanyon); Katherine Rogers (Mrs. Lanyon); John T. Sullivan (Gabriel Utterson); Thomas Goodwin (Jarvis); Helen Glidden (Rebecca Moore); Charles E. Eldridge (Inspector Newcomen)

Road Company (1897). Produced by Thomas E. Shea; Dramatization by Luella Forepaugh and George F. Fish
Thomas E. Shea (Dr. Jekyll/Mr. Hyde); Louise Hoefer Nesmith (Agnes Carew); W. J. Carnes (Sir Danvers Carew); Jere McAuliffe (Poole); Joseph Greene (Dr. Lanyon); Henry Testa (Mr. Utterson); Archie Deacon (James Dooley); Mildred Hylans (Rebecca Moore); M. J. Greene (Inspector Newcombe)

Richard Mansfield (Dr. Jekyll/Mr. Hyde); Adelaide Nowak (Agnes Carew); Henry Neuman (Sir Danvers Carew); Edward Fitzgerald (Poole); A. G. Andrews (Dr. Lanyon); Ernest C. Warde (Gabriel Utterson); M. C. Tilden (Jarvis); Alma Hathaway (Rebecca Moore); Arthur Greenaway (Inspector Newcomen); Vivian Bernard (Mrs. Lanyon)

Richard Mansfield (Dr. Jekyll/Mr. Hyde); Irene Prahar (Agnes Carew); Henry Wenman (Sir Danvers Carew); Walter Howe (Poole); A. G. Andrews (Dr. Lanyon); Ernest C. Warde (Gabriel Utterson); John Hafey (Jarvis); Alma Hathaway (Rebecca Moore); Fuller Mellish (Inspector Newcomen); Vivian Bernard (Mrs. Lanyon)

Henry B. Irving (Dr. Jekyll/Mr. Hyde); Miss Tittell-Brune (Lady Carew); Charles Sugden (Sir Danvers Carew); Frank Tyars (Poole); Eille Norwood (Dr. Lanyon); Henry Vibart (Gabriel Utterson); Charles Allan (Mr. Enfield); Dorothea Baird (Laura Jekyll); H. Marsh Allen (James Wellaby); Arthur Curtis (Mr. Guest); H. Lawrence-Leyton (Mr. Ransmead); Mrs. Stanislaus Calhaem (Mrs. Leppery); Alex Scott-Gatty (Inspector Newcomen); King Fordham (Dr. Faversham); J. Patric Curwen (Algee Bertram); Stuart Musgrove (Reginald Prout); W. Hemstock (Count Valesoff); A. Synge (Evans); W. Graham (Monson); Cynthia Brooke (Lady Hilda Holden); May Holland (Walters)

Wilfred Fletcher (Dr. Jekyll/Mr. Hyde); A. Corney Grain (Dr. Lanyon); Alex Frizell (Bessie Lanyon); Arthur Ewart (Gabriel Utterson); Edward Wilkinson (Rev. A. M. Smith); Oswald D. Roberts (Poole); Cecil Trouncer (Major Enfield); Victoria Parker (Housekeeper); John Collins (Inspector Newcombe); Douglas Allen (Butcher Boy); Betty Beardmore (A Child); Victoria Parker (Child's
Dr. Jekyll and Mr. Hyde

Mother); John Collins (Child's Father); Edward Wilkinson (Dr. Blake); Douglas Allen (Policeman)

Savoy Theatre, London, England, opened July 14, 1931. 46 performances. Play by William Senior; Director, William Holles

Arthur Phillips (Dr. Jekyll/Mr. Hyde); J. Fisher White (Dr. Lanyon); Mary Merrick (Laura Carew); Janet Hobson (Mrs. Lanyon); Frank Lacy (Sir Danvers Carew); G. H. Mulcaster (Gabriel Utterson); H. R. Hignett (Poole); Ruth Maitland (Rebecca Moore); Nannie Goldman (Mrs. Mudge); Vincent Holman (Inspector Newcombe); Dorothy Pringle (Maid); Georgette Thiery (Cook); Sidney Hallows (Policeman); Harald Melvill (Footman)


Arthur Phillips (Dr. Jekyll/Mr. Hyde); George Skillan (Dr. Lanyon); Maureen Shaw (Laura Carew); Margot Macalaster (Mrs. Lanyon); Stanley Howlett (Sir Danvers Carew); Wilfrid Caithness (Gabriel Utterson); Lawrence Hanray (Poole); Rosemary Scott (Rebecca Moore); Dennis Roberts (Inspector Newcombe); Janet Machin (Maid)

SCREEN

Selig Polyscope Company, released 1908. Play by Luella Forepaugh and George F. Fish

Thomas E. Shea (Dr. Jekyll/Mr. Hyde); Louise Hoefer Nesmith (Agnes Carew); W. J. Carnes (Sir Danvers Carew); Jere McAuliffe (Poole); Henry Testa (Mr. Utterson); Mildred Hylans (Rebecca Moore); M. J. Green (Inspector Newcombe); Joseph Green (Dr. Lanyon)

DEN SKÆBNESV ANGRE OPFINDELSE, Nordisk Films, Denmark, released 1909. Written and directed by August Blom, based on The Strange Case of Dr. Jekyll and Mr. Hyde by Robert Louis Stevenson

Alwin Neuss (Dr. Jekyll/Mr. Hyde); Oda Alstrup (Agnes Carew)

THE DUALITY OF MAN, Wrench Films, England, released 1910. 508'. Based on The Strange Case of Dr. Jekyll and Mr. Hyde by Robert Louis Stevenson

Thanhauser Pictures, released January 16, 1912. 1 reel. Director, Lucius Henderson

James Cruze (Dr. Jekyll); Harry Benham (Mr. Hyde); Marguerite Snow (Millicent)

Imp, Universal, released March 6, 1913. 2 reels. Direction and screenplay, Herbert Brenon

King Beggot (Dr. Jekyll/Mr. Hyde); June Gail (Alice); Howard Crampton (Dr. Lanyon); William Sorrell (Utterson); Matt Snyder (Alice's Father)
Kineto-Kinemacolor Pictures, released April 1913. 2 reels. Produced by Charles Urban; Director, Frank Woods
Murdock J. MacQuarrie (Dr. Jekyll/Mr. Hyde)

Paramount-Archtcraft Pictures, released March 28, 1920. Produced by Adolph Zukor; Director, John Stewart Robertson; Screenplay, Clara S. Beranger; Camera, Roy Overbaugh
John Barrymore (Dr. Jekyll/Mr. Hyde); Martha Mansfield (Millicent Carew); Brandon Hurst (Sir George Carew); Charles Lane (Richard Lanyon); Nita Naldi (Therese); Cecil Clovelly (Edward Enfield); George Stevens (Poole); Louis Wolheim (Music Hall Proprietor); J. Malcolm Dunn (John Utterson)

Pioneer Pictures, released May 1920. Produced by Louis B. Mayer
Sheldon Lewis (Dr. Jekyll/Mr. Hyde); Gladys Field (Bernice Lanyon); Alexander Shannon (Dr. Lanyon); Dora Mills Adams (Mrs. Lanyon); Harold Foshay (Edward Utterson); Leslie Austen (Danvers Carew)

DER JANUSKOPF, Declae Bioscop-Lipow Films, released August 26, 1920. Produced by Declae Bioscop Sensations Klasse-Lipow Co.; Director, F. W. Murnau; Screenplay, based on The Strange Case of Dr. Jekyll and Mr. Hyde by Robert Louis Stevenson, by Hans Janowitz; Camera, Karl Freund and Carl Hoffmann; Settings, Henrich Richter
Conrad Veidt (Dr. Warren/Mr. O'Connor); Margarete Schlegal (Grace); Bela Lugosi (Dr. Warren's Butler); and: Magnus Stifter, Marga Reuter, Willi Kaiser-Heyl, Danny Gurtier, Gustave Botz, Jaro Furth, Mans Lanzier-Ludoiff, Marguerite Kupfer

Paramount Pictures, released December 31, 1931. Director, Rouben Mamoulian; Screenplay, Samuel Hoffenstein and Percy Heath; Camera, Karl Struss; Art director, Hans Dreier; Costumes, Travis Banton; Assistant director, Bob Lee; Editor, William Shea
Fredric March (Dr. Jekyll/Mr. Hyde); Rose Hobart (Muriel Carew); Miriam Hopkins (Ivy Pearson); Holmes Herbert (Dr. Lanyon); Edgar Norton (Poole); Halliwell Hobbes (Brigadier-General Carew); Arnold Lucy (Utterson); Eric Wilton (Briggs); Tempe Pigott (Mrs. Hawkins); Colonel McDonnell (Hobson); Douglas Walton (Student); John Rogers (Waiter); Murdock MacQuarrie (Doctor); Major Sam Harris (Man)

Metro-Goldwyn-Mayer, released September 1941. Produced and directed by Victor Fleming; Screenplay, John Lee Mahin; Camera, Joseph Ruttenberg; Special effects, Warren Newcombe; Montage, Peter Ballbusch; Art directors, Cedric Gibbons, Daniel B. Cathcart; Set decorator, Edwin B. Willis; Gowns, Adrian; Wardrobe, Gil Steele; Musical score, Franz Waxman; Dances, Ernst Matray; Editor, Harold Kress
Spencer Tracy (Dr. Harry Jekyll/Mr. Hyde); Ingrid Bergman (Ivy Peterson); Lana Turner (Beatrice Emery); Donald Crisp (Sir Charles Emery); Barton MacLane (Sam Higgins); C. Aubrey
470 / Dr. Jekyll and Mr. Hyde

Smith (The Bishop); Peter Godfrey (Poole); Sara Allgood (Mrs. Higgins); Frederic Worlock (Dr. Heath); Ian Hunter (Dr. Lanyon); Frances Robinson (Marcia); Denis Green (Freddie); Billy Bevan (Mr. Weller); Olaf Hytten (Hobson); Forrester Harvey (Old Prouty); Brandon Hurst (Briggs); Martha Wentworth (Landlady); William Tannen (Interne Fenwick); John Barclay (Constable); Lionel Pape (Mr. Marley); Doris Lloyd (Mrs. Marley); Lawrence Grant (Dr. Courtland); Gwen Gale (Mrs. French); Winifred Harris (Mrs. Weymouth); Lumsden Hare (Colonel Weymouth); Lydia Billobrook (Lady Copewell); Gwendolyn Logan (Mrs. Courtland); Hillary Brooke (Mrs. Arnold); Claude King (Uncle Geoffrey); Aubrey Mather (Inspector); Bobby Hale (Cart Driver); Pat Moriarty, Cyril McLaglen, Frank Hagney (Drunks); Harold Howard (Blind Man); Jimmy Aubrey (Hanger-on); Alec Craig (Waiter); Yorke Sherwood (Chairman); C. M. "Slats" Wyrick (Thug); Milton Parsons (Choir Master); Susanne Leach (Dowager in Church); Mary Field (Wife); Eric Lonsdale (Husband); Clara Read (Old Woman); Vangie Beilby (Spinster); Jacques Vanaire (French attendant); Jimmy Spencer (Young Man); Frances McInerney (Young Girl); Herbert Clifton (Hostler); Eddion Gorst (Messenger); David Dunbar (Footman); Douglas Gordon (Cockney); John Power, Al Ferguson, Colin Kenny, Jack Stewart (Constables); Stuart Hall (Man); Pat Walker (Woman); Patrick J. Kelly, Rita Carllyle, Mel Forrester (Townspeople)

THE SON OF DR. JEKYLL, Columbia Pictures, released November 1951. Director, Seymour Friedman; Screenplay, based on Robert Louis Stevenson’s The Strange Case of Dr. Jekyll and Mr. Hyde, by Mortimer Braus and Jack Pollexfen; Camera, Henry Freulich; Art director, Walter Holscher; Musical score, Paul Sawtell; Makeup, Clay Campbell; Editor, Gene Havlick

Louis Hayward (Edward Jekyll); Jody Lawrence (Lynn); Alexander Knox (Curtis Lanyon); Lester Matthews (John Utterson); Gavin Muir (Richard Daniels); Paul Cavanaugh (Inspector Stoddard); Rhys Williams (Michaels)

THE TWO FACES OF DR. JEKYLL, Hammer Films, released October 1960. (USA-HOUSE OF FRIGHT, 1961.) Produced by Michael Carreras; Associate producer, Anthony Nelson-Keys; Director, Terence Fisher; Camera, Jack Asher; Art director, Bernard Robinson; Music, Monty Norman, Music director, John Hollingsworth; Screenplay, based on Robert Louis Stevenson’s The Strange Case of Dr. Jekyll and Mr. Hyde, by Wolf Mankowitz; Editors, Jim Needs, Eric Boyd-Perkins

Paul Massie (Dr. Jekyll /Mr. Hyde); Dawn Addams (Kitty); Christopher Lee (Paul Allen); David Kossoff (Litauer); Francis De Wolff (Inspector); Norma Marla (Maria); Magda Miller (Sphinx Girl); William Kendall (Clubman); Helen Goss (Nannie); Percy Cartwright (Coroner); Joe Robinson (Corinthian); Arthur Lovegrove (Cabby); Joy Webster (Sphinx Girl)

THE NUTTY PROFESSOR, Paramount Pictures, released May 17, 1963. Produced by Jerry Lewis Enterprises; Producer, Ernest D.
Glucksman; Associate producer, Arthur P. Schmidt; Director, Jerry Lewis; Assistant director, Ralph Axness; Screenplay, based on The Strange Case of Dr. Jekyll and Mr. Hyde by Robert Louis Stevenson, by Bill Richmond and Jerry Lewis; Camera, Wallace Kelley; Special effects, Paul K. Lerpa; Art directors, Hal Pereira, Walter Tyler; Set decorators, Sam Comer, Robert Benton; Music/Music director, Walter Scharf; Song, "We've Got a World That Swings," Yul Brown and Lil Mattis; Editor, John Woodcock

Jerry Lewis (Prof. Julius F. Kelp/Buddy Love); Stella Stevens (Stella Purdy); Del Moore (Dr. Hamius R. Warfield); Kathleen Freeman (Millie Lemmon); Med Flory (Football Player); Howard Morris (Father Kelp); Elvia Allman (Mother Kelp); Milton Frome (Dr. Leevee); Buddy Lester (Bartender); Marvin Kaplan (English Boy); David Landfield, Henry Gibson, Julie Parish (Students); Norman Alden, Skip Ward (Football Players); Les Brown and His Band of Renown

DOCTOR JEKYLL AND SISTER HYDE, Hammer Films, England, released October 1971. An EMI Film Productions Presentation, Producers, Albert Fennell, Brian Clemens; Director, Roy Ward Baker; Screenplay, based on Robert Louis Stevenson's The Strange Case of Dr. Jekyll and Mr. Hyde, by Brian Clemens; Camera, Norman Warwick; Art director, Robert Jones; Makeup, John Wilcox; Song, "He'll Be There," by Brian Clemens; Assistant director, Bert Batt; Production supervisor, Roy Skeggs; Production manager, Don Weeks; Music, David Whitaker; Music director, Philip Martell; Editor, James Needs

Ralph Bates (Dr. Jekyll); Martine Beswick (Sister Hyde); Gerald Sim (Professor Robertson); Lewis Fiander (Howard); Dorothy Alison (Mrs. Spencer); Neil Wilson (Older Policeman); Ivor Dean (Burke); Paul Whitsun-Jones (Sgt. Danvers); Philip Madoc (Baker); Tony Calvin (Hare); Susan Brodrick (Susan); Dan Meaden (Town Crier); Virginia Wetherell (Betsy); Geoffrey Kenion (First Policeman); Jackie Poole (Margie); Irene Bradshaw (Yvonne); Anna Brett (Julie); Pat Brackenbury (Helen); Liz Romanoff (Emma); Rosemary Lord (Marie); Will Stampe (Mine Host); Roy Evans (Knife Grinder); Derek Steen, John Lyons (Sailors); Jeannette Wild (Jill); Bobby Parr (Young Apprentice); Julia Wright (Street Singer); Petula Portell (Peta)

I, MONSTER (a.k.a. The Man with Two Heads) British Lion-Amicus Pictures, released October 1971. Produced by Max J. Rosenberg and Milton Subotsky; Director, Stephen Weeks; Screenplay, based on Robert Louis Stevenson's The Strange Case of Dr. Jekyll and Mr. Hyde, by Milton Subotsky; Art director, Tony Curtis; Music; Music director, Carl Davis; Make-up, Harry Frampton, Peter Frampton; Assistant director, Al Burgess; Production manager, Teresa Bolland; Camera, Moray Grant; Editor, Peter Tanner

Christopher Lee (Dr. Charles Marlowe/Edward Blake); Peter Cushing (Utterson); Susan Jameson (Diane); Mike Raven (Enfield); Richard Hurndall (Lanyon); George Merritt (Poole); Marjie Lawrence (Annie); Kenneth J. Warren (Deane); Aimee Delamain (Landlady); Michael Des Barres (Boy in Alley); Malcolm Douglas, Chloe Franks, Tony Parkin
TELEVISION

Suspense, televised September 20, 1949. CBS. 30 minutes. Produced and directed by Robert Stevens
Ralph Bell (Dr. Jekyll/Mr. Hyde); Pamela Conroy (Esther); Ivan Simpson (Poole); Gage Clarke (Smudge)

Suspense, televised March 6, 1951. CBS. 30 minutes.
Basil Rathbone (Dr. Jekyll/Mr. Hyde)

Climax, televised July 28, 1955. CBS. 1 hour. Televised adaptation by Gore Vidal
Michael Rennie (Dr. Jekyll/Mr. Hyde); Mary Sinclair (Agnes); Cedric Hardwicke (Dr. Lanyon)

Matinee Theatre, televised March 8, 1957. NBC. 1 hour.
Douglass Montgomery (Dr. Jekyll/Mr. Hyde); Lisa Daniels (Polly Bannon); Chester Stratton (Utterson); Lumsden Hare (Poole); Patrick Macnee (Peter)

ABC Color Special, televised January 7, 1968. ABC. 2 hours/30 minutes. Produced by Dan Curtis; Director, Charles Jarrett; Television adaptation, Ian McLellan-Hunter, The Strange Case of Dr. Jekyll and Mr. Hyde; Settings, Trevor Williams; Music, Robert Cobert; Makeup, Dick Smith
Jack Palance (Dr. Jekyll/Mr. Hyde); Leo Genn (Dr. Lanyon); Denham Elliott (Devlin); Oscar Homolka (Dr. Stryker); Billie Whitelaw (Gwyn); Tessie O'Shea (Tessie O'Toole); Torin Thatcher (Sir John Turnbull); Gillie Fenwick (Ivy Peterson)

NBC Special, televised March 7, 1973. NBC. 90 minutes. Produced by Burt Rosen; Director, David Winters; Television adaptation, Sherman Yellen; Executive producers, David Winters, Burt Rosen; Music and lyrics, Lionel Bart, Mel Mandell, Norman Sacks
Kirk Douglas (Dr. Jekyll/Mr. Hyde); Michael Redgrave (Danvers); Susan Hampshire (Isabel); Donald Pleasance (Smudge); Susan George (Annie); Stanley Holloway (Poole); Judi Bowker (Tupenny); Nicholas Smith (Hastings); Geoffrey Chater (Lanyon); John J. Moore (Utterson); Geoffrey Wright (Wainwright)
SONGS: Our Time Together; Something Very, Very Good; Two Fine Ladies; Poor Annie; Right Before My Eyes; The Way the World Was Meant to Be; If Smudge Can't Do It--It Can't Be Done; Experiment; Rules; I Bought a Bicycle; Who's a Naughty Boy?

DODSWORTH
A play in three acts by Sidney Howard (1934)

Synopsis

Millionaire automobile manufacturer Sam Dodsworth of Zenith,
Ohio, sells the business he has founded and takes his shallow, demanding wife, Fran, to whom he is completely devoted, to Europe. Obsessed with growing old and feeling Sam is rushing into old age, incurably romantic Fran Dodsworth pursues younger men, falling in love with an impoverished young German, Kurt von Obersdorf. Sam reluctantly agrees to Fran's demand for a divorce. Kurt's astute mother, Baroness von Obersdorf, ruthlessly ridicules Fran's aging vanity and forbids the marriage to her son. Fran returns to Sam who finally realizes the futility of Fran's frenetic pursuit of youth and absurd love affairs. Dodsworth leaves Fran on a United States-bound ship and returns to Naples and an American friend, Edith Cortwright. With Edith he has found understanding, companionship and love during Fran's promiscuous philanderings.

Comment and Critique

Sinclair Lewis' novels found little success when translated into plays. Harvey Higgins and Harriet Ford's adaptation of Main Street in 1921 had failed and Patrick Kearney's play Elmer Gantry (1928) survived for forty-eight performances. Sidney Coe Howard's adaptation of Lewis' Dodsworth in 1934 was the best of the three. Dodsworth opened on Broadway at the Shubert Theatre on February 24, 1934, to become the most successful of producer Max Gordon's productions then running in New York, Her Master's Voice, Roberta and The Shining Hour.

Walter Huston, an affable, lovable man and great actor, returned to Broadway after five years of toil in the Hollywood factories to capture the town with his perfect playing of Dodsworth, adding another well-conceived stage portrait to those he had created in Mister Pitt (1924); Desire Under the Elms (1924); The Barker (1927) and Elmer the Great (1928). Brooks Atkinson (The New York Times) determined that Sidney Howard's translation of Sinclair Lewis' novel to the stage was "... an aimless chronicle" without a "trenchant dramatic form." Mrs. Walter Huston (Nan Sunderland) did well in interpreting Dodsworth's mistress, Edith Cortwright, and Fay Bainter was an excellent choice for the philandering Fran Dodsworth. Russian actress Maria Ouspenskaya defected from Hollywood to make a memorable appearance as Baroness von Obersdorf. Time magazine reported, "Dodsworth's dramatic impact is cerebral rather than physical. Occasional lack of restraint in the direction is well covered by the acting of Fay Bainter and Walter Huston." Walter Winchell called it, "One of the greatest plays I have ever seen" and John Mason Brown (The New York Evening Post), "One of the most successful dramatizations the American theatre has seen in many a long year."

Philip Merivale and Gladys Cooper were the Dodsworths when the play opened at the Palace Theatre in London on February 22, 1938. Herbert Farjeon (The Bystander) deplored the play's thirteen scene changes that begged comparison with the screen version seen in England two years earlier. The "American" tale additionally lost a good deal on the English stage since very British Philip Merivale
in the title role and equally very British Gladys Cooper as Fran Dodsworth made no effort to attempt an American accent, for which Mr. Farjeon chided both stars but added, "... if Dodsworth were presented without scenery, then we should be flung back on the text. That would be fatal. For, after all, it is little more than a peep-show with captions...."

Samuel Goldwyn paid $165,000 for the screen rights to Dodsworth and Sidney Howard adapted his play to the screen. Directed by William Wyler with Walter Huston repeating his acclaimed stage role, the film has been called by film historians, "the epitome of the Goldwyn pictures," although it failed to be considered one of the Ten Best Films of 1936 and from eight Academy Award nominations received only one: to Richard Day for his Art Direction. Howard Barnes (New York Herald-Tribune) called the film "handsome, provocative and sometimes emotionally compelling. Samuel Goldwyn has lavished his traditional largess on the production, William Wyler has directed with considerable cunning, and it is singularly blessed by having Walter Huston once more in the title role." Variety called Dodsworth, "A superb motion picture--one of the best of this or any year and a golden borealis over the producer's name." Photoplay magazine reported, "Walter Huston, overlooked and neglected by Hollywood in the past, comes back to the screen with a performance that brings silent cheers and at times wild outbursts of applause. Side by side with a superb characterization is Ruth Chatterton as his mid-west wife."

Ruth Chatterton, long a star of the Broadway stage and the first lady of the early "talkie" era on the screen, made her last Hollywood screen appearance as Fran Dodsworth in Goldwyn's 1936 film version. On October 24, 1950, Miss Chatterton reprised the role of Mrs. Dodsworth opposite Walter Abel on Prudential Playhouse's telecast of the play. Producer's Showcase's April 30, 1956, ninety-minute color telecast of the play starred Fredric March and Claire Trevor. David Shaw's taut adaptation of Dodsworth was brilliantly directed by Alex Segal. Fredric March, a versatile actor in any medium, gave a fine interpretation of the title role equal to Walter Huston's stage and screen portrayal and Claire Trevor excelled both Fay Bainter and Ruth Chatterton in her shattering, bitchy concept of Fran Dodsworth. Variety properly described the telecast as "... a richly endowed, high gloss performance.... Never has Dodsworth been given finer interpretation, or deeper values...."

STAGE

Shubert Theatre, New York, opened February 24, 1934. 315 performances. Produced by Max Gordon; Director, Robert B. Sinclair; Settings, Jo Mielziner; Costumes, Margaret Pemberton

Walter Huston (Samuel Dodsworth); Fay Bainter (Fran Dodsworth); Nan Sunderland (Edith Cortright); Kent Smith (Kurt von Obersdorf); Maria Ouspenskaya (Baroness von Obersdorf); Hal K. Dawson (A. B. Hurd); Frederic Worlock (Arnold Israel); Harlan Briggs
(Thomas J. Pearson); Ethel Jackson (Mrs. Pearson); Charles Halton (Henry E., Hazzard); John Williams (Clyde Lockert); Arthur Uttry (A Sales Manager); Nolan Leary (A Publicity Man); Alice Griswald (A Secretary); Ethel Hampton (Emily McKee); Mervin Williams (Harry, McKee); Beatrice Maude (An American Lady); Marie Falls (Another American Lady); Bert Gardner (A Passenger); Lucille Fenton (His Wife); Ivan Miller, Charles Christensen (Stewards); Nick Adams, William E. Morris (Traveling Gentlemen); Jay Wilson (Barman); Lenore Harris (Renee de Penable); J. H. Kingsberry (Cashier); Marie Falls (An American Mother); Betty Van Auken (Her Daughter); Ralph Simone (Information Clerk); Frank W. Taylor (A Tourist); Myrtle Tannehill (His Wife); Charles Powers (His Son); Flora Fransioli (Teresa); Marie Mallon (Tourist)

Road Company (1936). Produced by Max Gordon; Director, Robert S. Sinclair; Settings, Jo Mielziner; Costumes, Constance De Pinna


Philip Merivale (Samuel Dodsworth); Gladys Cooper (Fran Dodsworth); Nora Swinburne (Edith Cortright); Geoffrey Toone (Kurt von Obersdorf); Henrietta Watson (Baroness von Obersdorf); George Cross (A. B. Hurd); George Curzon (Arnold Israel); Lloyd Pearson (Tubby Pearson); Evelyn Hall (Matey Pearson); George Street (Henry E. Hazzard); James Craven (Clyde Lockert); Lawrence Shiel (Sales Manager); Rosamund Merivale (Emily McKee); Tully Comber (Harry McKee); Malcolm Graham (Publicity Man); Rosalie Corneille (Secretary); Stella Arbenina (Renee de Penable); Francesca Morena (Teresa); Richard Clark (Information Clerk); Harold Thorley (Foreman); Lester Barrett, George Burns (Tourists); Gayanne Mickeladze, Atherlie Edge, Violet Blyth Pratt, Maude Dunham (Lady Tourists); Gerald Pring (Shop Superintendent); Harold Birch (Waiter); Richard Clark, Harold Birch (Office Employees); George Burns, Claud Frederick (Male
Passengers); George Courtenay, Cruise Brayton, Lester Barrett, George Burns, Richard Clark (Shop Employees); Harold Thorley (Barman); Gerald Pring, Rosalie Corneille (German Passengers); Pamela Fisher (Lady Tourist's Daughter); Graham Stark (Tourist's Son); Richard Clark (Isaac Loeb); George Courtenay (Harry Jacobs); Gerald Pring (Baggage Man); Lawrence Shiel (Cashier); Maude Dunham (Mary); Graham Stark (Page Boy); Cruise Brayton, Gerald Pring (Stewards); Harold Thorley (Male Tourist); Lester Barrett, Lawrence Shiel, Harold Birch (Travellers); Eileen Murphy (Traveller's wife); Betty Hare (2nd Traveller's wife)

**SCREEN**

United Artists, released September 23, 1936. Produced by Samuel Goldwyn; Director, William Wyler; Screenplay, Sidney Howard; Camera, Rudolph Mate; Assistant director, Eddie Bernoudy; Art director, Richard Day; Costumes, Omar Kiam; Music, Alfred Newman; Editor, Daniel Mandell

Walter Huston (Sam Dodsworth); Ruth Chatterton (Fran Dodsworth); Mary Astor (Edith Cortwright); Paul Lukas (Arnold Iselin); David Niven (Clyde Lockert); Gregory Gaye (Baron Kurt von Obersdorf); Maria Ouspenskaya (Baroness von Obersdorf); Odette Myrtil (Madame Renee de Penable); Spring Byington (Matey Pearson); Harlan Briggs (Tubby Pearson); John Payne (Harry); Charles Halton (Hazzard); Kathryn Marlowe (Emily McKee); Beatrice Maud (Maid); Wilson Benge (Steward); Jac George (Orchestra Leader); Gino Corrado (Naples Clerk); Ines Palange (Teresa); Fred Malatesta (Ship's Waiter); Dale Van Sickel, Joan Barclay (Passengers)

**TELEVISION**

Prudential Playhouse, televised October 24, 1950. CBS. 1 hour. Produced and directed by Donald Davis; Co-Producer, Dorothy Matthews; Television adaptation, Robert Anderson

Walter Abel (Sam Dodsworth); Ruth Chatterton (Fran Dodsworth)

Kraft Theatre, televised May 27, 1954. ABC. 1 hour. Produced and directed by Fielder Cook

Anthony Ross (Dodsworth); Irene Manning (Fran Dodsworth); Flora Campbell (Edith Cortwright); Nils Asther (Kurt von Obersdorf)

Producer's Showcase, televised April 30, 1956. NBC. 90 minutes. Produced and directed by Alex Segal; Television adaptation, David Shaw; Sets, Otis Riggs

Fredric March (Sam Dodsworth); Claire Trevor (Fran Dodsworth); Geraldine Fitzgerald (Edith Cortwright); Barbara Robbins (Matey Pearson); Regis Toomey (Tubby Pearson); Stephen Bekassy (Arnold); Robert Boon (Kurt von Obersdorf); Celia Lovsky (Baroness von Obersdorf); Olive Sturgess (Emily McKee); William Swan (Harry McKee); Geoffrey Toone (Clyde Lockert)
A DOLL'S HOUSE
A play in three acts by Henrik Ibsen (1879)

Synopsis

Childlike Nora Helmer is pampered by her husband, Torvald. During her husband’s illness, Nora forges her wealthy father’s name to a check that is held by Nils Krogstad, a clerk in Torvald’s bank. Krogstad threatens to expose Nora unless she convinces Torvald to withdraw his letter dismissing Krogstad from the bank. Nora’s frantic effort to elicit help and sympathy from her terminally ill, cynical friend, Dr. Rank, is frustrated when she realizes the doctor is in love with her. Although through Mrs. Kristine Linden’s influence, Krogstad withdraws his accusation, Nora’s forgery is exposed and unappreciated. Unyielding Torvald berates his "toy" wife for her indiscretion and endangering his career. Nora realizes she is neither wife, friend nor companion to her husband but merely an ornament, a "doll" in his house. She leaves her husband and children to make a life of her own, resoundingly slamming the front door behind her.

Comment and Critique

Henrik Ibsen was born in Skien, Norway in 1828 and died in Christiania, Norway in 1906. He served as an apothecary apprentice prior to entering the University of Christiania and beginning a career that established him as the greatest playwright of the nineteenth century. His plays completely altered the romantic, happy ending and standard structure of the Victorian drama with their compact writing that realistically stressed topical sociological, economical and moral issues that stirred the spectator’s mind and instigated stimulating, if controversial, conversation. With his mastery of stagecraft, play construction and revolutionary ideas, Ibsen became the foremost playwright to influence the future of modern drama and theatre around the world. After his plays The Pretenders (1864), Brand (1866), Peer Gynt (1867), The League of Youth (1869) and The Pillars of Society (1877), Ibsen wrote a play that became widely performed, critically and conversationally discussed and attacked throughout the world and, in 1879, Nora’s slamming of the door at the end of A Doll’s House echoed in many countries the emerging cry for women’s rights. A century later A Doll’s House and Nora’s declaration of independence is absorbing theatre.

Helena Modjeska played Nora in A Doll’s House in Louisville, Kentucky in 1883 but the play’s first, great success on the English-speaking stage was not until June 1889 when Janet Achurch portrayed Nora in London. Richard Mansfield produced the first production of Ibsen’s A Doll’s House in New York at a Saturday matinee on December 21, 1889. Odell, in his Annals of the New York Stage, noted, "The results were not good.... Beatrice Cameron (Mrs. Mansfield, with an ambition far exceeding her abilities) was, of course, Nora." Janet Achurch continued garnering praise for her playing of Nora in
several revivals of the play in London. Minnie Maddern Fiske opened in *A Doll's House* at the Manhattan Theatre in New York on May 30, 1902, at a special matinee. “The task of bridging the gap between her personality and the part is one that reveals Mrs. Fiske’s many and extraordinary abilities and at the same time clearly marks their limitations,” reported *The New York Times*.

Three years later, Ethel Barrymore’s playing of Nora was called by *The New York Times*, "A fine achievement" when the play opened at the Lyceum Theatre on May 2, 1905, for fifteen performances. The Times felt Miss Barrymore’s Nora was too American but added, "Was not the Nora of Agnes Sorma a German Nora, was not that of Rejane French? Does Duse cease to be the Italian when she plays the part? It is the mind, the heart, the soul that we seek in the acting of these roles," Alla Nazimova gave her first English performance of Nora at the Princess Theatre in New York on January 18, 1907. Nazimova's interpretation of Nora was seen as having "... moments of extreme brilliancy, and in its conveyance of underlying motives it is generally most intelligent...."

Actresses playing Ibsen's Nora are legion but one of America's most successful revivals was that given by Ruth Gordon. The Jed Harris production of Thornton Wilder's adaptation of Ibsen's *A Doll's House* opened on Broadway at the Morosco Theatre on December 27, 1937, and ran 144 performances. John Mason Brown (The New York Evening Post) considered Thornton Wilder's adaptation of Ibsen's *A Doll's House* superior to William Archer's dramatization while finding Ruth Gordon "... a monotonous actress" failing to convey the transition of the dependent, childlike Nora to the matured woman. Richard Lockridge (The Evening Sun) found "Miss Gordon plays Nora, a role in which so many famous actresses have preceded her; brings her own quality and interest to it and is, on the whole, only partially successful." Producer-director Jed Harris opened his production of *A Doll's House* in the summer of 1937 at Central City, Colorado's Drama Festival. The play made an extended tour before arriving on Broadway in December. *New Yorker* magazine added, "... it is good to see *A Doll's House* again. It may be that Nora's door-slamming comes as something less than the thunderbolt it once was, and we may well wonder what all the fuss was about anyway, but *A Doll's House* is still a pleasure to watch, just to see the wheels go round. It is also a pleasure to watch Miss Ruth Gordon, who makes Nora the Child Wife to drive all Child Wives insane, and who meets her big moment in the last act with a Child Wife's incredulity at her own courage.... It is a production of which Mr. Harris may be proud and one which Broadway needed."

Claire Bloom appeared in Christopher Hampton's translation of *A Doll's House* at the Playhouse Theatre in New York on January 13, 1971, for 89 performances. Clive Barnes (The New York Times) called the revival "superlative" and praised Claire Bloom's interpretation of Nora, noting, "... Christopher Hampton's new adaptation has the freshness of a new play about it. He has used a translation by Helene Gregoire, and re-expressed it in more idiomatic English...."
Two years later, Claire Bloom repeated her performance to general acclaim on the London stage.

Norway's Liv Ullmann was Ibsen's Nora in Joseph Papp's New York Shakespeare Festival revival of A Doll's House, directed by Tormod Skagestad, artistic director of Oslo's Norwegian Theatre. Liv Ullmann was an enchanting Nora but the production was slowly paced by the director. The Papp production of A Doll's House opened on March 5, 1975, and closed after fifty-four performances.

Ibsen's A Doll's House had little impact when transferred to motion pictures. Universal produced a five-reel version of the play in 1917 that Moving Picture World found "... doubtful that the screen version of A Doll's House, made by Bluebird, will become much of a success. Performances of this play upon the spoken stage have demonstrated that Ibsen is an acquired taste.... Dorothy Phillips, as Nora, supplies much of the requisite temperament, but does not stand comparison to the actresses who have won distinction in the part in its original form." Maurice Tourneur produced and directed A Doll's House for Paramount Pictures in 1918 in which Elsie Ferguson "admirably interpreted the role of Nora," according to Moving Picture World, "... because of its close adherence to the Ibsen idea the play is not likely to find favor as a screen product except to the limited extent that it depicts two kinds of conscience, one for each sex, still a live theme."

Alla Nazimova produced and starred in United Artists' 1922 release of A Doll's House. Proclaimed as "The Slamming of a Door That Was Heard Around the World Now On Screen," Moving Picture World reported, "For her first independent production, Nazimova chose to present a filmization of Ibsen's famous feminist drama, A Doll's House.... The most prominent quality the film contains is the acting of the cast."

Hollywood shunned Nora until 1973 when two versions of A Doll's House appeared. Claire Bloom recreated her highly praised stage performance as Nora in Paramount Pictures 1973 May release of the story. But the Paramount-Hillard Elkins production was a box-office disaster. Joseph Losey's filmed-in-Norway screen version starring Jane Fonda, based on Michael Meyer's English translation of the play, although shown at the 1973 New York and Cannes Film Festivals, was sold directly to television. Vincent Canby (The New York Times) found the Paramount film, "... as classic an interpretation as is possible within the limits of film, is not only a first-rate production but also theater of amazing ferocity." Jane Fonda's performance as Nora in Joseph Losey's screen treatment of A Doll's House was considered to have a wider emotional range than Claire Bloom interpreted. Critic Judith Crist found Jane Fonda, "... the most exciting and impressive Nora of our experience.... It is a beautiful film, visually and intellectually."

New York's Television Theatre presented A Doll's House on April 5, 1950, with Felicia Montelegre, John Newland and Theodore
Newton. On the same date Hollywood Television Theatre aired their version of the play with Helen Parrish, Francis Lederer and Lyle Talbot. "... It lacked movement, motivation and sufficient voltage to hold an audience for a full hour," was Variety's report on the West Coast video version. General Electric selected A Doll's House as their premiere drama on their weekly thirty-minute television series. Called Nora, it was shown on September 26, 1954. Phyllis Thaxter, a last-minute replacement for Gene Tierney, acquitted herself well as Nora. Variety found the telecast, "... had the virtue of a fine cast, good direction and a theme that, though written about sixty years ago, is still fresh. But it was a case of compressing too much into too little time." Hallmark Hall of Fame's November 15, 1959, ninety-minute, color telecast of the play starring Julie Harris and Christopher Plummer was called by Variety, "... a meticulous, physical production."

**STAGE**

Broad Street Theatre, Philadelphia, Pa., November 6, 1889. Produced by Richard Mansfield; Directors Richard Mansfield and E. B. Norman

- Beatrice Cameron (Nora); Atkins Lawrence (Torvald Helmer);
- Hubert Duce (Dr. Rank); Ida Jeffreys (Mrs. Linden); Mervyn Dallas (Nils Krogstad); Nellie Bowman (Bob); Emma Bowman (Emmie); Norma Muire (Mary Ann); Edith Russell (Ellen); F. King (Porter)

NORA, Palmer's Theatre, New York, opened December 21, 1889. 2 performances. Produced and directed by Richard Mansfield

- Beatrice Cameron (Nora); Atkins Lawrence (Torvald Helmer);
- Hubert Duce (Dr. Rank); Helen Glidden (Mrs. Linden); Mervyn Dallas (Nils Krogstad)


- Marie Fraser (Nora); C. Forbes Drummond (Torvald Helmer);
- William Herbert (Dr. Rank); Charles J. Fulton (Nils Krogstad);
- Elizabeth Robins (Mrs. Linden); Rose Evelyn (Anna); Mary Jocelyn (Ellen); Mabel Hoare (Einar); E. Harding (Emmie)

Garden Theatre, New York, opened January 28, 1891. 1 performance. Produced and directed by Richard Mansfield

- Beatrice Cameron (Nora); W. H. Crompton (Torvald Helmer);
- Vincent Sternroyd (Dr. Rank); Ivan Peronel (Nils Krogstad);
- Helen Glidden (Christine Linden); Hazel Selden (Anna); Genevieve Campbell (Ellen); Anna Doerge (Emma); Baby de Grinan (Ivor)

Criterion Theatre, London, England, opened June 2, 1891. 1 performance. Produced by Charles Wyndham; Director, Emilie Leicester; Music, Theodore Ward

- Rose Norreys (Nora); Frank Rodney (Torvald Helmer); W. L.
Abingdon (Dr. Rank); Charles J. Fulton (Nils Krogstad); Lucia Harwood (Mrs. Linden); Mrs. E. H. Brooke (Anna); Caryl Field-Fisher (Emmie); Eric Field-Fisher (Ivor)

Avenue Theatre, London, England, opened April 19, 1892. 30 performances. Produced and directed by George Paget Janet Achurch (Nora); Charles Carrington (Torvald Helmer); Charles J. Fulton (Dr. Rank); Herbert Fleming (Nils Krogstad); Marion Lea (Mrs. Linden); Henry Nelson (Porter); Ambrose Deane (Emmie); Florence Hayden (Anna); Hilary Deane (Bob); Mrs. Brackston (Ellen); Basil Deane (Einar)

Royalty Theatre, London, England, opened March 3, 1893. 14 performances. Produced by Kate Santley; Director, Charles Carrington; Scenery, W. T. Hemsley; Music, C. W. Lamartine Janet Achurch (Nora Helmer); Charles Carrington (Torvald Helmer); W. R. Staveley (Dr. Rank); Herbert Fleming (Nils Krogstad); Carlotta Addison (Mrs. Linden); Ida Sala (Anna); Ambrose Deane (Emmie); Basil Deane (Einar); Hetty Laurence (Ellen); Hilary Deane (Bob); Henry Nelson (Porter)

Lyric Theatre, London, England, opened June 9, 1893. 3 performances. Produced by Horace Sedger; Directors, Carl and Theodore Rosenfeld Eleanora Duse (Nora Helmer); Favio Ando (Torvald Helmer); Leo Orlandini (Dr. Rank); Ettore Mazzante (Nils Krogstad); Christina Buffa (Mary Ann); Guglielmina Magazzori (Mrs. Linden); Eleanor Ropolo (Ellen); Alfredo Seri (Porter)

Empire Theatre, New York, opened February 15, 1894. 1 performance. Produced by Daniel Frohman Minnie Maddern Fiske (Nora); Courtenay Thorpe (Torvald Helmer); William H. Thompson (Nils Krogstad); Vincent Sternroyd (Dr. Rank); Sydney Cowell Holmes (Mrs. Linden); Bijou Fernandez (Ellen); Alice Leigh (Anna)

Hoyt's Theatre, New York, opened June 3, 1895. 4 performances. Janet Achurch (Nora); Albert Gran (Torvald Helmer); Wallace Shaw (Nils Krogstad); Hal Clarendon (Dr. Rank); Eleanor Merron (Mrs. Linden); Jennie Weathersby (Ellen); Maude Carlisle (Anna); Ruby Bell (Bob); Jack Gilroy (Einar); Bonnie Dulcie (Emmie)

NORA, Irving Place Theatre, New York, opened April 26, 1897. Translation in three acts by Mathieu Pfeil of Ibsen's A Doll's House Agnes Sorma (Nora); Mathieu Pfeil (Helmer); Max Bira (Dr. Rank); Auguste Burmeister (Frau Linden); Arthur Eggeling (Gunther); Helen Collines (Mariane); Master Witzke (Erwin); Master Arnold (Bob); Miss Arnold (Emmy); Alfred Roland (Doenstmann)

Manhattan Theatre, New York, opened May 30, 1902. 1 performance. Produced and directed by Harrison Grey Fiske Mrs. Minnie Maddern Fiske (Nora); Max Figman (Torvald Helmer); James Young (Nils Krogstad); Charles J. Burbidge (Dr.
Lyceum Theatre, New York, opened May 2, 1905. 15 performances. Produced by Charles Frohman
Ethel Barrymore (Nora); Bruce McRae (Torvald Helmer); Edgar Selwyn (Dr. Rank); Joseph Brennan (Nils Krogstad); Sara Perry (Mrs. Linden); May Davenport Seymour (Ellen); Eleanor Wilton (Anna); Chester Pullman (Einar); Beryl Pullman (Emmie); Helen Pullman (Bob)

Princess Theatre, New York, opened January 18, 1907. 28 performances. Produced by Sam S. and Lee Shubert
Alla Nazimova (Nora); Dodson Mitchell (Torvald Helmer); Theodore Friebus (Dr. Rank); John Findlay (Nils Krogstad); Blanche Stoddard (Mrs. Linden); Mrs. Jacques Martin (Anna); Mabel Findlay (Ellen); Master William B. James (Ivor); Violette Hill (Emmy)

Bijou Theatre, New York, opened November 18, 1907. 49 performances. Produced by Sam S. and Lee Shubert
Alla Nazimova (Nora); Dodson Mitchell (Torvald Helmer); Walter Hampden (Dr. Rank); Warner Oland (Nils Krogstad); Rosalind Ivan (Mrs. Linden); Mrs. Jacques Martin (Anna); Lillian Singleton (Ellen); Gladys Hulette (Ivor); Violette Hill (Emmy)

Road Company (1908-1909). Produced by Sam S. and Lee Shubert
Alla Nazimova (Nora); Dodson Mitchell (Torvald Helmer); Brandon Tynan (Dr. Rank); Cyril Young (Nils Krogstad); Evelyn Weidling (Mrs. Linden); Mrs. Jacques Martin (Anna); Alice Seymour (Ellen); Bessie Dale (Ivor); Violette Hill (Emmy)

Daly's Theatre, New York, opened March 2, 1908. Produced by Mme. Vera F. Komisarzhevsky Repertory Theatre
Cast: Mme. Vera F. Komisarzhevsky; Nicholas Orloff; A. N. Feona; K. V. Brevich; Mme. E. L. Shilovsky; Mme. O. P. Narbekov; Mme. N. N. Tukalevsky; S. Kiroff; A. P. Nelidov; Mme. S. A. Basina; Mme. V. O. Tizenhausen; A. I. Zakushnyak; D. I. Grusinsky

Plymouth Theatre, New York, opened April 29, 1918. 32 performances. Produced and directed by Arthur Hopkins
Nazimova (Nora); Lionel Atwill (Torvald Helmer); George Probert (Dr. Rank); Roland Young (Nils Krogstad); Katherine Emmett (Mrs. Linden); Amy Veness (Anna); Charity Finney (Ellen)

Playhouse Theatre, London, England, opened November 20, 1925. Director, Francis Neilson; Adaptation, William Archer
Madge Titheradge (Nora Helmer); Milton Rosmer (Torvald Helmer); Frederick Lloyd (Nils Krogstad); Martita Hunt (Mrs. Linden); Harcourt Williams (Dr. Rank); Kate Phillips (Anna); Josepheine Wilson (Ellen); Geoffrey Dunlop (A Porter)
Gillian Scaife (Nora Helmer); Gerard Neville (Torvald Helmer);
Michael Sherbrooke (Nils Krogstad); Molly Rankin (Mrs. Linden);
Harcourt Williams (Dr. Rank); Ellen Lane (Emmy); Peggy Rae
(Maid); Charles Phillips (A Porter); Violet Wiltshire (Ivar);
Freddie Sprillis (Bobby)

Arts Theatre, London, England, opened March 20, 1930. Director,
Henry Oscar
Gwen Ffrangcon-Davies (Nora Helmer); Henry Oscar (Torvald
Helmer); Frederick Lloyd (Nils Krogstad); Mary Barton (Mrs.
Linden); Harcourt Williams (Dr. Rank); May Haysac (Anna);
Enid Gwynne (Ellen); Angela Bourke (Ivar); Valerie Winograd
(Emmy)

Criterion Theatre, London, England, opened April 14, 1930. Director,
Henry Oscar
Gwen Ffrangcon-Davies (Nora Helmer); Henry Oscar (Torvald
Helmer); Henry Hallatt (Nils Krogstad); Mary Barton (Mrs. Lin-
den); Vernon Sylvaive (Dr. Rank); May Haysac (Anna); Enid
Gwynne (Ellen); Ellen Lane (Ivar); Veronica Vanderlyn (Emmy)

Arts Theatre, London, England, opened February 22, 1933. (French
version MAISON DE POUPEE.) Director, Georges Pitoeff; Adapta-
tion, M. Prozor
Ludmilla Pitoeff (Nora Helmer); Raymond Dagand (Torvald Hel-
mer); Louis Salou (Nils Krogstad); Nora Sylvere (Mme. Linden);
Georges Pitoeff (Le Docteur Rank); Melly (Anne-Marie); Leonard
(Un commissionnaire)

by J. T. Grein's Cosmopolitan Theatre; Adaptation, William Archer
Lydia Lopokova (Nora Helmer); Walter Hudd (Torvald Helmer);
Wilfrid Grantham (Nils Krogstad); May Haysac (Mrs. Linden);
Austin Trevor (Dr. Rank); Beatrice Munro (Anna); Dorine Mar-
lowe (Ellen); Cyril Norton (Ivar); Kathleen Weston (Emmy)

Criterion Theatre, London, England, opened March 2, 1936. Director,
Michael Orme
Lydia Lopokova (Nora Helmer); Geoffrey Edwards (Torvald Hel-
mer); Wilfrid Grantham (Nils Krogstad); D. A. Clarke-Smith
(Dr. Rank); Elizabeth Hardy (Mrs. Linden); Marjorie Gabain
(Ane); Pauline Vilda (Ellen); John Rae (A Porter)

Morosco Theatre, New York, opened December 27, 1937. 144 per-
formances. Produced by Jed Harris; Director, Jed Harris; Settings
and costumes, Donald Oenslager; Acting version of Ibsen's play by
Thornton Wilder; Tarantelle dance arranged by Martha Graham; Mu-
sic, Bernice Richmond; Technical assistant, Isaac Benesch
Ruth Gordon (Nora Helmer); Dennis King (Torvald Helmer); Sam
Jaffe (Nils Krogstad); Margaret Waller (Christina Linden); Paul
Lukas (Dr. Rank); Grace Mills (Anna); Jessica Rogers (Ellen);
Howard Sherman (Ivar); Lorna Lynn Meyers (Emmy); Harold Johnshrud (Porter)

Road Company (1944-1945). Produced by James B. Cassidy; Director, Eugene Bryden; Associate producer, John Keith; Setting, Harry Dworkin

Dale Melbourne (Nora Helmer); Francis Lederer (Torvald Helmer); Lyle Talbot (Nils Krogstad); Keven McClure (Mrs. Linden); Philip Merivale (Dr. Rank); Jane Darwell (Anna)


Jenny Laird (Nora Helmer); Cyril Luckham (Torvald Helmer); Edgar Norfolk (Nils Krogstad); Dorothy Black (Mrs. Linden); Harold Scott (Dr. Rank); Winifred Evans (Anna); Anthony Bacon (Porter); Joan Collins (Ivor Helmer); Judith Williams (Bobby Helmer)


Angela Baddeley (Nora Helmer); John Stuart (Torvald Helmer); Abraham Sofaer (Nils Krogstad); Diana Graves (Mrs. Linden); Oliver Johnston (Dr. Rank); May Hallat (Anna); Ann Gee (Maid); Joyce Blair (Emmy); Colin Brown (Ivar); Denis Bedford (Porter)

Lyric Theatre, Hammersmith, London, England, opened September 8, 1953. 95 performances. Produced by H. M. Tennent, Ltd.; Directed and adapted by Peter Ashmore; Settings and costumes, Reece Pemberton

Mai Zetterling (Nora Helmer); Mogens Wieth (Torvald Helmer); George Rose (Nils Krogstad); Rosalie Crutchley (Kristine Linde); Michael Goodliffe (Dr. Rank); Winnifred Evans (Anne-Marie); Margaret McCourt (Emmy); Derek Hodgson (Ivar); Sylvia Sims (Helen)

Theatre Four, New York, opened February 2, 1963. 66 performances. Produced and directed by David Ross; Associate producer, Carmel Ross; Settings and costumes, David Ballou; English translation of Ibsen's play by R. Farquharson Sharpe, adapted by Carmel Ross

Astrid Wilsrud (Nora Helmer); Paxton Whitehead (Torvald Helmer); Barnard Hughes (Nils Krogstad); Richard Waring (Dr. Rank); Louise Troy (Mrs. Kristine Linde); Alice Drummond (Helen)

Playhouse Theatre, New York, opened January 13, 1971. 89 performances. Produced by Hillard Elkins; Director, Patrick Garland; Scenery, costumes, lighting, John Bury; Associate producer, George Platt; Adaptation by Christopher Hampton, based on Helene Gregoire's translation

Claire Bloom (Nora Helmer); Donald Madden (Torvald Helmer); Robert Gerringer (Nils Krogstad); Roy Shuman (Dr. Rank); Pa-
tricia Elliott (Mrs. Kristine Linde); Kate Wilkinson (Anne-Marie); Eda Reiss Merin (Helene)

Criterion Theatre, London, England, opened February 20, 1973. Produced by Bernard Delfont and Michael White, by arrangement with Donald Albery; Director, Patrick Garland; Setting and lighting, John Bury; Costumes, Beatrice Dawson; Adaptation by Christopher Hampton; A Hilliard Elkins Production

Claire Bloom (Nora); Colin Blakely (Torvald Helmer); Anton Rodgers (Dr. Rank); Peter Wood-Thorpe (Nils Krogstad); Stephanie Bidmead (Mrs. Kristine Linden); Nora Nicholson (Anne-Marie); Dorothy Baird (Helene)

Vivian Beaumont Theatre, New York, opened March 5, 1975. 54 performances. Produced by the New York Shakespeare Festival, Lincoln Center; Producer, Joseph Papp; Director, Tormod Skagestad; Scenery, Santo Loquasto; Costumes, Theoni V. Aldredge; Lighting, Martin Aronstein; Association producer, Bernard Gersten; Tarantella choreographed by Donald Saddler

Liv Ullmann (Nora); Sam Waterston (Torvald Helmer); Barbara Colby (Mrs. Kristine Linden); Michael Granger (Dr. Rank); Barton Heyman (Nils Krogstad); Helen Stenborg (Anne-Marie); Judith Light (Helene); Michael Chambers (Errand Boy); Gibby Gibson (Bob); Paula Gibson (Emmy); Wayne Harding (Ivor)

SCREEN

Universal Pictures, released June 15, 1917. Director, Joseph De Grasse

Dorothy Phillips (Nora Helmer); William Stowell (Torvald Helmer); Lon Chaney (Nils Krogstad); Miriam Shelby (Christina Linden); Sidney Deane (Dr. Rank); Helen Wright (Anna)

Paramount Pictures, released June 2, 1918. Director, Maurice Tourneur

Elsie Ferguson (Nora Helmer); Holmes E. Herbert (Torvald Helmer); Alexander K. Shannon (Nils Krogstad); Warren Cook (Dr. Rank); Ethel Grey Terry (Mrs. Linden); Zelda Crosby (Ellen); Mrs. R. S. Anderson (Anna); Ivy Ward, Tulla Belle (Helmer Children); Douglas Redmond, Charles Crompton (Krogstad children)

United Artists, released February 12, 1922. Produced by Alla Nazimova Productions; Director, Charles Bryant; Screenplay, Peter M. Winters; Camera, Charles Van Enger

Alla Nazimova (Nora Helmer); Alan Hale (Torvald Helmer); Wedgewood Nowell (Nils Krogstad); Nigel De Brulier (Dr. Rank); Florence Fisher (Mrs. Linden); Cara Lee (Ellen); Barbara Maier (Emmy); Philippe De Lacy (Ivar); Elinor Oliver (Anna)

CASA DE MUNECAS, San Miquel Production, Argentina, released November 8, 1943. Director, Ernesto Arancibia; Screenplay, based
on Ibsen's *A Doll's House*, by Alejandro Casona; Music, Julian Bautista; Camera, Jose Maria Delia Garces (Nora); Jorge Rigaud (Torvald); with Sebastian Chiola, Alita Roman, Olga Casares Pearson, Mirtha Reid, Camelia De Maucci, Jeannette Moral, Emilio R. Casanovas, Frederico Iribarren, Maria Arrieta, Augustin Barrios, Dora Pastor, Tina Raynelli

Paramount Pictures, released May 1973. Produced by Hillard Elkins; Director, Patrick Garland; Screenplay, Christopher Hampton; Camera, Arthur Ibbetson; Music, John Barry; Art director, Elliott Scott; Costumes, Beatrice Dawson; Assistant director, Peter Price; Editor, John Glen

Claire Bloom (Nora Helmer); Anthony Hopkins (Torvald Helmer); Denholm Elliott (Nils Krogstad); Ralph Richardson (Dr. Rank); Anna Massey (Kristine Linde); Edith Evans (Anne-Marie); Helen Blatch (Helen); Stefanie Summerfield (Emmy); Mark Summerfield (Ivar); Kimberley Hampton (Bob); Daphne Rigg (Old Woman)

Tomorrow Entertainment, World Film Services, released October 1973. (Shown on television December 23, 1973.) Producer-Director, Joseph Losey; Screenplay, David Mercer, based on Michael Meyer's English translation of Ibsen's play; Camera, Gerry Fisher; Art Director, Eileen Diss; Costumes, John Furniss, Edith Head; Music, Michel Legrand; Editor, Reggie Beck

Jane Fonda (Nora Helmer); David Warner (Torvald Helmer); Edward Fox (Nils Krogstad); Trevor Howard (Dr. Rank); Delphine Syrig (Kristine Linde); Anna Wing (Anne-Marie); Pierre Oudrey (Olssen); Frode Lien (Ivar); Tone Floor (Emmy); Morten Floor (Bob); Ingrid Natrud (Dr. Rank's Maid); Freda Krigh (Helmer's Maid); Ellen Holm (Krogstad's Daughter); Dagfinn Hertzberg (Krogstad's Son)

### TELEVISION

**Television Theatre**, televised April 5, 1950.
Felicia Montelegre (Nora); John Newland (Torvald Helmer); Theodore Newton (Nils Krogstad); Joan Whitmore (Mrs. Linden)

**Hollywood Television Theatre**, televised April 5, 1950. 1 hour. Produced and directed by Robert Raisbeck
Helen Parrish (Nora Helmer); Francis Lederer (Torvald Helmer); Lyle Talbot (Nils Krogstad); Anne Nagel (Mrs. Linden); Michael Whalen (Dr. Rank); Jane Darwell (Anne)

**NORA**, General Electric Theatre, televised September 26, 1954. CBS. 30 minutes. Produced by Mort Abrahms; Director, Don Melford; Television adaptation of Ibsen's play *A Doll's House*, by George Bellak
Phyllis Thaxter (Nora); Patric Knowles (Helmer); Luther Adler (Cargill)
DON QUIXOTE
Various dramatizations of Cervantes' novel, Don Quixote de La Mancha

Synopsis

Quixada, an aging, romantic gentleman from a village in the Spanish province of La Mancha, is overwhelmed and obsessed with tales of heraldry. Refurbishing a rusted suit of armor, improvising a helmet and sharpening an ancient sword, he saddles his decrepit horse, Rozinante, to set forth on a life of a knight-errant. Calling himself Don Quixote de La Mancha, he selects a sluttish peasant, Aldonza Lorenzo, as his knight's lady to be honored with his conquests in righting the wrongs of the world. Aldonza becomes his beloved Dulcinea del Toboso. Imaginatively heroic Quixote acquires the companionship of a dim-witted peasant, Sancho Panza, who faithfully serves as his Squire. Unsuccessful combat with windmills, mistaken for giants; a vigorous attack on an invading flock of sheep; and the destruction of potentially dangerous wineskins, thought to be encroaching enemies, does not discourage the dedicated Knight of the Woeful Countenance. Ridiculed and insulted, Don Quixote fails to see himself as a buffoon and madman and is convinced his chivalrous quest has been as successful as his devotion to his envisioned lady of quality, Dulcinea.

Comment and Critique

William Shakespeare's contemporary Miguel de Cervantes Saavedra published his enduring classic, The Life and Achievements of the Renowned Don Quixote de La Mancha at the age of fifty-seven. Thomas Shelton translated the Spanish adventure into English shortly after the book was published in Valladolid, Spain in 1605. Eventually Cervantes' masterpiece was translated into every known language. Peter Motteux's translation of Don Quixote de La Mancha, made a hundred years after its publication, became the most widely read. Various dramatizations on stage and screen, have been made of Cervantes' classic and a widely acclaimed and successful musical adaptation delighted audiences for years as Man of La Mancha.
Sir Henry Irving appeared in W. G. Wills' one-act stage adaptation of *Don Quixote* in London on May 4, 1895. William Archer (London World), commenting on Irving's disappointing interpretation of Don Quixote in the play Wills had written for him seven years before, found the short one-act play lacking, adding, "Mr. Irving, himself, is not responsible for the absence of our hopes." Irving included the Wills play in his repertory at Abbey's Theatre in New York on December 11, 1895. Sir Henry Irving's make-up and transformation into The Knight were compared to drawings by Gigoux but the actor's performance and the play were dismissed as so much nonsense.

E. H. Sothern appeared in Paul Kester's prologue and four-act dramatization of *Don Quixote* at the Lyric Theatre in New York on April 8, 1908. Sothern's success in the role of Don Quixote was acclaimed but Paul Kester's extensive dramatization of the novel was too long and tedious and, reported The New York Times, "It is not a performance that can be unhesitatingly commended, but it is one of dignified purpose...."

Melchior Lengyel's dramatization of certain episodes of Cervantes' *Don Quixote de La Mancha* in 1923 was called *Sancho Panza* and starred Otis Skinner as the Don's squire. Lengyel's play was translated to English by playwright Sidney Howard and opened at the Hudson Theatre in New York on November 26, 1923, for forty performances. The physical production of *Sancho Panza* was equal to any Broadway extravaganza and Sidney Howard's translation from the Hungarian play by Lengyel was found commendably literate if inconclusive. Heywood Broun (The New York World) found the combination of extravaganza, ballet and play "constantly enthralling" as someone had written words for the ballet Petrouchka and the production by Richard Boleslawsky "imaginative."

*Don Quixote's* greatest triumph came in the musical version of Dale Wasserman's original 1959 television play, *I, Don Quixote*, set to music by Mitch Leigh with lyrics by Joe Darion and produced by Albert W. Selden and Hal James as Man of La Mancha. The milestone musical opened at the ANTA Washington Square Theatre in New York on November 22, 1965, to accumulate a record 2,328 performances. *Man of La Mancha* became one of the most successful translations of a classic set to the musical stage and blessed with a performance by Richard Kiley as the romantically, addled Don Quixote, and alternately Cervantes, that has seldom been surpassed in the American musical theatre.

*Man of La Mancha* opened in London at the Piccadilly Theatre on April 24, 1968. (It also opened at the Theatre De Champs Elysees in Paris on December 10, 1968, starring Jacques Brel and Joan Diener.) Hugh Leonard (Plays and Players) admired Keith Michell's compelling performance as The Knight and Cervantes, found Joan Dieners' Aldonza lacking in restraint and Albert Marre's direction "often moribund" but considered Wassermann's book, "crisp, literate and fast moving" based on the Cervantes' book which, he claimed was, "one of the most unreadable of classics."
The following year, on June 10, 1969, Man of La Mancha reappeared in London at the same theatre, with Richard Kiley repeating his superb performance. Frank Cox (Plays and Players) reported, "Man of La Mancha was a casualty of last year's autumn's doldrums, which also saw the demise of both Cabaret and Sweet Charity... but of the three, this stirring, tuneful sub-opera was the most deserving of a long run...."

Man of La Mancha played in some 45 countries and was translated into 22 languages. Moscow saw the Mayakovsky Theatre's production of the musical in September 1972 with Aleksandr Lazarev as Cervantes-Quixote. For five years road companies headed alternately by Keith Andes and José Ferrer delighted American audiences in Man of La Mancha. Richard Kiley returned to Broadway at the Palace Theatre in the show on September 15, 1977. Richard Kiley's return to Broadway as Cervantes/Quixote was again hailed for his marvelous performance which had seemingly improved with his aging process.

James Saunders' adaptation of Cervantes' Don Quixote, called The Travails of Sancho Panza, was produced by the National Theatre at the Old Vic Theatre in London on December 18, 1969. Hugh Leonard (Plays and Players) found "Man of La Mancha takes less time to say far, far more than Mr. Saunders and it says it with humour and a measure of poetry."

Triangle-Fine Arts Pictures brought Don Quixote to the screen in 1915 (Georges Melies had filmed Don Quixote in France in 1908) with De Wolf Hopper as the would-be knight. Photoplay announced the film was a great disappointment that missed an opportunity to recreate the drawings of Gustave Dore or even demonstrate the true art of motion pictures--imaginative photography. The New York Dramatic Mirror, however, classified the 1915 film as "interesting and entertaining" with De Wolf Hopper at his best as the Don, "... ably staged by Edward Dillon with some beautiful exterior locations." The New York Times judged the Triangle production, "... about ninety-five percent movie and five percent Cervantes," noting satire did not translate well to the silver screen.

England's Stoll Pictures produced Don Quixote in 1923 with Jerrold Robertshaw as the Don and ten years later, G. W. Pabst's English-produced version of Cervantes' classic was released with opera singer Feodor Chaliapin in the role of Don Quixote. George Robey, who had played the role of Sancho Panza in Stoll's 1923 film repeated the part in the Chaliapin version. The New York Times found Don Quixote had come to the screen but not to life, "Its Don Quixote emerges as a lunatic." Rafael Gil's Don Quixote, produced in Spain in 1948, was judged "a cumbersome, tedious pageant which rambles meaninglessly for well over two hours and as entertainment never even gets one foot off the ground," said The New York Times.

Orson Welles adapted, directed and narrated a screen production of Don Quixote in 1955 featuring Francisco Reiguera as the Don and Akim Tamiroff as Sancho Panza. The Wellesian project,
being filmed in Mexico, was abandoned. Lenfilm's 1961 Russian-made Don Quixote has been considered the finest interpretation of the classic seen on the screen. (1967's Le Adventure e gli Amori di Miguel Cervantes (a.k.a. Cervantes) was a pedestrian screen version of Cervantes' early life with Horst Buchholz.) Russian actor Nikolai Cherkassov, seen in such films as Alexander Nevsky (1939) and Ivan the Terrible (1947 and 1959), played the role of Don Quixote with a complacent dignity that stressed the Knight's exaggerated nobility and bizarre behavior. Miguel de Cervantes' Russian spectacle was filmed in brilliant color and remains the best translation to film of Cervantes' serio-comic classic.

The musical Man of La Mancha reached the screen in 1972 featuring two international stars, if not singers, Peter O'Toole and Sophia Loren. The well acted, massive production, produced and directed by Arthur Hiller, did nothing to diminish the memory of the stage production, nor was Peter O'Toole as Quixote/Cervantes a threat to the artistry of Richard Kiley. Sultry, sexy Sophia Loren was properly fiery as the Don's Dulcinea, and highly effective in the rape scene. But neither O'Toole nor Loren could sing and the music was relegated to others which was a little like watching Jeanette MacDonald and Nelson Eddy remain mute while an MGM chorus sang the score.

Rudolf Nureyev and Robert Helpmann's 1973 filming of the ballet Don Quixote came off as a colorful spectacle and was superior to the Australian Ballet Company's 1970 stage production in which Nureyev first appeared as Don Quixote.

Dale Wasserman's I, Don Quixote, a television script that became the basis for the musical Man of La Mancha, was originally produced on November 9, 1959, on DuPont's Show of the Month telecast. I, Don Quixote starred Lee J. Cobb, Colleen Dewhurst and Eli Wallach. Wasserman's television script was criticized (as most of the stage adaptations had been in the past) as unfulfilled Cervantes. Through the years, Don Quixote obviously resisted translation to stage, film or television. But, of the many efforts, Dale Wasserman's imaginative development of Cervantes' life integrated with the fantasy of the addled Don Q. (somewhat like relocating Dr. Jekyll and Mr. Hyde to the Spanish plain with slapstick), was the most successful. Lee J. Cobb as Cervantes/Quixote gave a superb performance closely matched by Colleen Dewhurst as Aldonza.

Hugh Whitemore's adaptation of Cervantes' work, called Adventures of Don Quixote, was filmed for television in Spain by BBC and Universal Pictures Television starring Rex Harrison as the Knight of the Woeful Countenance. The Harrison-Quixote was televised on April 23, 1973. The two-hour color adventure was more Mayfair than La Mancha. Rex Harrison professed a burning ambition to play the role of the Don and certainly had the long, lanky, lean and hungry physical attributes of the Knight but his performance was more bemused than bombastic. Three broken ribs from a fall in Portofino prior to filming the Cervantes' adventure on the plains of La Mancha.
in Spain undoubtedly curtailed Harrison's energy and physical prowess. After the tilt with Don Quixote, Rex Harrison returned to Broadway as Pirandello's mad king in The Emperor Henry IV. King Henry's madness was as exhilarating as Quixote's had been sympathetic.

Don Quixote was transferred to the Opera stage in the 17th-century Henry Purcell opera and in 1923 Manuel de Falla composed a one-act mini-opera, based on the 26th chapter of Cervantes' Don Quixote, called El Retalbo de Maese Pedro devised for the amusement of his friend's children as a puppet show. The De Falla work was seen in Seville, Spain on March 23, 1923. Massenet's Don Quichotte, with a text by Henri Cain after Le Lorrain's play based on Cervantes' novel premiered at Monte Carlo on February 19, 1910, with Fedor Chaliapin in the title role. The Massenet Don Quichotte premiered at the Metropolitan Opera House in New York at a matinee on April 3, 1926, with Chaliapin as the Don. Lawrence Gilman (The New York Herald Tribune) appraised the composer of Man and Méditation Religieuse as "gifted with the spiritual distinction of a butler" with the artistic expression of "an amorous tomtit" and was astonished the composer had the courage to select Cervantes' Don Quixote as the basis for an opera, adding, "... with it he did his worst."

STAGE

A MODERN DON QUIXOTE, Strand Theatre, London, England, opened September 25, 1893. 22 performances. Produced by J. S. Clarke; Musical director, Sydney Ward; Adaptation of Cervantes' novel Don Quixote and libretto by George Dance; Music, John Crook

Arthur Roberts (Don Quixote); E. W. Colman (Sancho Panza); Yata Whynier (Maud); Doris Montford (Hon. Cecil Blake); Arthur Playfair (General Jenkinson); Harry Phydora (Algernon Jenkinson); H. Williamson (Farmer Giles); Russell Wallcott (Jones); Arthur Jackson (Green); Mabel Love (Mabel); Kitty Burns (Lilian); Lizzie Aubrey (Phoebe); Louise Norman (Louie); Maud Santley (Algernon); Florence Hanley (Margery); Evelyn Fitzgerald (Nellie); Ada Doree (Mrs. Crumpet); Gwendoline North (Claude)


Henry Irving (Master Quixada); Sam Johnson (Sancho Panza); Mrs. Lacy (Dulcinea); William Haviland (Father Perez); John Archer (Pedro); T. Reynolds (Peasant); Maud Milton (Maria); W. Lionel Belmore, K. Rivington (Muleteers); Herbert Innis (Old Woman); N. de Silva (Antonia); Miss Foster, K. Harwood, Ailsa Craig (Girls)

Produced by Abbey, Scheffel & Grau; Play in one-act and 2 scenes
by W. G. Wills
Henry Irving (Don Quixote); Sam Johnson (Sancho Panza); Mrs.
Lacy (Dulcinea); Sydney Valentine (Father Perez); John Archer
(Pedro); May Whitty (Antonia); Thomas Reynolds (A Peasant);
Maud Milton (Maria); W. Lionel Belmore, K. Rivington (Mule-
teers); Herbert Innis (Old Woman); Ailsa Craig, Miss Foster,
Miss Penrose (Girls)

May 21, 1898. 29 performances. Produced by William Greet; Adap-
tation of Cervantes' novel, Don Quixote, and libretto by George Dance;
Music, John Crook
Arthur Roberts (Don Quixote); Harry Kilburn (Sancho Panza); Millie
Legarde (Maud); W. H. Denny (General Jenkinson); Clifford Camp-
bell (Farmer Giles); Albert Weston (Marmaduke); J. Berridge
Fraser (Charles); Violet Crossley (Nurse Gwendoline); Madge Ros-
sell (Eva); Elsie Fay (Mrs. Crumpet); Francis Balfour (Hon.
Cecil Blake); Lillian Pollard (Algernon); Rita Darrell (Percy);
Jimmie James (Gerald); Rita Righton (Gladys); Marie Guest
(Margery); C. Rossell (Lilian); Godwynne Earle (Phoebe); Lilian
Champion, May Karl, Sybil Champion, Flor Inglehurst, Lillian
Sneider, Lloyd Edgar, William Birch, James Lane, Ed Sykes,
W. E. Bentley; Thomas Sheridan, Austin Churton, E. Shale,
Albert Hayzen, J. Mather (Townspeople, etc.)

Lyric Theatre, New York, opened April 8, 1908 (Repertory). Pro-
duced by Sam S. and Lee Shubert; Play by Paul Kester; Director,
E. H. Sothern
E. H. Sothern (Don Quixote); Rowland Buckstone (Sancho Panza);
William Harris (Duke Ricardo); Sydney Mather (Don Fernando);
Frank Reicher (Pero Perez); Stephen Wright (Don Cardenio de
Clenardo); Adolph Lestina (Sampson Carrasco); Virginia Ham-
mond (Dorothea de Clenardo); Helena Head (Atlalora); Albert
S. Howson (Master Nicholas); John Taylor (John Palomeque);
Harry Turnley (Andres); Paul Scardon (Captain of the Holy Broth-
erhood); Florence Reed (Lucinda de la Linna); Leon Brown (Lieu-
tenant of the Holy Brotherhood); P. J. Kelly (Duke's Steward);
Malcolm Bradley (Dr. Rezio de Aguero); Edmund Ford (Duke's
Secretary); Charles A. Martin (Gines de Passamonte); Sydney
Mather (Tenorio Hernandez); Malcolm Bradley (Pedro Martinez);
Frederick Kaufman (A Youth); Harry Turnley (An Old Man); John
Taylor (A Messenger); Mr. Tilden (Another Messenger); Gladys
Hanson (The Duchess); Ina Goldsmith (Donna Rodrigues); Katherine
Wilson (Maritormez); Mrs. H. Holcomb (Don Quixote's House-
keeper); Miss Howason (Antonia Quixana); Ina Goldsmith (Maria
Palomeque)

SANCHO PANZA, Hudson Theatre, New York, opened November 26,
1923. 40 performances. Produced by Russell Janey (by arrange-
ment with Charles Frohman); Play by Melchior Lengyel, based on
Certain Episodes of Cervantes' Don Quixote de la Mancha (English
translation by Sidney Howard); Director, Richard Boleslawsky; Settings
and costumes, James Reynolds; Curtain designed by Reginald Marsh; Music and songs, Hugo Felix; Musical director, Rupert Graves; Otis Skinner (Sancho Panza); Robert Robson (Don Quixote); Robert Rosaire (Dapple); H. H. McCollum (Father Hyacinth); Russell Whytal (Duke of Barataria); Charles Halton (A Scrivener); Frederick Tilden (Chamberlain); Marion Barney (Donna Rodriguez); Richard Cramer (Hernando); Stewart Baird (Arvino); Harry Llewellyn (Mayor of Barataria); Anthony Andre (Gralva); Marguerite Forrest (The Young Duchess); Herbert Delmore (Gregory); Grace Elliott (Aitsidora); Kathleen George (Dolorida); Marguerite Ingram (Isabella); Charles Halton (A Tailor); Olga Treskoff (A Fruit Woman); Robert Robson (A Farmer); Helen Grenelle (A Dancer); William H. Browne (A Tradesman); Royal Cutter (An Old Man); Kirk Allen (Young Thiel); Ruby Trelease (A Drab); Meyer Berenson (A Drover); Malcolm Hicks (Street Singer); Fred Kotek (Citizen); Walker Moore (Another Singer); Michel Barroy, William Venus, Arthur G. Tennyson, Richard Trott (Guards); Smiley W. Irwin, Jack Cronin, Fred Kotek (Citizens); Josefa Trocka (Page with Mirror); Ruth Mansfield (Page with Cape); Merle Stevens (Page with Crown); Ruth D. Moore (Page with Pin); Helen Green (Page with Staff-of-Office); Yevett Aubrey (Page with Insignia); Stewart Baird (The Court Physician).

**MAN OF LA MANCHA, ANTA Washington Square Theatre, New York, opened November 22, 1965. 2,328 performances.** Produced by Albert W. Selden and Hal James; Director, Albert Marre; Settings and lighting, Howard Bay; Costumes, Howard Bay, Patton Campbell; Choreography, Jack Cole; Musical direction and Dance arrangements, Neil Warner; Musical arrangements, Music Makers, Inc.; Play by Dale Wasserman; Music, Mitch Leigh; Lyrics, Joe Darion; Richard Kiley (Don Quixote-Cervantes); Joan Diener (Aldonza); Ray Middleton (The Innkeeper); Irving Jacobson (Sancho); Robert Rouenville (The Padre); Jon Cypher (Dr. Carrasco); Mimi Turque (Antonia); Gino Conforti (The Barber); Shev Rodgers (Pedro, Head Muleteer); Harry Theyard (Anselmo); Eleanore Knapp (The Housekeeper); Eddie Roll (Jose); John Aristides (Juan); Fernando Grahal (Tenorio); Antony De Vecchi (Paco); Marcelline Decker (Maria); Gerrianne Raphael (Fermina); Renato Cibelli (Captain of the Inquisition); David Serva (Guitarist); Ray Dash, Phill Lipman, Samye Van, Roger Morden, David Matson (Guards and Men of the Inquisition).

**SONGS:** Man of La Mancha (I, Don Quixote); It's All the Same; Dulcinea; I'm Only Thinking of Him; I Really Like Him; What Does He Want of Me?; Little Bird, Little Bird; Barber's Song; Golden Helmet of Mambrino; To Each His Dulcinea; The Quest (The Impossible Dream); The Combat; The Dubbing; The Abduction; Moorish Dance; Aldonza; The Knight of the Mirrors; A Little Gossip; The Psalm.


**MAN OF LA MANCHA, Curran Theatre, San Francisco, Cal., opened August 1, 1967. The San Francisco Civic Light Opera Association,**
Allen L. Chickering, President; Edwin Lester, General Director presentation of Albert W. Selden and Hal James production. Director, Albert Marre; Settings and lighting, Howard Bay; Costumes, Howard Bay and Patton Campbell; Musical director, Joseph Klein; Choreography, Jack Cole; Dance arrangements, Neil Warner; Musical arrangements, Music Makers, Inc.; Producer's surrogate, Walter Fried; Play by Dale Wasserman; Music, Mitch Leigh; Lyrics, Joe Darion
Richard Kiley (Don Quixote-Cervantes); Marion Marlowe (Aldonza); Harvey Lembeck (Sancho); Ray Middleton (The Innkeeper); Lee Bergere (Dr. Carrasco); Gino Conforti (The Barber); Lette Rehnolds (Antonia); Kirby Smith (Pedro); Wilson Robery (Anselmo); Patti Winston (Maria); Dale Malone (The Padre); Lu Leonard (The Housekeeper); Ben Vargas (Tenorio); Kenneth Novarro (Juan); Nick Andrews (Jose); Rafe Antonini (Paco); John Grigas (Diego); Victor Helou (Francisco); Natalie Costa (Fermina); Marilyn Sokol (Moorish Dancer); William C. Wendt (Captain of the Inquisition); Rafe Antonini, Alan Coleridge, Richard Frock, John Roberson (Guards and Men of the Inquisition); John Rozco (Guitarist)

MAN OF LA MANCHA, Road Company (1967-1968). Produced by Albert W. Selden and Hal James; Director, Albert Marre; Settings and lighting, Howard Bay; Costumes, Howard Bay and Patton Campbell; Musical director, Joseph Klein; Dance arrangements, Neil Warner; Musical arrangements, Music Makers, Inc.; Play by Dale Wasserman; Music, Mitch Leigh; Lyrics, Joe Darion; Choreography, Jack Cole
Keith Andes (Don Quixote-Cervantes); Natalie Costa (Aldonza); Tony Martinez (Sancho); Earle MacVeigh (The Innkeeper); Timothy Jerome (Dr. Carrasco); Norman Kelley (The Padre); Robert Gibbons (The Barber); Lette Rehnolds (Antonia); Nadine Lewis (The Housekeeper); Borah Silver (Pedro); Richard Reece (Anselmo); Judith Davies (Maria); Ben Vargas (Tenorio); Kenneth Novarro (Juan); Richard Tarcynski (Jose); Mark Holliday (Paco); Victor Helou (Francisco); Tamara Long (Fermina); Heather Golembo (Moorish Dancer); Ian Sullivan (Captain of the Inquisition); Bernard Kreil, Jack Heywood (Guitarist); Larry Brown, John Roberson, Haydon Smith (Guards, Men of the Inquisition)

MAN OF LA MANCHA, Road Company (1966-1967; 1968-1969). Produced by Albert W. Selden and Hal James; Director, Albert Marre; Settings and lighting, Howard Bay; Costumes, Howard Bay and Patton Campbell; Choreography, Jack Cole; Dance arrangements, Neil Warner; Musical arrangements, Music Makers, Inc.; Musical director, Joseph Klein; Play by Dale Wasserman; Music, Mitch Leigh; Lyrics, Joe Darion
José Ferrer (Don Quixote-Cervantes); Maura K. Wedge (Aldonza); Tony Martinez (Sancho); George Wallace (The Innkeeper); Ian Sullivan (Dr. Carrasco); Dale Malone (The Padre); Robert Gibbons (The Barber); Nadine Lewis (The Housekeeper); Borah Silver (Pedro); Richard Reece (Anselmo); Judith Davies (Maria); Ben Vargas (Tenorio); Kenneth Novarro (Juan); Richard Tarcynski (Jose); Mark Holliday (Paco); Victor Helou (Francisco); Jana Robbins (Fermina); Rosemary Harvey (Moorish Dancer); Michael
MAN OF LA MANCHA, Piccadilly Theatre, London, England, opened April 24, 1968. Produced by Donald Albery; Director, Albert Marre; Settings and lighting, Howard Bay; Costumes, Howard Bay, Patton Campbell; Choreography, Jack Cole; Play by Dale Wasserman; Music, Mitch Leigh; Lyrics, Joe Darion
Keith Michell (Don Quixote-Cervantes); Bernard Spear (Sancho); Joan Diener (Aldonza); Alan Crofoot (The Padre); David King (Innkeeper); Peter Arne (Dr. Carrasco); Patricia Bredin (Antonia); Edward Atienza (Barber); Shev Rodgers (Pedro); Peter Gordeno (Anselmo); Olive Gilbert (Housekeeper); John Aristides (Juan); John McDonald (Paco); John Larsen (Tenario); Tom Merrifield (Jose); Keith Galloway (Esteban); Rene Sartoris (Enrique); Erica Bax (Maria); Ruth Silvestre (Fermina); Nita Cogin (Micaela); John Wynyard (Captain of the Inquisition); John Zaradin (Guitarist); Peter Gordeno, Tom Merrifield (Horses); Gordon Costes, Bryon O'Leary, Roy Pannell, Lou Zamprogna (Guards, Men of the Inquisition)

MAN OF LA MANCHA, Piccadilly Theatre, London, England, opened June 10, 1969. Produced by Calabash Productions, Ltd.; Director, John MacDonald; Settings and lighting, Howard Bay; Costumes, Howard Bay, Patton Campbell; Choreography, Jack Cole; Play by Dale Wasserman; Music, Mitch Leigh; Lyrics, Joe Darion
Richard Kiley (Don Quixote-Cervantes); Bernard Spear (Sancho); Ruth Silvestre (Aldonza); Golden Wilcook (The Padre); Charles West (Innkeeper); Jonathan Burn (Dr. Carrasco); Ruth Llewellyn (Antonia); Keith Marsh (Barber); John Larsen (Pedro); Ray Davis (Anselmo); Olive Gilbert (Housekeeper); Peppi Borga (Juan); Lou Zamprogna (Tenario); Tom Merrifield (Jose); Keith Galloway (Enrique); Ken Robson (Esteban); Merica Glossop (Maria); Michael Jones (Captain of the Inquisition); Pippa Reynaud (Fermina); John Zaradin (Guitarist); David Gilchrist, Joanne Haverly, John Jefferson Hays, Barry Lines, Michael Low, John O'Flynn (Guards, Men of the Inquisition)

THE TRAVAILS OF SANCHO PANZA, National Theatre, London, England, opened December 18, 1969. Produced by The Old Vic Repertory Company; Directors, Donald MacKechnie and Joan Plowright; Settings and costumes, Tony Walton; Lighting, Richard Pilbrow; Music, Marc Wilkinson; Lyrics, Howard Schuman; Mime and movement by Claude Chagrin; Fight director, Williams Hobbs; Play by James Saunders, adapted from Cervantes' novel Don Quixote.
Derek Godfrey (Don Quixote); Roy Kinnear (Sancho Panza); Anna Carteret (Maria); Michael Turner (Innkeeper); Gabrielle Laye (Housekeeper); Roger Forbes (Student); Jane Lapotaire (Niece); Brian Oulton (Priest); Jim Dale (Nicholas); Tom Baker (Rozinante); John Flint (Carrier); Frederick Pyne (Dapple); Maggie Riley (Innskeeper's Wife); Frank Barrie (Officer of the Holy Brotherhood); James Hayes (A. N. Otherass); Lionel Guyett
(Shepherd Boy); Lewis Jones (His master); Michael Harding (Benedictine Monk); Frederick Bennett (Pigman); Michael Tudor Barnes, Lewis Jones, Michael Harding, Sean Roanette, Benjamin Whitrow (Bandits); Reginald Green (Travelling Barber); Brian Tully (Master Peter); Barry James (His Apprentice); Lionel Guyett (Dancing Bear); Hugh Armstrong, Barbara Atkinson, Gillian Barge, Kate Coleridge, Michael Tudor Barnes, William Hobbs, Jo Maxwell-Muller, Sean Roanette, Malcolm Reid (Travellers, monks, servants, etc.)

MAN OF LA MANCHA, Road Company (1970; 1972). Produced by Lee Guber and Shelly Gross; Director, Edward Roll; Musical Director, R. Bennett Benetsky; Music, Mitch Leigh, Lyrics, Joe Darion; Choreography, Edward Roll
Howard Keel (Don Quixote/Cervantes); Edward Roll (Sancho); Jacqueline Alloway [succeeded by Lanie Kazan] (Aldonza); David Holland (The Innkeeper); Louis Monica (The Padre); Marcia O'Brien (Antonia); Michael Amber (Dr. Carrasco); Rick Podell (The Barber); Dan Merriman (Pedro); Louise Armstrong (The Housekeeper); Jose Antonio (Jose); Chet D'Elia (Juan); Robert Yarri (Paco); Jim Maher (Tenorio); Jeff Shawn (Francisco); Gloria Hodes (Maria); Jose Antonio, Robert Yarri (Dancing Horses); Donna Nigro (Fermina); John David Rude (Captain of the Inquisition); Robin Polseno (Guitarist); John Hemmer, David Wilke, George Stelvin (Guards and Men of the Inquisition)

MAN OF LA MANCHA, Road Company (1971). Director, Antony De Vecchi; Book by Dale Wasserman; Music, Mitch Leigh; Lyrics, Joe Darion; Musical Director, Joseph Klein; Designer, William G. Mckelley, Jr.; Production assistant, Atlee Stephan, III; Produced by Broadway by Albert Selden and Hal James
Allan Jones (Don Quixote/Cervantes); Norman Kelley (Sancho); Gerrianne Raphael (Aldonza); Taylor Reed (The Padre); Micalee Lee (Captain of the Inquisition); Rowan Tudor (Innkeeper); Leon Shaw (Dr. Carrasco); Marcia O'Brien (Antonia); Frank Stevens (Housekeeper); James Billings (The Barber); Antony De Vecchi (Pedro); Farid Farah (Jose); Chet D'Elia (Juan); Suzanne Roberts (Maria); James Billings (Anselmo); Marcia O'Brien (Fernina); Paul Bogaev, Robert Franco, Andrew Glick, Bernard Mailey, Louis J. Massiah, Curt Roth (Guards and Inquisitors); Robert Polsino (Guitar); Nick Cerrato (Drums); Dennis Arlan (Piano)

MAN OF LA MANCHA, Vivian Beaumont Theatre, New York, opened June 22, 1972. 140 performances. Produced by Albert Selden and Hal James; Director, Albert Marre; Music, Mitch Leigh; Lyrics, Joe Darion; Choreography, Jack Cole; Settings and lighting, Howard Bay; Costumes, Patton Campbell, Howard Bay; Dance arrangements, Neil Warner; Musical director, Joseph Klein; Play, Dale Wasserman
Richard Kiley [matinees: David Atkinson] (Don Quixote/Cervantes); Joan Diener [matinees: Gerrianne Raphael] (Aldonza); Edmond Varrato (Sancho); Jack Daboub (Innkeeper); Robert Roumenville (Padre); Lee Bergere (Dr. Carrasco); Dianne Barton (Antonia); Shev Rodgers (Pedro); Eleanore Knapp (Housekeeper);
John Aristides (Juan); Fernando Grahal (Tenorio); Bill Stanton (Paco); Hector Mercado (Jose); Ritz Metzger (Maria); Laura Kenyon (Fermina); Renato Cibelli (Captain of the Inquisition); Stephen Sahlein (Guitarist); Fernando Grahal, Hector Mercado (Dancing Horses); Jeff Killion, David Wasson, Robert Cromwell; Ted Forlow (Barber); Joe Lorden (Anselmo)

MAN OF LA MANCHA, Road Company (January 15, 1976 to April 4, 1976). Produced by Tom Mallow; Direction and choreography, Joe Lorden; Designed by Associated Theatrical Designers, Ltd.; Costume coordinator, Darrell Reed; Musical director, Milton Setzer; Assistant conductor, Jene Citronbaum; Production assistant, Richard Martini; Associate producer, James Janck; Music, Mitch Leigh; Lyrics, Joe Darion; Book, Dale Wasserman

David Atkinson (Don Quixote); Alice Evans (Aldonza); Mark Ross (Sancho); Walter Blocher (Padre); Christopher Milo (Dr. Carrasco); Frederic Major (Innkeeper); Melanie Lerner (Antonia); Donald Tango (Barber); David Brummel (Pedro); Richard Reece (Anselmo); Louise Armstrong (Maria); Hector Mercado (Jose); Luis Montero (Tenorio); Donna Nigro (Fermina); Michael J. Stone (Captain of Inquisition); Donald Tango (Paco); Louise Armstrong (Housekeeper); Hector Mercado (Mule); Luis Montero (Horse); Donna Nigro (Moorish Dancer); John Hemmer, Jacqueline Rohrbacker, Charles Shores (Guards and Inquisitors)

MAN OF LA MANCHA, Palace Theatre, New York, opened September 15, 1977. 124 performances. Produced by Eugene V. Wolsk; Director, Albert Marre; Setting and lighting, Howard Bay; Costumes, Howard Bay and Patton Campbell; Musical director, Robert Brandzel; Music Arrangements, Music Makers, Inc; Assistant director, Greg Hirsch; Play by Dale Wasserman; Music, Mitch Leigh; Lyrics, Joe Darion

Richard Kiley (Don Quixote/Cervantes); Tony Martinez (Sancho); Emily Yancey (Aldonza); Bob Wright (The Innkeeper); Taylor Reed (The Padre); Ian Sullivan (Dr. Carrasco); Marceline Decker (Maria); Ted Forlow (Anselmo); Chev Rodgers (Pedro); Mark Holliday (Juan); Ben Vargas (Tenorio); Anthony DeVechchi (Paco); Hector Mercado (Jose); Joan Susswein (Fermina); David Wasson (Fernando); Margret Coleman (Housekeeper); Edmond Varrato (Jorge); Ted Forlow (The Barber); Renato Cibelli (The Captain); Joan Susswein (Moorish Dancer); Ben Vargas (The Horse); Hector Mercado (The Mule); Robin Polseno (Guitarist); Harriett Conrad (Antonia); Michael St. Paul, David Wasson (Guards)

OTHER PRODUCTIONS OF MAN OF LA MANCHA

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<td>September 28, 1966</td>
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<td>February 7, 1967</td>
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February 18, 1969

February 20, 1969
April 4, 1969

June 10, 1969
October 17, 1969
March 16, 1970
May 7, 1971
September 12, 1972

Bratislava, Czechoslovakia
Helsinki, Finland
Vienna, Austria
Prague, Czechoslovakia
London, England (with Keith Michell)
Buenos Aires, Argentina
Berlin, West Germany
Brussels, Belgium
Paris, France (with Jacques Brel)
Amsterdam, Holland
Mexico City, Mexico (with Claudio Brook)
Hamburg, Germany
Tokyo, Japan (with Somegoro Ichikawa)
London, England (with Richard Kiley)
Norrrkoping, Sweden
Oslo, Norway
Budapest, Hungary
Moscow, Russia (with Aleksandr Lazarev)

BALLET

Manhattan Opera House, November 4, 1924. Produced by S. Hurok; Ballet in two acts and a Prologue by Laurent Novikoff based on Cervantes' Don Quixote; Music by Minkus; Scenery, C. Korovine and O. Allegri; Costumes, C. Korovine and Mainson Weldy, Paris; Conductor, Theodore Stier; Concertmaster, Michael Levenne

Anna Pavlova (Kitry/Dulcinea); M. Domoslawski (Don Quixote); M. Markowski (Sancho Panza); M. Zalewski (Innkeeper); Laurent Novikoff (Basil, the Barber); M. Pianowski (Gamash); Alexandre Volinine (Espada); Hilda Butsova (Street Dancer); Miles. Stuart and Faucheux (Kitry's Companions); Laurent Novikoff (Knight of the Silver Shield); Hilda Butsova (Cupid); Miles. Faucheux, Friede, Lake, Dorsi, Phillipsopova, Constable; Mm. Vaginski, Zalewski, Algeranoff, Cyvinski, Winter, Tanski (Dancers, Torreadors, Street Vendors, etc.)

OPERA

DON QUICHOTTE, Metropolitan Opera House, New York, opened (Matinee) April 3, 1926. (Premiere: Monte Carlo, February 19, 1910, with Chaliapin as Don Quichotte.) Conductor, Louis Hasselmans; Opera by Jules Emile Frederic Massenet; Libretto, Henri Cain

Fedor Chaliapin (Don Quichotte); Florence Easton (Dulcinea); Giuseppe DeLuca (Sancho); Grace Anthony (Pedro); Minnie
Egener (Garcias); George Meader (Rodriguez); Angelo Bada (Juan); Paolo Ananian (Bandit Chief); Vincenzo Reschiglian, Arnold Gabor (Servants); Louis D'Angelo, James Wolfe (Bandits)

**EL RETABLO DE MAESE PEDRO**, one-act Opera by Manuel de Falla, performed by puppets: Seville, Spain, March 23, 1923.

**DON QUIXOTE**, Opera by Henry Purcell; Libretto, Francesca Allinson (1658). One act--produced on Broadway at the Little Theatre on January 4, 1938.

**SCREEN**

Triangle-Fine Arts Pictures, released December 19, 1915. Directed by Edward Dillon; Screenplay, Chester Withey
De Wolf Hopper (Don Quixote); Fay Tincher (Dulcinea); Max Davidson (Sancho Panza); Rhea Mitchell (Lucinda); Chester Withey (Don Fernando); Julia Faye (Dorothea); George Walsh (Cardino); Carl Stockdale (The Alcalde); Edward Dillon (The Muleteer); William Brown (Innkeeper); Monte Blue (Bandit)

Stoll Pictures, England, released December 1923. Director, Maurice Elvey; Screenplay, Sinclair Hill
Jerrold Robertshaw (Don Quixote); George Robey (Sancho Panza); Minna Leslie (Dulcinea); Adeline Hayden Coffin (Housekeeper); Bertram Burleigh (Carrasco); Sydney Fairbrother (Terezo); Edward O'Neill (The Duke); Marie Blanche (The Duchess); Frank Arlton (Father Perez)

Nelson-Vandor-United Artists, released May 1933 in England; U.S.A., December 1934. Produced by Nelson Film, Ltd. and Vandor Film; released in the United States by Valdemar D. Bell; Director, G. W. Pabst; Screenplay, Paul Morand, Alexandre Arnoux, John Farrow; Camera, Nicholas Farkas; Music, Jacques Ibert Aria, Sierra Nevada by Dargomijsky. Made in France
Feodor Chaliapin (Don Quixote); George Robey (Sancho Panza); Renee Valliers (Dulcinea); Emily Fitzroy (Sancho's wife); Sidney Fox (Quixote's Niece); Miles Mander (The Duke); Lydia Sherwood (The Duchess); Wally Patch (Gypsy King); Donnio (Carrasco); Oscar Asche (Captain of Police); Frank Stanmore (Priest); Genica Anet (Servant)

Azteca Films, released (Spain) 1948; (U.S.A.) May 1949. Produced by Cifesa Production in Spain; Direction, adaption, screenplay, Rafael Gil
Rafael Rivelles (Don Quixote); Juan Calvo (Sancho Panza); Nani Fernandez (Dorotea); Fernando Rey (Samson Carrasco); Manolo Moran (Barber); Sara Montiel (Antonia); Juan Espantaleon (Priest); Guillermo Marin (Duke); Guillermina Grin (Duchess); Manuel Requena (Innkeeper); Matilde Conesa (His daughter); Jose M. Seoane (Cardenio)
DON QUIXOTE (Uncompleted Film) (1955). Producers, Oscar Dan-
cigers, Orson Welles; Director, Orson Welles; Assistant director,
Paola Mori; Screenplay, Orson Welles; Camera, Jack Draper;
Started filming in Mexico
Francisco Reiguera (Don Quixote); Akim Tamiroff (Sancho Panza);
Patty McCormick (Dulcinea); Orson Welles (Narrator)

Produced in Russia by Lenfilm; Director, Grigoriy Kozintsev; Eng¬
lish version director, William De Lane Lea; Screenplay, Yevgeniy
Shvarts; Camera, Andrey Moskvin; Studio photographer, Apollinarly
Dudko; Assistant photographer, Jonas Gritsyus; Location photography,
E. Rozovskiy; Art director, Yevgeniy Yency; Music, Kara Karayev;
Assistant director, V. Chebotaryov; Costumes, I. Altman; Film Ed¬
itor, Y. Makhankova
Nikolay Cherkasov (Don Quixote); Yuriy Tolubeyev (Sancho Panza);
Serafina Birman (Housekeeper); L. Kasyanova (Aldonsa); T.
Agamirova (Altisidora); O. Vikland (Peasant girl); B. Freyndlikh
(Duke); Georgiy Vitsin (Carrasco); L. Vertinskaya (Duchess); A.
Beniaminov (Shepherd); S. Grigoryeva (Niece); V. Maksimov
(Priest); V. Kolpakov (Barber); S. Tsomayev (Andres); G. Vol¬
chek (Maritornes); Valdimir Vasilyev, N. Anisimova, S. Batalo
va, I. Belskiy; V. Kovel, M. Koroloyov, A. Letsky, G. Maly
shev, G. Oispenko, V. Osipov, A. Rozanov (Muleteers, Bandits,
Villagers, etc.)

LE AVVENTURE E GLI AMORI DI MIGUEL CERVANTES, Prisma-
Protor-Procinex Films, released 1967. English version title CER¬
VANTES. Produced by Alexander Salkind, Pier Luigi Torri; Direc-
tor, Vincent Sherman; Screenplay, Enrique Llovet, Enrico Bomba,
based on the novel by Bruno Frank; Camera, Edmond Richard; As-
sistant directors, Isidoro Ferri, Pierre Giuseppe Sciume; Art direc-
tors, Enrique Alearcon, Luciana De Nardi; Costumes, Luis Arguello;
Music, Jean Ledrut; Editor, Margarita Ochoa
Horst Buchholz (Miguel de Cervantes); Gina Lollobrigida (Giulia);
Jose Ferrer (Hassan Bey); Louis Jourdan (Cardinal Aquaviva); Fran
isco Rabal (Rodrigo); Fernando Rey (Phillip II); Soledad
Miranda (Nessa); with: Maurice de Canonge, Antonio Casas,
Angel De Pozo, Jose Jaspe, Ricardo Palacios, Claudine Dalmas,
Jose Nieto, Enzo Curcio, Gaudenzio Di Pietro

greaves; Directors, Rudolf Nureyev, Robert Helpmann; Camera,
Geoffrey Unsworth; Designer and costumes, Barry Kay; Music, Lud¬
wig Minkus; Choreography, Rudolf Nureyev after Petipa; Associate
producer, Pat Condon; Art director, William Hutchinson; Assistant
directors, Bryan Ashbridge, Wallace Potts; Editor, Anthony Buckley
Robert Helpmann (Don Quixote); Ray Powell (Sancho Panza);
Rudolf Nureyev (Basilio); Francis Croese (Lorenzo); Lucette
Aldous (Kitri); Colin Peasley (Gamache); Kelvin Coe (Espada);
Gailene Stock, Carolyn Rappel (Kitri’s Friends); Marilyn Rowe
(Street Dancer); Alan Alder, Paul Siba (Gypsy Dancers); Susan
Dains (Gypsy Queen); Ronald Bekker (Gypsy King); Lucette Aldous
(Dulcinea); Julie da Costa, Leigh Rowles (Gypsy Girls); Marilyn Rowe (Queen of the Dryads); Patricia Cox (Cupid); Janet Vernon, Gary Norman (Fandango Couple); Ronald Bekker, John Meehan, Tex McNeill, Rodney Smith, Joseph Janusaitis, Frederick Wener (Matadors)

**MAN OF LA MANCHA**, United Artists, released December 1972. Produced and directed by Arthur Hiller; Screenplay, Dale Wasserman; Executive producer, Alberto Grimaldi; Associate producer, Saul Chaplin; Camera, Giuseppe Rotunno; Sets and costumes, Luciano Damiani; Choreography, Gillian Lynne; Special effects, Adriano Ischiutta; Unit managers, Lanfranco Diotallevi, Paolo Infascelli; Designer assistant, Sibylla Ulsamer; Set decorator, Arrigo Breschi; Assistant choreographer, Roy Jones; Assistant directors, Franco Cirino, Mauro Sacripanti; Music adapted and conducted by Laurence Rosenthal; Music editors, Richard Carruth, Ted Sebern; Musical associate, Herbert Spencer; Music by Mitch Leigh; Lyrics, Joe Darion; Production manager, Luciano Piperno; Camera operator, Giuseppe Maccari; Property Master, Elio Altamura; Assistant editor, David Blangsted; Editor, Robert C. Jones

Peter O'Toole (Don Quixote de La Mancha/Miguel de Cervantes); Sophia Loren (Aldonso Quijana); James Coco (Sancho Panza); Harry Andrews (The Innkeeper/The Governor); John Castle (Sanson Carrasco/The Duke); Brian Blessed (Pedro); Ian Richardson (The Padre); Julie Gregg (Antonio); Rosalie Crutchley (The Housekeeper); Gino Conforti (The Barber); Marne Maitland (Captain of the Guard); Dorothy Sinclair (The Innkeeper's Wife); Miriam Acevedo (Fermina); Dominic Barto, Poldo Bendandi, Peppi Borza, Mario Donen, Fred Evans, Francesco Ferrini, Paolo Gozlin, Teddy Gree, John Johnston, Roy Jones, Connel Miles, Steffen Zacharias, Lou Zamprogna (The Muleteers)

**TELEVISION**

Columbia TV Workshop, televised January 13, 1952. CBS. 1 hour. Produced by Norris Houghton; Director, Sidney Lumet; Television adaptation, Alvin Sapinsley, based on Joseph Liss' adaptation of Cervantes' novel

Boris Karloff (Don Quixote); Jimmy Savo (Sancho Panza); Grace Kelly (Dulcinea); Robert H. Harris (Innkeeper)

I, DON QUIXOTE, DuPont Show of the Month, televised November 9, 1959. CBS. 90 minutes. Produced by David Susskind; Director, Karl Jenus; Television adaptation, Dale Wasserman; Sets, Otis Rigs

Don Quixote cast: Lee J. Cobb (Don Quixote de La Mancha); Eli Wallach (Sancho Panza); Colleen Dewhurst (Aldonza); Hurd Hatfield (Sanson Carrasco); Joanne Linville (Antonia); Mark Lenard (Pedro); Jeremiah Morris (Tenorio); Boris Tumarin (Padre); James Patterson (Anselmo); Eva Reis-Merrin (Maria); Louis Zorich (Innkeeper); Al Mancini (Nicholas). Prison Cast: Lee J. Cobb (Don Miguel de Cervantes); Leonardo Cimino (Monlpo-dio); Peter Donat (Duke); Gerald Price (Lobillo); Jack Bittner
ADVENTURES OF DON QUIXOTE, CBS Special, televised April 23, 1973. CBS. 2 hours. A BBC-Universal-TV Production; Producer, Gerald Savory; Director, Alvin Rakoff; Screenplay, Hugh Whitemore; Adaptation, J. M. Cohen
Rex Harrison (Don Quixote); Frank Finlay (Sancho Panza); Rosemary Leach (Dulcinea); Bernard Hepton (Priest); Robert Eddison (Duke); Murray Melvin (Traveling Barber); Roger Delgado (Monk); with Ronald Lacey, Gwen Nelson, Paul Whitsun-Jones, Francoise Pascal, Brian Spink, John Hollis, Walter Sparrow, John Mattleck

DOUBLE DOOR
A melodrama in three acts by Elizabeth McFadden (1933)

Synopsis

Autocratic spinster Victoria Van Brett, obsessed with retaining family pride, lineage and wealth, rules the 1910 Fifth Avenue Van Brett family home as the self-appointed calculating keeper of a shrine where Papa Van Brett's ashes are prominently displayed in an urn before a double door hiding a secret, sound-proof room. Enraged when her half-brother, Rip Van Brett, marries nurse Anne Darrow and returns to the family home, Victoria traps Anne in the airless, secret room. Maiden sister Caroline, terrified of Victoria, who once shut her in the secret vault for disobedience, maintains silence when Victoria hires a private detective to assure Rip that Anne has run off with a lover. Finally forced to release Anne from the secret room, Victoria goes insane and commits suicide.

Comment and Critique

Elizabeth McFadden's eerie melodrama shivered Broadway's spine in 1933. Richard Lockridge (The New York Sun) described it as "a tight and cunningly built play, [which] offers for your delectation one of the most malignant villainesses of the contemporary theatre and manages with everything to make its appeal rather on the plane of psychological than physical violence." London's production of Double Door starred Sybil Thorndike as the malevolent, revengeful Victoria Van Brett. Trinculo in London's Bystander, after professing astonishment that Victorian domestic tyranny existed outside of England and was not the sole possession of The Barretts of Wim-
pole Street, found the play "... in the best Grand Guignol manner" in which Sybil Thorndike excelled, increasing her sinister, venomous hair-raising acting "... in a baleful basso through a twisted lip."

Paramount Pictures imported Mary Morris and Anne Revere from the Broadway play to repeat their roles in the screen version of Double Door, advertised as "the play that shocked Broadway, starring Mary Morris as the Female Frankenstein of Fifth Avenue--she's the most deadly menace the screen has ever known!" The static film version never justified the excessive advertising nor established Mary Morris in a Hollywood career. Miss Morris returned to the New York stage in a long series of forgotten, short-lived plays, augmented by several quickly faded British films. Photoplay related that "Mary Morris fairly oozes evil in every word of malice she utters and every glance of treachery she takes around the room ... a pathological, melodramatic plot, timed expertly for suspense and a pulse pounding climax make this picture genuinely thrilling."

Kraft Television Theatre chose Double Door for their television premiere on May 7, 1947, but, claimed Variety within an hour "the cast could never make their caricature roles ring true."

STAGE

Ritz Theatre, New York, opened September 21, 1933. 143 performances. Produced by Potter & Haight; Director, H. C. Potter; Settings, Rollo Wayne; Costumes, Mary Merrill
Mary Morris (Victoria Van Brett); Anne Revere (Caroline Van Brett); Granville Bates (Mortimer Neff); Richard Kendrick (Rip Van Brett); Aleta Freel (Anne Darrow); William Foran (Lambert); Ernest Woodward (Dr. John Sully); Alice May Tuck (Avery); Fothingham Lysons (Telson); Barbara Shields (Louise); George H. Qumiby (Williams); George R. Taylor (Mr. Chase); Elbert Gruver (Detective)

Sybil Thorndike (Victoria Van Brett); Christine Silver (Caroline Van Brett); Charles Lefaux (Edward Mortimer); Owen Nares (Robert Van Brett); Carol Goodner (Anne Darrow); Sebastian Shaw (Dr. John Sully); James Parish (Lambert); Dora Barton (Avery); H. Worral-Thompson (Telson); Josephine Dent (Louise); George Elton (Chase); Edwin Morton (William)

Road Company (1934). Director, Melville Burke; Setting, Charles Perkins
Jessamine Newcombe (Victoria Van Brett); Mary Philips (Caroline Van Brett); Owen Davis, Jr. (Rip Van Brett); Helen Claire (Anne Darrow); John Hammond Dailey (Mortimer Neff); Robert Keith (Mr. Chase); Harland Tucker (Dr. John Sully); Brandon Peters (Lambert); Rose Winter (Avery); Tom Tempest (Telson); Mary Rogers (Louise); William Hawes (William)
WPA Federal Theatre (1936). Director, G. Lester Paul
Louise Lamont (Victoria Van Brett); Connie Morison (Caroline Van Brett); Thom Conroy (Rip Van Brett); Sonya Rafell (Anne Darrow); William Reade (Mr. Chase); E. James Camp (Dr. John Sully); George Petrie (Lambert); Isabel McMinn (Avery); Webster Culver (Telson); Sylvia Framson (Louise); John Pizzi (William)

SCREEN

Paramount Pictures, released May 1934. Director, Charles Vidor; Screenplay, Gladys Lehman, Jack Cunningham; Camera, Harry Fischback; Editor, James Smith
Mary Morris (Victoria Van Brett); Anne Revere (Caroline Van Brett); Sir Guy Standing (Mortimer Neff); Kent Taylor (Rip Van Brett); Evelyn Venable (Anne Darrow); Ralph Remley (Lambert); Colin Tapley (Dr. John Lucas); Virginia Howell (Avery); Frank Dawson (Telson); Helen Shipman (Louise); Leonard Carey (William); Burr Caruth (Rev. Dr. Loring); Halliwell Hobbes (Mr. Chase)

TELEVISION

Kraft Theatre [television debut of Kraft Theatre], televised May 7, 1947. NBC. 1 hour. Produced and directed by Stanley Quinn; Television adaptation, Edmund Rice; Set, Bob Wade; Technical director, Al Protzman
Eleanor Wilson (Victoria Van Brett); Valerie Cossart (Caroline Van Brett); Joseph Boley (Mortimer Neff); John Baragrey (Rip Van Brett); Romain Robb (Anne Darrow); John Stephen (Dr. John Sully)

THE DOVER ROAD
A comedy in three acts by A. A. Milne (1921)

Synopsis

Egotistical Parliament member Leonard leaves his fussy wife, Eustasia, to run off with Anne for a season of sin and sun on the French Riviera. Eustasia succumbs to the sympathetic understanding of Nicholas and agrees to join him on an extra-marital holiday. Seeking lodging on their way to Calais, both couples are forced to stop at eccentric, rich bachelor Latimer’s home on The Dover Road. Latimer confesses to deliberate meddling in the lives of runaway couples and persuades them to test their love before continuing their impetuous journey. Leonard is astonished to find his doting wife, Eustasia, adoring Nicholas. Anne, realizing her attraction to Leonard was only an illusionary escape from loneliness, leaves him. Nicholas, frayed and bored by Eustasia’s demands, leaves for France.
with rejected and dejected Leonard. Eustasia has become enamored of Latimer's servant, Dominic, as another couple from The Dover Road arrives.

Comment and Critique

Alan Alexander Milne followed his allegorical play Mr. Pim Passes By with a comedy on infidelity andagravated adultery buffeted by a mysterious, pivotal character of Mr. Latimer. Milne wrote his first play, Wurzel-Flummery, while serving with the Royal Warwickshire Regiment in 1917. That farce was followed by Belinda, The Boy Comes Home and The Lucky One. Alexander Woollcott (The New York Times) considered The Dover Road Milne's best play, a "... fine textured high comedy [that] has been staged--marvel of marvels--with some taste and sense."

William C. DeMille produced and directed The Dover Road for the screen in 1927. Released as The Little Adventuress, playwright Milne was displeased with the celluloid treatment and especially Hollywood's search for a sensuous, titillating title. The 1927 silent picture passed through the distributing centers and local movie palaces with meagre response. RKO Radio Pictures filmed the Milne play in 1934 and devised an even sexier title, Where Sinners Meet. The picture opened on May 24, 1934, at Radio City Music Hall. The single-set film played better on the stage than on the screen but the ingratiating, smartly paced performing of the cast afforded a good deal of merriment. The Clive Brook--Diana Wynyard picture was, according to Photoplay, filled with "thoroughly paralyzing comedy situations and brilliant dialogue."

Pond's Theatre telecast of The Dover Road on February 17, 1955, featured John Cromwell and Leueen MacGrath.

STAGE

Bijou Theatre, New York, opened December 23, 1921. 324 performances. Produced and directed by Guthrie McClintic
Charles Cherry (Latimer); George Riddell (Dominic); Reginald Mason (Leonard); Winifred Lenihan (Anne); Molly Pearson (Eustasia); Lyonel Watts (Nicholas); Phyllis Carrington, Ann Winslow, Edwin H. Morse, George Nolan (The Staff)

Henry Ainley (Latimer); Allan Aynesworth (Dominic); Nicholas Hannen (Leonard); Nancy Atken (Anne); Athene Seyler (Eustasia); John Deverell (Nicholas); Donald Ferguson, Walter Lake, Joyce Kennedy, Kitty Strudwich (The Staff)

Road Company (1930). Produced and directed by Barry Jones; Settings, Barry Jones and John Koster
Rule Pyott (Latimer); Lambert Larking (Dominic); Barry Jones (Leonard); Phyllis Coghlan (Anne); Constance Pelisser (Eustasia); Maurice Colbourne (Nicholas); Charles Emerson, Edward Harvey, Hilda Case, Mona Glynne (The Staff)


Philip Desborough (Latimer); Frederick Piper (Dominic); T. G. Saville (Leonard); Isabel Wilford (Anne); Agnes Lauchlin (Eustasia); Andre van Gyseghem (Nicholas)

SCREEN

THE LITTLE ADVENTURESS, Producers Distributing Corporation, released April 11, 1927. Produced by DeMille Pictures and John C. Flinn; Director, William C. DeMille; Adaptation, Screenplay, based on A. A. Milne's play The Dover Road, Clara Beranger; Camera, Charles Boyle; Art director, Anton Grot; Costumes, Adrian; Assistant director, Lidell Beck; Production manager, Morton S. Whitehill; Editor, Adelaide Cannon

Vera Reynolds (Helen Davis); Victor Varconi (George La Fuente); Phyllis Haver (Victoria Stoddard); Theodore Kosloff (Antonio Russo); Robert Oher (Leonard Stoddard); Fred Walton (Dominick)

WHERE SINNERS MEET, RKO Radio Pictures, released April 1934. (Released in England as THE DOVER ROAD.) Director, J. Walter Ruben; Screenplay, based on A. A. Milne's play The Dover Road, H. W. Hannemann; Camera, Nick Musuraca; Editor, George Hively

Clive Brook (Mr. Latimer); Diana Wynyard (Anne); Billie Burke (Eustasia); Reginald Owen (Leonard); Alan Mowbray (Nicholas); Gilbert Emery (Dominic); Vernon Steele (Saunders); Phyllis Barry (Maid); Walter Armitage (Footman); Katherine Williams (Second maid); Robert Adair (Second Footman)

TELEVISION

Pond's Theatre, televised February 17, 1955. ABC. 1 hour. Television adaptation by Robert Howard

John Cromwell (Mr. Latimer); Leueen MacGrath (Anne); Larry Gates (Leonard); Claudia Morgan (Eustasia); Peter Turgeon (Nicholas)

DRACULA

A play in three acts by Hamilton Deane and John L. Balderston, based on Bram Stoker's novel (1927)

Synopsis

Centuries-old Transylvanian vampire, Count Dracula, relocates
in England. There he makes several supernatural, nocturnal visits to the neighboring Seward home and sanatorium in Purley where he pierces the throat of Lucy Seward with his teeth and gradually drains her blood. Lucy's father, Dr. Seward, has his old friend and colleague, Dr. Abraham van Helsing, examine Lucy for seemingly incurable anemia. Professor van Helsing, an authority on vampires and the "undead," realizes solicitous Count Dracula is the infamous Transylvanian vampire. Despite the frantic efforts of van Helsing and Lucy's fiancé, Jonathan Harker, to ward off Dracula's attacks with wolfsbane, mirrors, crosses, garlic and wafers from the Holy Host, Lucy becomes weaker. Knowing Dracula exists only from sundown to sunrise after which he must return to a coffin containing native Transylvanian soil, van Helsing learns from Renfield, an insane patient in Seward's sanatorium, the location of Dracula's lair. Discovering Dracula in his secreted coffin in a deserted vault, van Helsing drives a stake through the vampire's heart. Dracula disintegrates into an explosion of smoke and ashes and Lucy is released from his evil bondage.

Comment and Critique

Dublin, Ireland-born, Abraham (Bram) Stoker (1847-1912) left his post as a writer for the Dublin Mail in 1878 to become business manager for actor Henry Irving at London's Lyceum Theatre. The association lasted twenty-seven years until Irving, the first actor to be knighted in England, died on October 13, 1905. Stoker became intrigued with vampire legends after reading fellow Dubliner, Joseph Sheridan Le Fanu's (grand-nephew of playwright Richard Brinsley Sheridan) 1872 vampire story, Carmilla. Stoker continued research into the history of 15th-century Prince Vlad of Wallachia, whose blood-thirsty reign had been related to him in 1890 by historian Arminius Vamberg, a professor from the University of Budapest. Prince Vlad, known by the Rumanian word for son-of-the-devil (Dracula), was born in Sighisoara, Transylvania in 1431. During his torturous term, he had over 100,000 people killed, many of them impaled on wooden stakes. Vlad-Dracula died a violent death in 1476 at the age of forty-five. The body of Vlad-Dracula was secretly buried on the island of Snagov but his head was severed and mounted on a stake and displayed by the Sultan to his subjects in Constantinople.

Bram Stoker's masterpiece, Dracula, was published in May 1897 by London's Constable publishers. A few days after the novel appeared, on May 18, 1897, Stoker's dramatization of his horror story, Dracula, or the Un-Dead, was performed at the Lyceum Theatre in London. The five-act, forty-seven-scene adaptation ran four, very long hours and was pronounced "dreadful" by Sir Henry Irving. The Lyceum Theatre had first housed a vampire in 1829 when John William Polidori's eerie tale The Vampyre was staged after a successful production of the play appeared in Paris in 1820 and as an opera in Leipzig eight years later. Twelve years after Stoker's death, British actor Hamilton Deane made and tested his adaptation of Dracula in 1924. After revisions to the script, the play opened
in London at the Little Theatre on February 14, 1927, with twenty-
two-year-old Raymond Huntley as the Count, Hamilton Deane as van
Helsing and Bernard Jukes as the lunatic Renfield, a role he would
play several thousand times. Dracula relocated in the Duke of York’s
Theatre and moved to the Prince of Wales' Theatre to accumulate
391 performances despite moribund comments from the London critics.
The London Evening News finally conceded "... while glittering pro-
ductions costing thousands of pounds have wilted and died after a
week or so in the West End, Dracula has gone on drinking blood
nightly...."

Playwright John L. Balderston, who had written the fanciful
play Berkeley Square in 1926, at the request of publisher Horace
Liveright collaborated with Hamilton Deane in rewriting a new ver-
sion of Dracula. The Deane-Balderston reconstructed Dracula was
produced by Horace Liveright at the Fulton Theatre in New York on
October 5, 1927, and played 261 performances to May 19, 1928.
Bela Lugosi Blasko, a relatively unknown Hungarian actor who had
appeared on Broadway in minor roles, was given the role of Count
Dracula (Lugosi had appeared on Broadway in The Red Poppy [1922];
Arabesque; Open House [1925] and The Devil in the Cheese [1926].)
Lugosi was born in Lugos, Hungary on October 20, 1882, and became
forever identified with the role of the Count until the time of his
death in Los Angeles on August 16, 1956. Lugosi, in 1955, had
turned himself into the California Institution for drug addiction. Drac-
ula forced Lugosi to spend most of his career portraying other weirdos
in a series of horror films.

Brooks Atkinson (The New York Times) called Lugosi's Drac-
ula, "... a little too deliberate and confident" and suggested with
"more swiftly, fiercely and mysteriously" wrought performances, the
play would have "a frantic, tormentous rush of performing to befog
the eyes of the audience with complete mystery" which it did not.
Robert Benchley (The New Yorker), recognizing the revisions of
Stoker's story for theatrical purposes, felt the development of the
author's basic idea could have been more terrifyingly expanded,
"... without some of the errant hokum which has been introduced...."

Lugosi took Dracula on the road in 1943 and on June 26, 1951,
opened a scheduled tour of the play at Theatre Royal in Brighton,
England. Both were unsuccessful.

Dracula's greatest resurrection came on October 20, 1977,
when the play reappeared on Broadway with Frank Langella (Langella
had originally portrayed Dracula at the Berkshire Playhouse in Stock-
bridge, Mass. in August 1967 with Joanna Miles) as a handsome,
sensuous, theatrical Count in a production imaginatively and superbly
designed by Edward Gorey. "Langella is Count Dracula down to the
Eder (The New York Times) added, "There is a surface perfection
to the production. It comes in the sets and costumes by Edward
Gorey, some extraordinary lighting by Roger Morgan and a flawless
command of movement and timing by the director, Dennis Rosa.
The acting, on the other hand, though polished, is not generally very interesting." Martin Gottfried (The New York Post) called the revival "... ghoulish fun in the grand manner--because it takes itself seriously and is played only occasionally for laughs."

The 1977 Broadway success of Dracula and latter-day fascination with the sensuous aspects of Count Dracula and his lovely victims, spawned other productions of the play including a London revival on September 13, 1978, with Terence Stamp as the vampire-Count. The London revival of Dracula at the Shaftesbury Theatre suffered from serious miscasting of the title role. Terence Stamp, more at ease as Billy Budd or Alfie, lacked the presence and command for the role of the deadly sensuous Count from Transylvania.

Prior to the Deane-Balderston version being revived, London saw a production of an adaptation of Stoker's novel by Bob Hall and David Richmond, called The Passion of Dracula in which the Count was refurbished as a romantic figure and played well and with a good deal of zest by George Chakiris. The Passion of Dracula was originally presented off-Broadway in New York in 1977 to unthrilled reviews, although Time magazine found, "Campiness is not intrusive, however, and the play moves with the brisk tempo and sustained suspense of a good detective story." The New Yorker added, "A quite stylish and unpretentious pastiche of prewar English upper-class drama ... the performance maintains that style throughout."

Dracula was initially transferred to the screen in Germany. Henrik Galeen based his screenplay Nosferatu (Eine Symphonie des Grauens) on Bram Stoker's novel. The film, directed by F. W. Murnau, was released on March 5, 1922, to become a classic of the German silent screen. Variety, reviewing the German Nosferatu on December 25, 1929, reported, "Max Schreck as the vampire is an able pantomimist and works clocklike, his makeup suggesting everything that's goose pimply. He did his worst on every occasion--which was good." Mordaunt Hall (The New York Times) found Nosferatu, "... not especially stirring. The backgrounds are often quite effective, but most of it seems like cardboard puppets doing all they can to be horrible on papier-mâché settings."

Universal Pictures paid $40,000 for the screen rights to Dracula. Fritz Stephens originally adapted the play, followed by Louis Stevens and later novelist Louis Bromfield. The final script was completed by Dudley Murphy with revisions made by Garrett Fort. Ian Keith was originally considered for the role of Count Dracula but, after director Tod Browning saw Bela Lugosi perform the role on a California stage, the title role was finally assigned to Lugosi. David Manners replaced Lew Ayres as Harker and the picture, completed in seven weeks, opened at the Roxy Theatre in New York on February 12, 1931, advertised as "The Strangest Love Story of All." (A Spanish language version was filmed simultaneously, directed by George Meldord with Carlos Villarias as Count Dracula.) Mordaunt Hall (The New York Times) felt, "Mr. Browning is fortunate in having in the leading role in this eerie work, Bela Lugosi,
who played the same part on the stage when it was presented here in October 1927. What, with Mr. Browning's imaginative direction and Mr. Lugosi's make-up and weird gestures, this picture succeeds to some extent in its Grand Guignol intentions." Dracula became Universal's highest grossing film for the year and spawned a series of sequels, few of them having even burial rights in Bram Stoker's novel.

Frank Langella repeated his stage characterization of a romantically, sensuously lethal Dracula with Laurence Olivier as Van Helsing, in Universal Pictures' 1979 reworking of the Stoker classic. "With this lavish retelling of an oft-told tale, Dracula puts the male vamp back in vampire," reported Variety. Frank Langella's dashing, erotic stage performance transferred well to film, but frequent injections of obligatory horror scenes and inexplicable photographic psychodelic lunacy, which shuttled in from some unexplained ancient disco-teque, detracted from his performance and the progression of the story. Laurence Olivier's Dutch-accented portrayal of Van Helsing was given greater scope (plus a gory death scene) than in the original. The 1979 Dracula also produced a rewritten, trick ending that would have surprised even Bram Stoker but obviously opened the studio doors and the Count's coffin for a squeamish sequel.

The Dracula screenings would appear to have come full cycle with Werner Herzog's remake of F. W. Murnau's 1922 silent screen classic, Nosferatu. The 1979 German-produced film was not F. W. Murnau but Herzog stressing the ambivalence of the human intrigue with evil and sexuality. Herzog filmed Nosferatu in the city of Delft, Holland and for Dracula's eerie, cobwebbed home, Czechoslovakia's stark Fernstein Castle was used. Herzog illuminated death, decadence and fascination with sadism and for his vampire had the outstanding German actor, Klaus Kinski. Nosferatu could become a classic.

John Carradine appeared as Dracula on Matinee Theatre's live-color telecast in 1966. Universal pictures planned a television series in 1967 based on an adaptation by Steven Borcho of the Stoker novel, but the video-series never materialized. Dracula was seen on French television in 1969 under the title of Tremplin with Bernard Soulie as the Count. Denholm Elliott was Count Dracula on England's ABC television production of the tale on the British anthology series, Mystery and Imagination. Rod Coneybeare's adaptation of the novel was seen on Canada's television program Purple Play in the early '70's.}

Bram Stoker's Dracula, pre-empted on October 12, 1973, by Richard M. Nixon's delineation of Vice-President Spiro T. Agnew's resignation from office, was finally shown on American television on February 8, 1974. The CBS-Don Curtis production starred Jack Palance as Count Dracula and was released in Europe as a feature film. Richard Matheson, author of horror stories, adapted Stoker's book but his script was seen as unimaginative and removed from the original, including the omission of several central characters although
advertised as "... the first accurate adaptation of the novel." Jack Palance was called "... painfully unsuited" for the role of Dracula.

PBS's Great Performances 1978 presentation of Count Dracula (originally shown in three segments and later rerun in its full length of two hours and thirty-five minutes) featured a romantically handsome, if lethal, Count played perceptively by Louis Jourdan. The adaptation by Gerald Savory was impressively filmed in color and highlighted with bats, wolves, ectoplasmic vampires and generously gory close-ups of Mr. Jourdan's mouth overflowing with blood. Several episodes of the television series Cliffhangers were spliced together to develop a one-hour telecast called Dracula '79 on March 24, 1979, in which the Transylvanian Count was identified as a twentieth-century college professor and a romantic womanizer placed in situations that would have embarrassed Pearl White.

STAGE

Mr. Jones (Count Dracula); Mr. Passmore (Jonathan Harker); Mr. T. Reynolds (Professor Van Helsing); Edith Craig (Mina Harker); Mr. Rivington (John Seward, M.D.); Mr. Widdicombe (Quincey P. Morris); Mr. Howard (M. F. Renfield); Mr. Innes (Hon. Arthur Holmwood, Lord Godalming); Mr. Gurney (Captain Swales); Miss Foster (Lucy Westenra); Miss Gurney (Mrs. Westenra); Miss Craig (Mina Murray Harker); Mr. Simpson (Coastguard); Mr. Porter (Asylum Attendant); Miss Cornford (Servant); Mrs. Daly (Vampire Woman)

DRACULA, Grand Theatre, Derby, England, June 1924. Produced and directed by Hamilton Deane; Adaptation of Bram Stoker's novel by Hamilton Deane in three acts and epilogue.
Edmund Blake (Count Dracula); Hamilton Deane (Dr. Abraham Van Helsing); G. Malcolm Russell (itenfield); Dora May Patrick (Mina Harker)

Little Theatre, London, England, opened February 14, 1927. 391 performances. Produced, directed and adapted by Hamilton Deane; Co-producer, H. L. Warburton
Raymond Huntley (Count Dracula); Dora Mary Patrick (Mina Harker); Hamilton Deane (Abraham van Helsing); Bernard Guest (Johnathan Harker); Stuart Lomath (Doctor Seward); Frieda Hearn (Quincey P. Morris); Peter Jackson (Lord Godalming); Bernard Jukes (R. M. Renfield); Jack Howarth (The Warder); Kilda MacLeod (Parlourmaid); Betty Murgatroyd (Housemaid)

Raymond Huntley (Count Dracula); Sam Livesey (Abraham van Helsing); Dorothy Vernon (Mina Harker); Stringer Davis (Jonathan
Harker); Vincent Holman (Dr. Seward); Beatrice de Holthoir (Quincy P. Morris); Peter Jackson (Lord Godalming); Bernard Jukes (R. M. Renfield); W. Johnson (The Warder); Peggy Livesey (Parlourmaid); Helen Adam (Housemaid)

Fulton Theatre, New York, opened October 5, 1927. 261 performances. Produced by Horace Liveright; Director, Ira Hards; Settings, Joseph Physioc; Adaptation Hamilton Deane and John Balderston
Bela Lugosi (Count Dracula); Dorothy Peterson (Lucy Seward); Edward Van Sloan (Abraham van Helsing); Terrence Neill (Jonathan Harker); Herbert Bunston (Dr. Seward); Bernard Jukes (R. M. Renfield); Alfred Frith (Butterworth); Nedda Harrigan (Wells)

Windsor Theatre, London, England, opened September 24, 1928. Produced by Horace Liveright; Director, Ira Hards; Settings, Joseph Physioc
Raymond Huntley (Count Dracula); Margot Lester (Lucy Seward); Edward Van Sloan (Abraham van Helsing); Terrence Neill (Jonathan Harker); Herbert Bunston (Dr. Seward); Bernard Jukes (R. M. Renfield); Carl Reed (Butterworth); Julio Brown (Wells); Theda Fyler (Maid)

Road Company (1929). Produced and directed by O. D. Woodward
Bela Lugosi (Count Dracula); Hazel Whitmore (Lucy Seward); J. Raymond Brown (Abraham van Helsing); Don Woods (Jonathan Harker); Henry Hall (Dr. Seward); Harry Walker (R. M. Renfield); Frederick Pymm (Butterworth); Ana Spanier (Maid)

Road Company (1930) England. Produced by Horace Liveright; Director, Ira Hards; Settings, Joseph Physioc
Raymond Huntley (Count Dracula); Joan Colburn (Lucy Seward); Lester Alden (Abraham van Helsing); Terrence Neill (Jonathan Harker); Wallace Widdencombe (Dr. Seward); Alec Harford (R. M. Renfield); Carl Reed (Butterworth); Ellen Love (Wells); Marjorie Devoe (Maid)

Road Company (USA 1930). Produced by S. E. Cochran and Clifford Brooke; Scenery, Charles Squires; Director, Clifford Brooke
Romaine Callender (Count Dracula); Marian Wells (Lucy Seward); John Kline (Abraham van Helsing); Walter Gilbert (Jonathan Harker); H. Dudley Hawley (Dr. Seward); Freddie Sherman (R. M. Renfield); Edward Poland (Butterworth); Marian Sterly (Maid)

Pasadena Playhouse, Pasadena, Cal., opened August 14, 1930. 20 performances. Produced by the Pasadena Playhouse; Gilmor Brown, Director; Settings, James Callahan
Victor Jory (Count Dracula); Mary Alice Wickizer (Lucy Seward); Ralph Freud (Abraham van Helsing); Robert Young (Jonathan Harker); Norval Mitchell (Dr. Seward); Charles Levison (R. M. Renfield); Fred Moore (Butterworth); Mora Martin (Miss Wells); Kay Fish (Maid)
Royale Theatre, New York, opened April 13, 1931. 8 performances. Produced by O. W. Wee (by arrangement with Horace Liveright); Director, Ira Hards; Settings, Joseph Physioc
Courtney White (Count Dracula); Marcella Gaudel (Lucy Seward); Maurice Morris (Abraham van Helsing); Arnold Daly (Jonathan Harker); William Melville (Dr. Seward); Edward Forbes (R. M. Renfield); William Olathe Miller (Butterworth); Alfreda Sill (Wells)

Hamilton Deane (Count Dracula); Yona Wells (Lucy Seward); Ivan Samson (Prof. van Helsing); Robert Kempson (John Harker); Bernard Jukes (R. M. Renfield); Richard Coke (Attendant); Dora Mary Patrick (Wells)

Road Company, U.S.A. (1943). Produced by Harry H. Oshrin; Director, O. D. Woodward; Settings, H. Gordon Bennett
Bela Lugosi (Count Dracula); Janet Tyler (Lucy Seward); Frank Jaquet (Abraham van Helsing); Guy Spaull (Jonathan Harker); Wallace Widdecombe (Dr. Seward); Eduard Franz (R. M. Renfield); Len Mence (Butterworth); Mary Stevenson (Wells)

Theatre Royal, Stratford E, England, opened November 23, 1974. Produced by Theatre Workshop; Dramatization by Ken Hill; Director, Ken Hill; Settings, Guy Hodgkinson; Costumes, Maureen Blowman; Lighting, Mark Pritchard; Music, Ian Armit
Derek Fuke (Count Dracula); Marianne Price (Lucy Seward); Geoffrey Freshwater (Dr. Van Helsing); Eamon Boland (Jonathan Harker); Valerie Walsh (Mina Murray); Susan Mansell (Lady Seward); Tony Scannell (Arthur Holmwood); Melody Kaye (Romana); Larry Dann (Mr. Dann); Philippa Howell (Decidua); Paul Felber (Gravedigger)

Ron Beddall (Count Dracula); with Ben Bazell, Peter Jonfield, Emil Wolk, Roderic Leigh, Sheila Burnett

THE PASSION OF DRACULA, Cherry Lane Theatre, New York, opened September 30, 1977. Produced by the Dracula Theatrical Company, Eric Krebs, executive producer; Director, Peter Bennett; Adaptation of Bram Stoker's novel, Dracula, by Bob Hall and David Richmond; Settings by Allen Cornell and Bob Hall; Costumes, Jane Tschetter; Lighting, Allan Cornell
Christopher Bernau (Count Dracula); Michael Burg (Prof. Van Helsing); Samuel Maupin (Jonathan Harker); Giullie Pagano (Wilhelmina Murray); K. Lyon O'Dell (Dr. Cedric Seward); Alice White (Dr. Helga Van Zandt); Brian Bell (Jameson); K. C. Wilson (Lord Gordon Godalming); Elliott Vileen (Mr. Renfield)

Martin Beck Theatre, New York, opened October 20, 1977. Produced by Jujamcyn Theaters, Elizabeth Ireland McCann, John Wulp,
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Victor Lurie, Nelle Nugent, Max Weitzenhoffer; Director, Dennis Rosa; Scenery and costumes, Edward Gorey; Lighting, Roger Morgan; Production supervisor, Ben Janney; Scenery supervisor, Lynn Pecktal; Costumes Supervisor, John David Ridge

Frank Langella [succeeded by Raul Julia] (Count Dracula); Ann Sachs (Lucy Seward); Jerome Dempsey (Abraham van Helsing); Alan Coates (Jonathan Harker); Dillon Evans (Dr. Seward); Richard Kavanagh (R. M. Renfield); Baxter Harris (Butterworth); Gretchen Oehler (Miss Wells)

THE PASSION OF DRACULA, Queen's Theatre, London, England, opened August 23, 1978. Produced by Backstage Productions and Miriam Bienstock; Play by Bob Hall and David Richmond; Director, Clifford Williams; Setting, Farrah; Lighting, David Hersey, Mark Pritchard; Music, Mark Wilkinson

George Chakiris (Count Dracula); Beth Morris (Wilhelmina Murray); Richard Vernon (Dr. Cedric Seward); Richard Moore (Jameson); Roy Dotrice (Prof. van Helsing); James Villiers (Lord Godalming); Michael Feast (Mr. Renfield); Tom Marshall (Jonathan Harker)

DRACULA, Shaftesbury Theatre, London, England, opened September 13, 1978. Produced by Michael White; Play by Hamilton Deane and John L. Balderston; Director, Dennis Rosa; Scenery and costumes, Edward Gorey; Lighting, Graham Large, Roger Morgan; Scenery supervisor, Lynn Pecktal; Costume supervisor, John David Ridge

Terence Stamp (Count Dracula); Rosalind Ayres (Lucy Seward); Derek Godfrey (Abraham van Helsing); Rupert Frazer (Jonathan Harker); Barrie Cookson (Dr. Seward); Nickolas Grace (R. M. Renfield); Shaun Curry (Butterworth); Marilyn Galsworthy (Wells)

DRACULA, Road Company (1978-1979). Produced by Jujamcyn Theatres, John Wulp, Elizabeth Ireland McCann, Victor Lurie, Nelle Nugent, Max Weitzenhoffer; Director, Dennis Rosa; Scenery and costumes, Edward Gorey; Lighting, Roger Morgan; Scenery supervisor, Lynn Pecktal; Costumes supervisor, John David Ridge. Song: "Dream Lover" (Recording by Jeanette MacDonald)

Jean LeClerc (Count Dracula); Lauren Thompson (Lucy Seward); George Martin (Abraham Van Helsing); Richard S. Levine (R. M. Renfield); Malcolm Stewart (Jonathan Harker); Jack Betts (Dr. Seward); Geoff Garland (Butterworth); Leta Anderson (Miss Wells)

Alcazar Theatre, San Francisco, Cal., opened May 10, 1978. Produced by Bernard J. Bolter, III and Ham, Ltd., Director, Richard Lore; Setting, Michael Kroschel; Costumes, Michael Messenger; Lighting, Tom Mourant; Adaptation of Bram Stoker's novel by F. Valentine Hooven, III

Michael Neville (Count Dracula); Ann Sara Matthews (Lucy Westerna); Bob Kallus (Prof. Van Helsing); Bradley Clayton (Dr. John Seward); Patricia Boyette (Mina Harker); Andrew Potter (Jonathan Harker); Bernard Bolter (Renfield); Will Jenkins (Crankley); Jean Hauck (Mrs. Bickers)
NOSFERATU (a.k.a. NOSFERATU--EINE SYMPHONIE DES GRAUEN), Prana Films, released March 5, 1922. Director, F. W. Murnau; Screenplay (based on Bram Stoker's novel Dracula), Henrik Galeen; Camera, Fritz Arno Wagner; Art director, Albin Grau.

Max Schreck (Orlock/Nosferatu-Dracula); Alexander Granach (Herr Knock); Gustav von Wangenheim (Hutter); Ruth Landshoff (Annie Harding); Max Nemetz (Sea Captain); Greta Schroeder (Ellen Hutter); Max Schreck (Dracula);

Universal Pictures, released February 14, 1931. (A Spanish language version was filmed simultaneously directed by George Melford with Carlos Villarias, Barry Norton, Lupita Tovar, Carmen Guerrero.)

Produced by Carl Laemmle; Director, Tod Browning; Screenplay, Garrett Fort; Camera, Karl Freund; Art director, Charles D. Hall; Editors, Milton Carruth and Maurice Pivar; Dialogue, Dudley Murphy; Associate producer, E. M. Asher.

Bela Lugosi (Count Dracula); Helen Chandler (Mina Seward); Edward Van Sloan (Professor Abraham van Helsing); David Manners (John Harker); Herbert Bunston (Dr. Seward); Dwight Frye (R. M. Renfield); Frances Dade (Lucy Weston); Moon Carroll (Briggs); Charles Gerrard (Martin); Joan Standing (Maid); Josephine Velez (Nurse Grace); Michael Visaroff (Inkeeper); Daisy Belmore (Coach passenger); Donald Murphy (Man in Coach).

DRACULA'S DAUGHTER, Universal Pictures, released May 1936. Director, Lambert Hillyer; Screenplay (based on Dracula and Dracula's Guest by Bram Stoker), Garrett Fort; Camera, George Robinson; Art director, Albert S. D'Agostino; Special effects, John P. Fulton; Musical score, Heinz Roemheld.

Gloria Holden (Countess Marya Zaleska); Otto Kruger (Jeffrey Garth); Marguerite Churchill (Janet Blake); Irving Pichel (Sando); Edward Van Sloan (Dr. Abraham van Helsing); Nan Grey (Lill); Hedda Hopper (Lady Esme Hammond); Gilbert Emery (Sir Basil Humphrey); Claud Allister (Sir Aubrey Vail); E. E. Clive (Sergeant Wilkes); Halliwell Hobbes (Constable Hawkins); Billy Bevan (Albert); Douglas Wood (Dr. Townsend); Christian Rub (Coachman); Fred Walton (Dr. Beamish); Eily Malyon (Miss Peabody); Joseph E. Tozer (Dr. Graham); William von Brincken (Policeman); Gordon Hart (Host).

HORROR OF DRACULA, Hammer Films, released 1958. (A Korean, Sunglim Film (AHKEA KKOTS), THE BAD FLOWER, directed by Yongmin Lee, was based on this film and the original play Dracula. Released in 1961.)

Produced by Anthony Hinds; Director, Terence Fisher; Screenplay (based on the play Dracula), Jimmy Sangster; Camera, Jack Asher; Art director, Bernard Robinson; Musical score, James Bernard; Assistant director, Robert Lynn; Editors, James Needs, Bill Lenny.

Christopher Lee (Count Dracula); Melissa Stribling (Mina Seward).
Peter Cushing (Dr. Van Helsing); Michael Gough (Arthur); John Van Eyssen (Jonathan Harker); Carol Marsh (Lucy Weston); Olga Dickie (Gerda); Valerie Gaunt (Vampire Woman)

EL CONDE DRACULA, Tower of London-Fennix Films-Films Cine-mato grafica-Korona Films, Released 1971; Producer, Harry Alan Towers; Director, Jesus Franco; Screenplay, based on Bram Stoker’s Dracula, by Augusto Finochi, Carol Fadd, M. G. Cuccia, Peter Welbeck, Jesus Franco; Camera, Manuel Merino; Art director, Karl Schneider; Music, Bruno Nicolai; Costumes, Jose Marilli

Christopher Lee (Conde Dracula); Herbert Lom (Van Helsing); Klaus Kinski (Renfield); Frederick Williams (Jonathan Harker); Marla Rohm (Mina Harker); Paul Muller (Quincy Morris); Soledad Miranda (Lucy); Jack Taylor (Dr. Seward); Teresa Gimpera (Maid)

Universal Pictures, released June 28, 1979. Produced by Walter Mirisch; Director, John Badham; Screenplay, based on Bram Stoker’s novel, and the stage play by Hamilton Deane and John L. Balderston, by W. D. Richter; Camera, Gilbert Taylor; Production design, Peter Murton; Art director, Brian Ackland-Snow; Costumes, Julie Harris; Special visual effects, Albert Whitlock; Assistant director, Anthony Waye; Associate producer, Tom Pevsner; Special effects, Roy Arbogast; Music, John Williams; Models, Brian Smithies; Editor, John Bloom

Frank Langella (Dracula); Laurence Olivier (Professor Van Helsing); Kate Nelligan (Lucy); Trevor Eve (Jonathan Harker); Jan Francis (Mina); Tony Haygarth (Renfield); Janine Duvitski (Annie); Teddy Turner (Swales); Donald Pleasence (Seward); Sylvester McCoy (Walter); Kristine Howarth (Mrs. Galloway); Joe Belcher (Tom Hindley); Ted Carroll (Scarborough Sailor); Frank Birch (Harbormaster); Gabor Vernon (Captain of Demeter); Frank Henson (Demeter Sailor); Peter Wallis (Priest)

NOSFERATU: PHANTOM DER NACHT, Gaumont-Werner Herzog Film-produktion, released July 1979. Executive producer, Walter Saxer; Produced and directed by Werner Herzog; Screenplay, based on the novel Dracula by Bram Stoker and the film script Nosferatu--Eine Symphonie des Grauens by Henrik Galeen, by Werner Herzog; Camera, Jorg Schmidt-Reitwein; Lighting, Martin Gerbl; Camera operator, Michael Gast; Assistant directors, Remmelt Remmelts, Mirko Tichacek; Production manager, Rudolf Wolf; Production designers, Henning von Glerke, Ulrich Bergfelder; Special effects, Cornelius Spiegel; Music, Popol Vuh, Florian Fricke (also, extracts from Wagner’s Das Rheingold and Gounod’s Sanctus sung by the Ansambl Gordela); Costumes, Gisela Storch; Make-up, Reiko Kruk, Dominique Colladant; Editor, Beate Mainka-Jellinghaus

Klaus Kinski (Ct. Dracula); Isabelle Adjani (Lucy Harker); Bruno Ganz (Jonathan Harker); Walter Ladengast (Van Helsing); Roland Topor (Renfield); Martje Grohmann (Mina); Dan Van Husen (Warden); Jan Groth (Harbormaster); Carsten Bodinus (Schrader); Ryk de Goyer (Town Official); Clemens Scheitz (Town Employee); Lo Van Hensberg (Councilman); John Leddy (Coachman); Jacques Dufilho (Capt.); Anja Schmidt-Zaringer, Walter Saxer, Annegret Poppel, Michael Ettles, Gisela Storch, Martin Gerbl (Diners in Square); Beverly Walker (Nun); Dominique Colladant (Doctor); Werner Herzog (Monk); Margiet Van Hartingsveld (Maid); Tim Beekman (Coffin-bearer)
FILMS OF DRACULA OR VAMPIRES

Note: Beyond the screen adaptations of Bram Stoker's Dracula, other versions based on J. Sheridan LeFanu's Carmilla; Nikolai Gogol's Le Vy; Ali Riza Syfi's The Impaling Viovode; I Am Legend by Richard Matheson; and innumerable original screenplays were popular grist for the cameras. A sampling of these various screen inventions follows:

1912 Vampyren Eller en Kvinnas Slav (Sweden)
1915- Les Vampires (France—Serial)
1916
1927 London After Midnight (USA)
1932 Vampyr (Germany)
1933 Vampire Bat, The (USA)
1935 Mark of the Vampire (USA)
1940 The Devil Bat (USA)
1942 Dead Men Walk (USA)
1943 The Return of the Vampire (USA)
1944 House of Frankenstein (USA)
1945 House of Dracula (USA)
1946 Face of Marble (USA)
1948 Abbott and Costello Meet Frankenstein (USA)
1952 Dracula in Instanbul (Turkey)
1956 Not of This Earth (USA)
1957 El Atand del Vampiro (Mexico)
1958 Anak Pontinak (Malaya)
1959 Curse of the Undead (USA)
1960 Blood and Roses (Et Mourir de Plaisir) (France)
1961 L'Amate del Vampiro (Italy)

1956 Plan Nine from Outer Space (USA)
1957 El Castillo de los Monstruos (Mexico)
1959 Onna Kyuketsui (Japan)
1960 Brides of Dracula (England)
1960 La Maldicion de Nostradamus (Mexico)
1961 Tempi Duri Per I Vampiri (Italy)
1960 La Maschera del Demonio (Italy)
1960 Et Mourir de Plaisir (France)
1961 El Mundo de los Vampiros (Mexico)
1962 L'Ultima Preda del Vampiro (Italy)
The Blood Drinkers (Philippines)
Ercola al Centro Della Terra (Italy)
Maciste Contro il Vampiro (Italy)
Nostradamus y el Genio de las Tinieblas (Mexico)
Nostradamus y el Destructor de Monstruos (Mexico)
Planet of the Vampires (Spain)
Il Vampiro Dell' Opera (Italy)
1962
House on Bare Mountain (USA)
La Invasion de los Vampiros (Mexico)
Santos Contra las Mujeres Vampiras (Mexico)
La Strage Dei Vampiri (Italy)
El Vampiro Sangriento (Mexico)
1963
La Heulla Macabra (Mexico)
Kiss of the Vampire (England)
La Maldicion de los Karnstein (Spain)
I Tre Volti Della Paura (Italy)
The Vampire, Case of the Living Dead (Der Fluch der Grunen Augen) (West Germany)
1964
Ecennse al Vampiro (Mexico)
Dr. Terror's House of Horrors (England)
The Last Man on Earth (Italy)
Le Vampere de Dusseldorf (France)
1965
Beast of Morocco (England)
Devils of Darkness (England)
Dracula, Prince of Darkness (England)
Return of the Blood Beasts (Italy)
Un Vampiro Para Dos (Spain)
1966
Billy the Kid vs. Dracula (USA)
Carry on Screaming (England)
Munster Go Home (USA)
Queen of Blood (USA)
Theatre of Death (England)
1967
El Charrade los Calaveras (Mexico)
Dr. Terror's Gallery of Horrors (England)
Dance of the Vampires (USA)
Fearless Vampire Killers (England)
El Imperio de Dracula (Mexico)
A Taste of Blood (USA)
Le Viol du Vampire (France)
Los Vampiros (Mexico)
1968
Dracula Has Risen from His Grave (England)
Kuroneko (Japan)
Night of the Living Dead (USA)
Sangre de Virgenes (Mexico)
Un Sonho de Vampiros (Brazil)
1969
Blood of Dracula's Castle (USA)
Dracula, the Dirty Old Man (USA)
La Marca del Hombre Lobo (Spain)
The Magic Christian (England)
Malenka la Vampira (Spain)
One More Time (USA)
Men of Action Meet Women of Dracula (Philippines)
Taste the Blood of Dracula (England)
El Vampiro y el Sexo (Mexico)
El Vampiro de la Autopista (Spain)
Le Vampire Nue (France)

1970
Beiss Mich, Liebling (West Germany)
The Body Beneath (England)
Count Yorga Vampire (USA)
Dracula's Lusterne Vampire (Switzerland)
El Conde Dracula (Spain)
Dugong Vampira (Philippines)
Le Frisson des Vampire (France)
Garu, the Mad Monk (USA)
Horror of the Blood Monsters (USA)
The House That Dripped Blood (England)
House of Dark Shadows (USA)
Incense for the Damned (England)
Jonathan, Vampire Sterben Nicht (West Germany)
Midi-Minuit (France)
Le Rouge et Levres (France)
La Sadique Aux Dents Rouge (Belgium)
The Vampire Lovers (England)
El Vampiro de la Autopista (Spain)
Scars of Dracula (USA)

1971
Blood Thirst (Philippines)
Chanoc Contra el Tigre y el Vampiro (Mexico)
Chio O Suu Me (Japan)
Count Erotica, Vampire (USA)
Countess Dracula (England)
Dracula vs Frankenstein (USA)
Guess What Happened to Dracula? (USA)
Happening Der Vampire (West Germany)
Let's Scare Jessica to Death (USA)
Lust for a Vampire (England)
La Notte dei Diavoli (Italy)
The Omega Man (USA)
Return of Count Yorga (USA)
Twins of Evil (USA)
Velvet Vampire (USA)
Vampire Circus (England)
Vierges et Vampires (France)

1972
Blacula (USA)
Le Chemin de la Violence (France)
Daughters of Darkness (Belgium)
Dracula, A. D. (England)
Dracula Contra el Doctor Frankenstein (Spain)
The Deathmaster (USA)
Grave of the Vampire (USA)
La Hija de Dracula (Spain)
La Invasion de los Muertos (Mexico)
La Llamado del Vampiro (Spain)
La Noche de Walpurgis (Spain)
La Novia Ensangrentada (Spain)
La Orgia Nocturna de los Vampiros (Spain)
Vampiro 2,000 (Italy)
1973
- Blood (USA)
- Dracula Is Dead and Well and Living in London (England)
- Ganja and Hess (USA)
- El Gran Amor del Conde Dracula (Spain)
- House of Dracula's Daughter (USA)
- Requiem pour un Vampire (France)
- El Retorno de Walpurgis (Spain)
- La Saga de Los Draculas (Spain)
- Screams, Blacula, Scream (USA)
- Vaarwhel (Holland)
- Vampira (England)
- Vault of Horror (England)

1974
- Andy Warhol's Dracula (USA)
- Grave of the Vampire (USA)
- The Legend of the Seven Golden Vampires (England)
- Satanic Rites of Dracula (England)
- Vampires (England)

1979
- Vlad, the Impaler (Rumania) Vlad Tepes (The True Life of Dracula)
- Nosferatu (West Germany)
- Love at First Bite (USA)
- The Seven Brothers Meet Dracula (England)
- Dracula and His Vampire Brides (England)

TELEVISION

Matinee Theatre, televised November 23, 1966. CBS-Color. 1 hour. Produced by Albert Mc Cleary
John Carradine (Count Dracula)

CBS Telefilm, televised February 8, 1974. (Released in Europe as a feature film.) CBS. 2 hours. Produced and directed by Dan Curtis; Screenplay, Richard Matheson; Camera, Oswald Morris; Production designer, Trevor Williams; Special effects, Kit West; Music, Robert Cobert; Assistant director, Derek Kavanaugh; Associate producer, Robert Singer; Costumes, Ruth Myers; Editors, Richard A. Harris, Tony Palk
Jack Palance (Count Dracula); Fiona Lewis (Lucy Westerna);
Simon Ward (Dr. Van Helsing); Nigel Davenport (Dr. Van Helsing); Pamela Brown (Mrs. Westerna); Penelope Horner (Mina); Murray Brown (Jonathan Harker); George Pravda (Innkeeper); Hann-María Pravda (Innkeeper's Wife); Virginia Wetherall, Barbara Lindley, Sarah Douglas (Dracula's Wives); Reg Lye (Zookeeper); Fred Stone (Priest); Sandra Caron (Whitby Inn Maid); Roy Spencer (Whitby Inn Clerk); John Challis (Stockton-on-Tees Clerk); Nigel Gregory (Shipping Clerk); Martin Read (Coastguard); Gita Denise (Madam Kristoff); John Pennington (Shipping Clerk)

Tales of Mystery and Imagination, English ABC, televised USA September 9, 1976. 1 hour. Director, Patrick Dromgoole
Denholm Elliott (Count Dracula); Bernard Archard (Van Helsing); Susan George (Lucy); Corin Redgrave (Jonathan Harker); James
COUNT DRACULA, Great Performances, televised March 1, 8, 15, 1978. PBS. 2 hours, 35 minutes. Norris Barry Production, BBC-WNET, New York; Director, Philip Saville; Adaptation by Gerald Savory; Camera, Peter Hall; Editor, Richard Bedford: Three telecasts; Repeated October 31, 1978 as complete telefilm. Production designer, Michael Young

Louis Jourdan (Count Dracula); Susan Penhaligon (Lucy); Frank Finlay (Van Helsing); Bosco Hogan (Jonathan Harker); Judi Bowker (Mina); Mark Burns (Dr. Seward); Richard Barnes (Quincey); Anna Queensbury (Mrs. Westerna); Jack Shepherd (Renfield); Sue Van-nar, Susie Hickford (Brides of Dracula)

DRACULA '79, NBC Special, televised March 24, 1979. (Telefilm composed of several segments of the television Cliffhanger series.) NBC. 1 hour. THE CURSE OF DRACULA: Executive producer, Kenneth Johnson; Producer, B. A. Sandefeur; Directors, Jeffrey Hayden and Kenneth Johnson; Writers, Renee and Harry Longstreet, Kenneth Johnson; Camera, Howard Schwartz

Michael Nouri (Count Dracula/Professor Pearce); Carol Baxter (Mary Gibbons); Stephen Johnson (Kurt von Helsing); Bever-Leigh Banfield (Christine); Antoinette Stella (Antoinette); Mark Montgomery (Darryl); Bibi Osterwald (Nurse)

DREAM GIRL
A comedy in two acts by Elmer Rice (1945)

Synopsis

Georgina Allerton inefficiently manages a bookstore, spends most of her time constantly daydreaming and visualizing herself as a prostitute, a murderess and an actress over-playing Portia. As Walter Mitty's female counterpart, Georgina alternates between reality and imaginative flights of fantasy in which her family, friends and acquaintances become characters in her dream world. Sports writer Clark Redfield's marriage proposal is finally accepted by Georgina with the wistful hope that becoming a wife and mother will not mean that she must give up daydreaming altogether.

Comment and Critique

Elmer Rice, who had married actress Betty Field on January 12, 1942, wrote Dream Girl for his multi-talented wife, one of the longest roles composed for a woman and rivalling that of Shakespeare's Hamlet in length. Produced by The Playwright's Company, with the backing of Paramount Pictures who would eventually pay $300,000 for the screen rights, the critically praised comedy was bedeviled with Miss Field's recurring poor health and, although less
impressive in the leading role, Haila Stoddard and June Havoc and understudy Helen Marcy replaced the show's star through a good deal of the Broadway run. Judy Parrish was excellent as Georgina in the national road company but her illness forced her out of the show that later reopened with June Havoc. Georgina in the New York City Center revival of Dream Girl was played by Judy Holliday who was judged to be victimized by poor direction and miscasting but, "She gives Dream Girl the Holliday touch with every resource of her individual kind of performing. Miss Holliday brightens an erratic show with the plaintive delivery of a line or an emphatic satirical gesture. But on the whole this is a foggy production, without much verve or vitality," reported Otis L. Guernsey, Jr. (New York Herald Tribune).

Lucille Ball's highly successful twenty-two week West Coast tour of Dream Girl drew rave reviews and the highest reported gross profit. The Broadway opening of the play delighted all of the critics. "Miss Field has a part that pales Hamlet's into polite insignificance. She is on the stage, in reality or dreams, all during the evening; it is a pleasure to have it so," Lewis Nichols (The New York Times). Robert Garland (New York Journal American) wrote, "Elmer Rice has written scene after scene of clever conversation, adult observation and caustic commentary.... They add up to a provocative entertainment" and Time magazine was fascinated with the physical production, "Not the least entertaining part of Dream Girl is its ingenious stagecraft: three sliding platforms on which Jo Mielziner has mounted all sorts of stylish and witty little sets." Billboard, commenting on City Center's handsome production, agreed the play wears well but joined others in the belief that Judy Holliday, while incapable of giving a bad performance, was not right for Rice's dreamy heroine, "It is just that the amiably day-dreaming Georgina doesn't fizz-up to the expected Holliday brew. The girl sparkled in the hands of Betty Field." (Betty Field received the New York Drama Critics Award for 1945 as Best Actress.)

Paramount Pictures' hefty investment in the play for the film rights resulted in a poorly conceived translation to the screen. The New York Times echoed most of the critics: "Betty Hutton is a dud as the poor little millionaire's daughter who goes wandering in cuckooland." Photoplay decided it was "A chucklesome farce that's pleasantly diverting rather than world-shaking."

Variety felt that Hallmark Hall of Fame's telecast of the play on December 11, 1955, "left a lot to be desired." However, other reviewers found the video production, in color, produced by Maurice Evans, richly comic and it's brightness undimmed after a decade. Assessments of Vivian Blaine's stunning performance as Georgina and Hal March's playing of the newspaperman, Clark Redfield, were given glowing coverage.

Dream Girl was set to music in 1965 and retitled Skyscraper. Variety tabbed it a "joyous, boisterous, hard-hittin' gambit" in which Julie Harris "moves Georgina as well as herself into a musical with
commanding confidence." Howard Taubman (The New York Times) added, "Skyscraper never lets up in its drive. "If it does not stop to charm, it always looks alive and is often funny."

STAGE

Coronet Theatre, New York, opened December 14, 1945. 348 performances. Produced by The Playwright's Company; Director, Elmer Rice; Sets and lighting, Jo Mielziner; Costumes, Mainbocher, Billy Livingston

Betty Field (Georgina Allerton); Evelyn Varden (Lucy Allerton); Wendell Corey (Clark Redfield); Edmon Ryan (George Hand); Don Stevens (Bert); Keene Crockett (Radio Announcer); William A. Lee (Dr. J. Gilmore Percival); Sonya Stokowski (Miriam Allerton Lucas); Kevin O'Shea (Jim Lucas); Helen Marcy (Claire Blakeley); Phillipa Bevans (A Stout Woman); James Gregory (A Policeman); William A. Lee (George Allerton); Stuart Nedd (A Waiter); David Pressman (Luigi); Gaynelle Nixon (An Usher); Helen Bennett (Miss Delehanty); Don Stevens (Antonio); Robert Fletcher (Salarino); Wendell Corey, David Pressman, James Gregory (Mexicans); William A. Lee (The Obstetrician); Evelyn Varden (The Nurse); Don Stevens (The Doctor); William A. Lee (The Judge); Keene Crockett (The District Attorney); Sonya Stokowski (Arabella); William A. Lee (A Theatre Manager); Keene Crockett (A Head Waiter); Robert Fletcher (A Waiter); William A. Lee (Justice of the Peace Billings); Stuart Nedd (A Chauffeur)

Road Company (1946-1947). Produced by The Playwrights' Company; Director, Elmer Rice; Settings and lightings, Jo Mielziner

Judy Parrish [replaced by Janet Ward. On Dec. 23, 1946, June Havoc starred as Georgina.] (Georgina Allerton); Ann Andrews (Lucy Allerton); Richard Widmark (Clark Redfield); Hayden Rorke (George Hand); Don McGoldrick (Bert); Harry Antrim (Dr. J. Gilmore Percival/George Allerton/The Obstetrician/The Judge); Helen Horton (Miriam Allerton Lucas/Arabella); Phil Arthur (Jim Lucas); Margaret Langley (Claire Blakeley/Miss Delehanty); Barbara Morrison (A Stout Woman); Andrew Duggan (A Policeman/A Head-Waiter); Mahlon Naill (A Waiter/Antonio); Louis Gilbert (Luigi/Mexican); Don McGoldrick (Salarino/A Waiter/Radio Announcer/The Doctor); Mildred Sherman (An Usher); Richard Widmark (A Mexican); Gary Anno (A Chauffeur/A Mexican); Ann Andrews (The Nurse); Arthur Griffin (The District Attorney); Harry Antrim (A Theatre Manager/Justice of the Peace Billings)

Road Company (1947). 22 weeks. West Coast Production. Produced by Jules J. Leventhal, George W. Brandt; Director, Jus Adiss; Settings, Jo Mielziner

Lucille Ball (Georgina Allerton); Lela Bliss (Lucy Allerton/The Nurse); Scott McKay (Clark Redfield/A Mexican); Hayden Rorke (George Hand); Lang Page (Radio Announcer/A Surgeon/A Mexican/A Headwaiter/Antonio); Edward Forbes (George Allerton/
Dr. J. Gilmore Percival/An Obstetrician/The Judge/A Theatre Manager/Justice of the Peace Billings); Margaret Power (Miriam Allerton Lucas); Andrew Duggan (Jim Lucas); Dorothy Elder (Claire Blakeley); Winifred St. Claire (A Stout Woman); Robert Stimson (A Policeman/A Waiter); Ernest Rotella (Luigi); Steve Lawrence (The District Attorney/A Mexican/Salerno/A Chauffeur); Grace Cotlair (Arabella/An Usher); Margaret Power (Miss Delehanty)

Summer Tour (1947). Produced by Theodore Leavitt; Director, Elmer Brown; Setting, T. Loftus O'Hara and Warren Clymer
Jean Parker (Georgina Allerton); Helen Louise Riggs (Lucy Allerton/The Nurse); Richard Midgley (Clark Redfield/A Mexican); Guy Spaul (George Hand); Leon Shaw (Radio Announcer/Doctor/District Attorney/Bert/Headwaiter); Robert Downing (George Allerton/Dr. J. Gilmore Percival/An Obstetrician/The Judge/A Theatre Manager/Justice of the Peace Billings); Hope Townsend White (Miriam Allerton Lucas); Frank Watson (Jim Lucas); Eleanor Giles (Claire Blakeley); Elizabeth Breed (A Woman); Hal Winter (A Waiter); Richard Dunlap (A Policeman/A Mexican); Dorothy Blance (An Usher); Jean Gaynor Greenlaw (Miss Delehanty); Hope Townsend White (Arabella); T. Loftus O’Hara (Luigi)

Summer Tour (1950). Produced by Theron Bamberger; Director, John Armstrong; Settings, David Reppa
Jean Parker (Georgina Allerton); Ruth White (Lucy Allerton/The Nurse); Robert Lowery (Clark Redfield/A Mexican); Matthew Smith (George Hand); Carl White (Radio Announcer/District Attorney/Salarino/Head-waiter); Harry Mehaffey (George Allerton/Dr. J. Gilmore Percival/An Obstetrician/The Judge/A Theatre Manager/Justice of the Peace Billings); Jeanne Flanagan (Miriam Allerton Lucas/Arabella); James Doohan (Jim Lucas); Elaine Ellis (Claire Blakeley); Betty Smythe (A Woman/Telephone Operator); Henry Jones (The Doctor/Luigi/Antonio); Judy Barrett (An Usher); Betty Smythe (Miss Delehanty); Robert Nutt (Bert/A Waiter); Edward Maher, Don Markley (Mexicans); David Picken (A Waiter); Don Markley (A Chauffeur); Judy Barrett (Portia)

New York City Center Theatre, New York, opened May 9, 1951. 15 performances. Produced by The New York City Center of Drama and Music Company; Director, Morton Da Costa; Settings, Eldon Elder; Costumes, Emeline Roche; Music, William Brooks; Musical director, Max Marlin; Executive producer, George Schaefer
Judy Holliday (Georgina Allerton); Ann Shoemaker (Lucy Allerton/The Nurse); Don DeFore (Clark Redfield/A Mexican); Edmon Ryan (George Hand); William LeMassena (Radio Announcer/The District Attorney/A Headwaiter); William A. Lee (Dr. J. Gilmore Percival/George Allerton/The Obstetrician/The Judge/A Theatre Manager/Justice of the Peace Billings); Marian Winters (Miriam Allerton Lucas/Arabella); Walter Klavun (Jim Lucas); Mary Welch (Claire Blakeley); Sylvia Symns (A Stout Woman);
J. English Smith (A Policeman/A Waiter); Arny Freeman (Luigi/A Mexican); Donald Symington (A Doctor/Bert/Antonio); Theodore Tenley (Salarino/A Waiter); Joseph Dooley (A Chauffeur/A Mexican); Adrienne Moore (Miss Delehanty); Sarah Marshall (An Usher)

Summer Tour (1963). Produced by Ethelyn R. Thrasher; Director, Joseph Bernard; Associate producer, Paule E. Stoudt; Settings, Curtiss Cowan; Costumes, Christina Giannini

Pat Carroll (Georgina Allerton); Charles Brasswell (Clark Redfield/A Mexican); Doris Rich (Lucy Allerton/The Nurse); Francis Bethencourt (George Hand); J. Andre Kochs (Radio Announcer/District Attorney/Headwaiter); Charles White (George Allerton/Dr. J. Gilmore Percival/The Obstetrician/The Judge/Theatre Manager/Justice of the Peace Billings); Constance Simons (Miriam Allerton Lucas/Arabella); Alan Manson (Jim Lucas); Louise Hoff (Claire Blakeley); Von I. Crosson (A Woman); Dan Prince (Doctor/Luigi); Sidney Gallienne (Chauffeur); Frank Finn (Policeman); Dorothy Grabnick (An Usher); Adele Leonard (Miss Delahanty); Dan Prince (A Mexican); Lorraine Cahil (A Dancer); Roger Brown, Frank Campisi, Leonard Deene, Russell Leib, Lore Ert, Jan Dwyer (Other men and women)

SKYSCRAPER, Lunt-Fontanne Theatre, New York, opened November 13, 1965. 227 performances. Produced by Feuer and Martin; Director, Cy Feuer; Scenery and lighting, Robert Randolph; Costumes, Theoni V. Aldredge; Book (based on the play Dream Girl by Elmer Rice), by Peter Stone; Dances and musical numbers, Michael Kidd; Musical director, John Lesko; Orchestrations, Fred Werner; Music, James Van Heusen; Lyrics, Sammy Cahn; Dance music arranger, Marvin Laird

Julie Harris (Georgina); Peter L. Marshall (Timothy Bushman); Charles Nelson Reilly (Roger Summerhill); Dick O'Neill (Herbert Bushman); Nancy Cushman (Mrs. Allerton); Donald Burr (Mr. Allerton); Lesley Stewart (Charlotte); Burt Bier (Mayor); Richard Korthaze (Doctor); Rex Everhart (Stanley); Georgia Creighton (Woman Customer); Burt Bier (Auctioneer); John Anania (Harry, the Waiter); Ken Ayers (Cab Driver); Walter P. Brown (Jazz Musician); Christian Gray (Photographer); Pola Chapelle, Paul Sorvino (Players in Film sequence); John Anania, Ken Ayers, Burt Bier, Walter P. Brown, Christian Gray, Randy Phillips, Casper Roos, Eleanor Berquist, Georgia Creighton, Ceil Delli, Maryann Kerrick (Singers); Ray Chabeau, Gene Gavin, Curtis Hood, Gene Kelton, Ray Kirchner, Richard Korthaze, Darrell Notara, Bill Starr, Kent Thomas, Barbara Beck, Trudy Carson, Marilyn Charles, Suzanne France, Ellen Graff, Lauren Jones, Renata Powers (Dancers)

SONGS: Occasional Flight of Fancy; Run for Your Life; Local 403; Opposites; Just the Crust; Everybody Has a Right to Be Wrong; Wrong!; The Auction; The Gaiety; More Than One Way; Haute Couture; Don't Worry; I'll Only Miss Her When I Think of Her; Spare That Building.

RECORDINGS: Capitol Records--Original Cast
SCREW

Paramount Pictures, released May 6, 1948. Produced by P. J. Wolfson; Director, Mitchell Leisen; Camera, Daniel L. Fapp; Screenplay, Arthur Sheekman; Art directors, Hans Dreier, John Meehan; Music, Victor Young; Editor, Alma Macorrie; Songs, Ray Evans, Jay Livingston

Betty Hutton (Georgina Allerton); Macdonald Carey (Clark Redfield); Peggy Wood (Lucy Allerton); Patric Knowles (Jim Lucas); Virginia Field (Miriam Allerton Lucas); Walter Abel (George Allerton); Lowell Gilmore (George Hand); Zamah Cunningham (Mme. Kimmeloff); Frank Puglia (Antonio); Antonio Morales (Lovelita); Dorothy Christie (Mollie Hand); Selmer Jackson (Judge "Jed" Allerton); Georgia Backus (Edna); Charles Meredith (Charles); John Dehner (Radio Announcer); Tad Van Brunt (Dramatic student); Catherine Price (Aunt); Mary MacLaren (Judge Allerton's wife); Gino Corrado (Chef); Bess Flowers (Social Secretary); Gordon Arnold, George Peters, Robert Rich, John S. Roberts (Ushers); Frederic Nay (Assistant florist); Jerry James (Best Man); Noble Johnson (Bartender); Ida Moore (A Woman); John Butler (Little Man); Al Kikume (South Sea Island Policeman)

SONGS: Cincinnati; Drunk with Love; Dream Girl

TELEVISION

Hallmark Hall of Fame, televised December 11, 1955. NBC. 90 minutes. Executive producer, Jack Rayel; Director, George Schaefer; Television adaptation, S. Mark Smith; Settings, Jan Scott; Produced by Maurice Evans

Vivian Blaine (Georgina Allerton); Hal March (Clark Redfield/A Mexican); Evelyn Varden (Lucy Allerton/A Nurse); Edmon Ryan (George Hand); William A. Lee (George Allerton/Dr. J. Gilmore Percival/The Obstetrician/The Judge/A Theatre Manager/Justice of the Peace Billings); Donald Symington (Bert/Antonio/A Doctor); Walter Klavan (Jim Lucas); Mary Fickett (Arabella/Miriam Allerton Lucas); Kathleen Mansfield, Patricia Morrill

THE DYBBUK
A dramatic legend in three acts by S. Ansky (1919).

Synopsis

Poor rabbinical student Channon and Leah Sender have been betrothed at birth and, in later years, fall in love. Learning that Leah has been ordered by her father, Reb Sender, to wed Menashe, the son of wealthy Reb Nachman, Channon, who has been secretly studying the forbidden, mystical Kabbalah, commits suicide. The Meshulach (Messenger) quickly covers Channon's face with a
black cloth and buries him. As the wedding of Leah and Menashe begins, Leah rips her veil, denies Menashe and speaks with Channon's voice, "You have buried me, but I have returned to my destined one." The Dybbuk, the spirit of Channon, has possessed Leah's body. Reb Sender takes Leah to the wise Tzadik, Hassidic Rabbi Azriel who performs the ritual of exorcism. With a tortured cry the Dybbuk of Channon leaves Leah's body. The rejoicing is brief. Leah dies and her spirit joins Channon forever.

Comment and Critique

Solomon Zeynwil Rappaport wrote Between Two Worlds; or The Dybbuk in 1914, under the pen name of S. (Shloyme) Asnky. Born in Russia in 1859, Ansky left Russia in 1892 to become the private secretary of Russian philosopher P. Ladorow in Paris. After the Dreyfus Affair, Ansky wrote two famous works about Jewish life, In a Jewish Family and Mendel the Turk. For years he collected Jewish folklore material and in 1913 started his dramatization of what would become The Dybbuk. The play, written in Yiddish and translated into Russian, was premiered by the Vilna Troupe in 1919 and, on December 9, 1920, moved to the Eliseum Theatre, Warsaw, Poland with Miriam Orleska as Leah and Leib Kadison as Reb Sender. A Habima Theatre production of the play was presented at The Moscow Art Theatre, directed by famous director Vachtangov in 1922. Maurice Schwartz produced the first Yiddish production of the play in America on September 1, 1921, at his Yiddish Art Theatre in New York City and in 1925 Henry G. Alsberg translated The Dybbuk into English.

The Neighborhood Playhouse, established in 1915 by Alice and Irene Lewisohn, at 466 Grand Street in New York City, produced the Alsberg English translation of The Dybbuk on December 15, 1925. Chassidism was relatively new to the English-speaking audiences attending the Grand Street playhouse's dedicated presentation of Ansky's Yiddish folk tale. The production featured Mary Ellis as Leah and Albert Carroll as Channon and was impressively staged with rabbis dancing in ecstatic rhythm, melodious Hebrew chants and it carefully depicted the synagogue's holy rites to, "soar beyond the comprehension of the unimaginative."

On December 13, 1926, The Habima Players of Moscow brought their Vachtangov-directed production The Dybbuk to Broadway at the Mansfield Theatre for generous critical acclaim. The intensity with which the players performed their roles against impressionistic scenery, using gesture and movement eloquently for members of the audience unfamiliar with their language, was highly theatrical.

Ansky's close friend Chaim Zhitlowsky wrote, "For several years (until the outbreak of the World War) he travelled around with his co-workers among the Jewish cities and towns collecting whatever had an ethnologic, cultural and historical value, and taking notes on folklore material. The results of this expedition were
astonishing. None of the Jewish intelligentsia had ever dreamed of such a wonderful mass of material dealing with the spiritual life of the Jewish people. Some of these folk legends Ansky worked into dramatic form, trying to keep as close as possible to the original stories. He combined two of these folk stories in the play The Dybbuk. In the play, supernatural events and people of the other world are presented. It was clearly his intention to illustrate popular beliefs by fantastic tales and legends growing out of them. But later, he adopted a new plan. He wished to portray clearly the life of the people among which these legends were born, and also that side of their folklore which actually figured in their daily life. The dramatized legend had to be transformed into a realistic, psychological drama. And, in doing this, Ansky succeeded wonderfully well."

The Neighborhood Playhouse revived The Dybbuk at the same time The Habima Players were on Broadway. The New York Times on December 17, 1926, called the Grand Street revival, "eloquent and impressive" and "... a colorful, exotic and strangely haunting evening in a theatre" with the added advantage of hearing The Dybbuk in English. The Dybbuk's opening in London at the Royalty Theatre on April 4, 1927, was a huge disappointment. Although generously praised by all of the London critics, the English theatre-going public did not support what was called "a strangely beautiful play."

Successive revivals around the world over the years has not diminished the theatrical power of The Dybbuk. Habimah, the National Theatre of Israel, returned to New York at the Little Theatre on February 3, 1964, with their production of The Dybbuk, translated by Hayim N. Bialik. The Little Theatre equipped each seat with headphones so those without knowledge of the Hebrew language could hear the play in English.

The Jewish State Theatre of Bucharest performed The Dybbuk in Yiddish on September 19, 1972, at the Brooklyn, N.Y. Academy of Music. The Rumanian interpretation of The Dybbuk was played low-key against diagrammatic settings with less passion and violent interaction than other productions. Five years later the play was revived by the New York Shakespeare Festival and Richard Eder in The New York Times considered director Joseph Chaikin to have achieved a splendid balance, properly interweaving the legend and supernatural expertly and constructing a Dybbuk of "high intelligence, dreamlike, even cool, but haunting. There is no space to detail Mr. Chaikin's inventiveness in devising scenes and performances that bring both life and a fearful sorcery out of the play."

The Dybbuk was produced for the screen in Poland by Irving Geist and directed by Michael Waszynsky in 1937. Released in the United States in January 1938, the Polish screen translation of the play was found drearily wanting, and technically inferior.

Worthington Miner's television production of The Dybbuk for Studio One, shown on June 1, 1949, was considered by Variety as "... moving, reverent, smooth flowing and well-gaited."
Variety published a rave review on Play of the Week's October 3, 1960, television production of *The Dybbuk*, directed by Sidney Lumet and adapted by Joseph Liss, "An unusual play, deep on sensitivity and power. Carol Lawrence rendered a powerful performance. Excellent support was given by the remainder of the cast."

**STAGE**

**Neighborhood Playhouse**, New York, opened December 15, 1925. 120 performances. Produced by The Neighborhood Playhouse Company; Directors, David Vardi, Alice Lewisohn; Settings and costumes, Aline Bernstein; Dances, Irene Lewisohn; Technical director, John F. Roche; Music arrangements, David Vardi; Original music themes, Joel Engel; English translation of play by S. Ansky by Henry G. Alsberg

Mary Ellis (Leah Sender); Albert Carroll (Channon); Dorothy Sands (Frade); Paula Trueman (Gitl); Marc Loebell (Reb Sender); Lewis McMichael (Asher); Vera Allen (An old woman); Harold West (Meyer, Shamos); Ian Maclaren (Meshulach); Otto Hulicius (Hennoch); Edgar Kent, Unius Matthews, George Bratt (Batlans); George Hoag (Fishke); George Heller (Leyser); Otto Hulicius (Moysheh); Benson Inge (Shlemiel); Vera Allen (Tsippe); Sadie Sussman (Neche); Blanche Talmud (Rivke); Grace Stickley (Draesl); Helen Mack (Elke); Sophie Bernsohn (Klippe); Edith Segal (Rachel); May Noble, Ida Blackman, Bertha Slutzker, Eppie Epstein, Russel Wright, Ralph Geddis, Grover Burgess, Edla Frankau, Marion Friedberg (Wedding Guests); Lewis McMichael (Zeydl); Lily Lubell (Basye); George Bratt (Reb Nachman); Harold Minjer (Menashe); Unius Matthews (Reb Mendl); Edgar Kent (Rabbi Aesrael); Otto Hulicius (Rabbi Shamshon); Harold West, George Hoag (Dayanim, his assistants); Harold Minjer (Rabbi Michoel); Ralph Geddis, Grover Burgess, Russel Wright, Unius Matthews, George Bratt, Harold West, George Hoag, George Heller, Benson Inge, Lewis McMichael (Chassidim); Bernard Kugel (Musician)

**Mansfield Theatre**, New York, opened December 13, 1926. 111 performances. Repertory. Produced by the Habima Players of Moscow; Director, E. Vachtangov

Anna Rovina (Leah); L. Warshawer (Chonon); Tmima Yudelwitsch (Friede); Tamar Robins (Gitl); D. Itkin (Sender); E. Winiar (Ascher); Chana Hendler (An Old Woman); B. Tschemeritsky (Meier); A. Prudkin (Messenger); Benjamin Zemach (Hennoch); Miriam Goldin, L. Pudalower, Bath-Ami, Zwi Friedlander (Sender's Relatives); F. Lubitsch (Basia); Raikin Ben-Ari, Benno Schneider, Ben-Chaim (Batlans); Ch. Grober (Gnesia); I. Winiar (Zundel); Ben-Chaim (Schulem); Raikin Ben-Ari (Delphen); S. Brook (Berchik); Aron Meskin (Refual); Winiar-Katchur (Dvosia); Chava Adelman (Yachna); Anna Paduit (Nechuma); Eliseha Factorowitch (Rivke); Ina Govinskaya (Elka); Benjamin Zemach (Menasseh); Naum L. Zemach (Asrial, the Tzadik of Miropol); Zwi Friedlander (Michuel); B. Tschemerinsky (Shameshon, Rabbi of Miropol); S. Brook, Efroti-Chechik, Aron Meskin, A. Baratz,
E. Golland, Ch. Hendler, J. Bertonow, L. Warshawer, (Chassidim); E. Golland (Offstage voice)

Road Company (1926). Produced by Maurice Schwartz and The Yiddish Art Theatre of New York; Director, Maurice Schwartz; Settings, Alexander Chertov; Incidental music, Joseph Cherniavsky
Bella Ballerina (Leah); Lazar Freed (Chonon); Anna Appel (Friede); Anna Teitelbaum (Gitel); Emil Hirsh (Osher); M. Rosenberg (Meyer); Maurice Schwartz (The Moshullach—"The Messenger"); Jacob Soile, B. Lummett, Morris Strassberg (Batlens); Sonia Radina (Chana—Esther); B. Gailing (Henech); Isidore Cashier (Sender); Minnie Toller (Basseh); J. Schwartzberg (Manassah); Boris Weiner (Nachman); Jacob Soile (Mendel); Chaim Schneyur (Azrielke Miropoler); Mark Schweid (Reb Shimshon)

Royalty Theatre, London, England, opened April 4, 1927. 60 performances. Produced by Forum Theatre Guild, Robert Atkins; Director; Translation of the play by S. Ansky by Henry G. Alsberg
Jean Forbes-Robertson (Leah); Ernest Milton (Channon); Joan Pereira (Frade); Marjorie Naismith (Gitel); Alfred Wild (Sender); Sidney Scott (Asher); Hilda Sims (An Elderly Woman); Neil Curtis (Meyer); Rupert Harvey (The Messenger); Peter Godfrey (Chennoch); Frank Cochrane, Hilton Edwards, George Owen (Batlans); Michael Sherbrooke (Rabbi Azreal); Betty Bolton (Bassia); Henry Fielding (Nachmon); Frederick de Lara (Rabbi Mendel); Harold Mortlake (Menashe); George Owen (Michoel); Arthur Gomez (A Chassid); Frank Cochrane (Rabbi Samson); Hilton Edwardes (First Judge); Peter Godfrey (Second Judge); Bruno Barnabe (Wedding Guest); Don Gemmel (Hunchback); Frances Petersen (Blind Beggar Woman); Whitmore Humphreys, Basil Griffin, Paula Cinquevalli, Marjorie Young, Ella Daincourt, Flavia Lucas, Marjorie Insall, Antony Eustrel, Eiga Myers, Barbara Willard, Betty Devas, Miriam Leighton, Margaret Gerstley (Students, Beggars, Wedding Guests, Chassidim)

Road Company (1932). Produced by The Creative Theatre; Director, Ben-Ari; Technical director, Isadoe Jarin
Clara Hochfield (Leah); Charles P. Cooperstein (Channon); Anna May Loevner (Frade); Riva Miller (Gitel); William R. Aronoff (Sender); William Magerman (Menashe); Morris J. Klein (Nachmon); Ben-Ari (Rabbi Azrael); Ben Low (Rabbi Samson); Esther Rosenbaum (Weeping Woman); Richard Morris (Hennoch); Samuel Dittman (Asher); Sara Finkelstein (Bassie); Milton Mandell (Mendel); David Gerberg (Meyhoel); Jules Biegelsen (Meyer); Theodore Fertik (Messenger); David Gerberg, Milton Mandell, Morris J. Klein (Batlons); Vincent Hall (Relative); Amalia Kanevsky, Maxine Reisman, Clara Cohen, Ann Giltman, Ada Farber, Gertrude Barkan, Mira Applebaum, Beatrice Schechter, Natol Susanne, Frank Miller, Spencer Husik, Owen Schechter, Samuel Dittman, Sylvia Pillish, Miriam Kohn, Ruth Gross, Herman Skolnick, Morris Klein, Jules Biegelsen, Richard Morris, Milton Mandell, Vincent Hall, William Magerman, Frank Zal (Beggars, Chassidim, Relatives and Judges)
Road Company (1932),

Dorothy Paxton (Leah); Rolf Engelhardt (Channon); Ruth Feather (Frade); S. Thomas Gomez (Reb Sender); Russell Collins (Rabbi Azrael); Kirk Willis (Michoel); Clarence Kavanaugh (The Messenger); Emil Klewer (Meyer); Katherine Cast (Elderly Woman); Ian Martin (Chennoch); Kathryn Kunkel (Gittel); Gordon Gray (Asher); Noel Leslie (Rabbi Samson); Bernard Lewy (Wedding Guest); Kathleen Hoyt (Bassia); Merrill Mathews (Nachmon); Dwight Weist (Rabbi Mendel); Raymond Neyhart (Menashe); Noel Leslie, Earl Tucker, Kirk Willis (Batlons); Albert Ward, Emil Klewer, Earl Tucker, Dwight Weist, Merrill Matthews, Bernard Lewy, Earl Day, Ben Letter, Louis Miller, Raymond Neyhart, Edward Ison, James Backus, Roy J. Duer (Chassidim)

Broadway Theatre, New York, opened May 1, 1948. (6 weeks—Repertory). 8 performances. Produced by Theatre, Incorporated, under the Sponsorship of the American Fund for Palestinian Institutions; Habimah Theatre production; Director, Eugene Vachtangoff; Settings, N. Altman; Music, Joel Engel; Musical direction, Fordhaus Ben-Zissi; Play by S. Ansky; Hebrew translation, Chaim Nachman Bialik

Hanna Rovina [alternate: Ianna Govinska] (Leah); Ari Warshawer [alternate: Zvi Friedland] (Chanan); Tmima Judelevitch [alternate: Hanale Hendler] (Frieda); Joshua Bertonov (Meshulach); Tamar Robins (Genessia); Shimon Finkel (Sender); Shoshana Duer [alternate: Tamar Robins] (Gittel); Tamar Robins (Bathia); Menachem Benyamini (Meir); Raphael Klatzkin (Henoch); Abraham Baratz, Shlomo Bruk, Zvi Ben-Haim (Batlons); Aaron Kutai (Menashe); Jehuda Rubinstein (Nachman); Abraham Baratz (Mendel); David Vardi (Azriel, the Tzadik); Zvi Friedland (Michael); Shimon Bruk (Shimson, a rabbi); Haim Amitai, Zvi Ben-Haim, Shlomo Bruk, Aron Meskin, Niura Shein, Shoshana Duer, Bath Zion Rubenstein, Hanale Handler, Raphael Klatzkin (Beggars)

New York City Center Theatre, New York, opened October 10, 1951. 2 performances. Produced by The New York City Opera Company; An Opera by David Tamkin; Libretto (based on the play by S. Ansky), Alex Tamkin; Director, Irving Pichel; Scenery, Mstislav Doboujinsky; Costumes, Ruth Morley; Musical conductor, Joseph Rosenstock; Choreography, Sophie Maslow

Patricia Neway (Leah); Robert Rounseville (Channon); Frances Bible (Frade); Lawrence Winters (The Messenger); Mach Harrell (Rabbi Azrael); Emile Renan (Meyer); Carlton Gould (Sender); Arthur Newman (Chennoch); Eunice Alberts (Elderly Woman); Shirley Russell (Gittel); Edith Evans (Bassia); Nathaniel Sprinzenn, Richard Wentworth, Michael Pollock (Batlons); Armand Harkless (Menashe); Luigi Velucci (Rabbi Mendel); Keith Kaldenberg (Asher); Joseph Gifford (Rabbi Schmelke); John Fealy (A Poor Man); Donald McKayle (A Rich Man); Arthur Newman (Michoel); Nathaniel Sprinzenn, Luigi Velucci, Emile Renan (Chassids); Michael Pollock (Wedding Guest); Carroll Taussig (Old Woman); Earl James (Nachmon); Dorothy Beren, Kathleen Clark,
Jerry Decker, John Fealy, Bodil Genkel, Joseph Gifford, Ruth Harrison, Billie Kirpich, Frank Lemmon, Muriel Mannings, Donald McKayle, Jim Smith, Anneliese Widman, David Wood, Elfriede Zieger (Dancers)

4th Street Theatre, New York, opened October 16, 1954. Produced and directed by David Ross; Scenery, Alfred Leslie; Lighting, Richard Jackson; Choreography, Edward Caton; Music, Thomas Mayer; Translation of S. Ansky's play by Henry G. Alsberg; Production associate, William W. Sanders; Technical advisor, Rabbi Shlomo Carlebach

Rachel Armour (Leah); Robert Dowdell (Channon); Miriam Elyas (Frade); Sanford Seegar (Meyer); Alex Lord (Hennoch); Charles Brin (Messenger); Martin Garner, Jack Hollander, Max Rosen (Batlons); Miriam Elyas (Hannah-Esther); Lila Popper (Gittel); Lou Gilbert (Sender); Daphne Vane (Drazel); Noel Schwartz (Old Soldier); David Roher (Hunchback); Eva Rubinstein (Bassia); Jack Hollander (Nachmon); Max Rosen (Rabbi Mendel); Albert Valentine (Menashe); Alex Lord (Mikhoel); Ludwig Donath (Rabbi Azrael); David Ross (Rabbi Samson); Martin Garner (First Dayonim); Albert Valentine (Second Dayonim); Herbert Rapoport (Chassid); Rafael Sanchez, Rolf Wallerstein (Solist)

Little Theatre, New York, opened February 3, 1964. 24 performances. Produced by The National Theatre of Israel; Director, I. Vachtangov; Scenery, N. Altman; Music, I. Engel; Production supervisor, Zvi Friedland; Choreography, Michedelov; Translation of play by S. Ansky by Hayim N. Bialik; English translation of script provided by individual earphones.

Eva Lion (Leah); Jehuda Efoni (Hanan); Bat-Ami (Frieda); Nachm Buchman (Meir); Haim Amitai, Shlomo Brook, Avraham Ninio (Talmudists); Nissim Azikri (Henoch); Ari Kutai (Messenger); Judith Kronenfeld (Gnessia); Shmuel Rudenski (Reb Sender); Itzchak Bareket (Sender's Relative); Ada Tai (Gittel); Tikva Mor (Batia); Shmuel Segal (Asher); Shlomo Bar-Shavit (Menashe); Baruch David (Nachman); Shmuel Segal (Mendel); Raphael Klachin (Michael); Shlomo Brook (Shimsohn)


Eva Lion (Leah); Jehuda Efoni (Hanan); Shmuel Rudenski (Sender); Ada Tal (Gittel); Tikva Mor (Batia); Shimon Finkel (Azriel, the Zaddik); Zvi Friedland (Michael, his Attendant); Haim Amitai (Shimshon, a Rabbi); Nachum Buchman (Meir, Beadle of the Synagogue); Nissim Azikri (Hanoh); Ari Kutai (Meshulach); Shoshana Duer (Gnessia); Bat-Ami (Frieda); Shmuel Segal (Asher); Abraham Ninio (Sender's Relative); Jehuda Efoni (Sundel); Israel Rubinzik (Shalom); Nissim Azikri (Berzik); Amnon Meskin (Raphael); Shoshana Duer (Dreisel); Yael Drujanov (Jachine); Hana Hendler (Bobche); Elisheva Michaeli (Elka); Shlomo Bar-Shavit
Brooklyn Academy of Music, Brooklyn, N.Y. opened September 9, 1972 (Road Tour). Produced by Kazuko Hillyer; The Jewish State Theatre of Rumania; Director, Franz Auerbach; Technical director, Iosis Bolteansky
Leonie Waldman Eliad (Leah); Adrian Lupo (Khannon); Seidy Gluek (Frade); Benno Popliker (Reb Sender); Marieta Neuman (Gittle); Mihaela Kreutzer (Bassia); Rudy Rosenfeld (Manasse); Mano Rippel (Nakhman); Ozy Segaly (Reb Mendel); Carol Marcovici (The Messenger); Abraham Naimark (Mikhol); Samuel Fischler (Reb Azielke of Miropol); Isac Cassvan (Reb Simschen); Mano Rippel (Hennakh); Ozy Segaly (Asher); Bebe Berkovici, Abraham Naimark, Samuel Fischler (Baltos); Musa Grup Stoian (Elderly Woman); Samuel Godrich (Wedding Guest); Trisy Abramovici (Blind Woman); Isac Cassvan (Meyer); Mano Rippel, Bebe Bercovici, Rudy Rosenfeld, Albert Kitzel, Samuel Godrich (Hassidians); Schapira Ruhale, Sonia Fischler, Bertrice Naimarck, Beatrice Radu, Christina Pongratz, Rudy Bolteansky, Bebe Bercovici, Albert Kitzi (Paupers)

Brooklyn Academy of Music, opened April 7, 1975. 8 performances. Produced by The O'Neill Center's National Theatre of the Deaf; David Hays, producing-director; Director, John Broome; Translation by Joseph Landis; Sign master, Bernard Bragg; Setting, David Hays; Costumes, Fred Voelpel; Lighting, Guy Berquist; Tour Director, Mack Scism; Company Interpreter, Nikki Kilpatrick; Music, Robert Blumenfield (Performed with Priscilla, Princess of Power, a script by James Stevenson)
Freda Norman (Leye); Patrick Graybill (Rabbi Azrielke); Bernard Bragg (Reb Sender); Ed Waterstreet, Jr. (Hennakh); Joseph A. Castronovo (Meyer); Joe Sarpy (Messenger); Timothy Scanlon (Khonnon); Julianna Field (Leye's Nurse); Andrew Vasnick (Old Man); Gunilla Wagstrom (Elderly Woman); Linda Bove (Gittel); Elaine Bromka (Young Woman/Voice); Timothy Near (Voice for Leye); Rico Peterson (Voice for Rabbi); Robert Blumenfield (Voice for Khonnon)

Newman Public Theatre, New York, opened December 22, 1977. 62 performances. Produced by the New York Shakespeare Festival, Joseph Papp, Producer; Director, Joseph Chaikin; Translation, Mira Rafalowicz; Setting, Woods Mackintosh; Costumes, Mary Brecht; Lighting, Beverly Emmons; Associate producer, Bernard Gerstein
Marcia Jean Kurtz (Leah); Bruce Myers (Channon); Richard Bauer (Rabbi Azriel); Jamil Zakkal (Reb Sender); Robert Blumenfeld (Osher); Sonia Zomina (Frevda); Ellen Maddow (Basta); Corey Fischer (Maggid); Shami Chaikin (Chana-Esther); Bernard Duffy (Henoch); Marcell Rosenblatt (Rich Woman); Margo Lee Sherman (Rabbi's Wife); Arthur Strimling (Michel); Paul Zimet (Shimshon); Joseph Davidson (Judge); Hal Lehrman, Jr. (Student Beggar);
Mark Nelson (Bridegroom); Mark Samuels (Father of the Bridegroom); Arthur Strimling, Paul Zimet (Musicians); Shami Chaikin (Mother of the Bridegroom); Alice Eve Cohen, Ellen Maddow, Jenn Hamburg, Marcell Rosenblatt (Women in Town); Bernard Duffy, Margo Lee Sherman, Jenn Hamburg (Beggars); Alice Eve Cohen (Musician); Joseph Davidson (Wedding Guest); Mark Samuels (Man in Synagogue)

Royal Exchange Theatre, Manchester, England, opened February 2, 1978. Director, Braham Murray; Settings and costumes, Peter Bennett, Lighting, Michael Williams; Music, Anthony Rowles

Elizabeth Romilly (Leah); Ian Hastings (Channon); Michael Poole (Sender); Wolfe Morris (Meyer); Diana Flacks (Hannah Esther); Jeffrey Perry (Chennoch); Susan Richards (Frade); Caryn Hurwitz (Gittel); George Little (Rabbi Mendel); Jeffrey Perry (Menashe); John Bennett (Rabbi Asrael); John Church, Terry Wood, John Watts, Rita Lester, Alison Lee Rose, Gerard McLarnon (Townspeople)

SCREEN

Cinetex Films Production, Irving Geist, Producer; Director, Michael Waszynsky; Screenplay, Vladimir Heifetz; (1937). Filmed in Poland.

Lili Liliana (Leah); Leon Liebgold (Channon); and Max Bozyk; Alexander Markevsky; Diana Haljpern; Samuel Landa; S. Messinger; M. Libman; R. Sanberg

TELEVISION

Studio One, televised June 1, 1949. CBS. 1 hour. Produced by Worthington Miner; Director, Paul Nickell; Television adaptation, Joseph Liss; Choreography, Felicia Sorel

Mary Sinclair (Leah); Arnold Moss (Rabbi Aesrael); James Lamphier (Channon); David Opatoshu (Reb Sender); Frieda Altman (Frade); and, Henry Lascoe; Ferdi Hoffman; Joe Silver; Maurice Franklin; Frank Harrison; Earl George

Play of the Week, televised October 3, 1960. N/N. 1 hour. Produced by Lewis Freedman; Director, Sidney Lumet; Television adaptation, Joseph Liss; Music, John Guen

Carol Lawrence (Leah); Michael Tolan (Channon); Ludwig Donath (Rabbi Aesrael); Theodore Bikel (Reb Sender); Eli Minta (Meshulach)

EDWARD, MY SON
A play in Prologue, three acts and Epilogue by Robert Morley and Noel Langley (1948)
Synopsis

Ruthless English tycoon, Sir Arnold Holt, resolves to succeed at any cost after the birth of his son, Edward, on November 11, 1919. His depraved forty-year career, inspired by an obsessive devotion to his son, includes arson, blackmail and bribery. His brutal treatment of his partner, Harry Soames, drives the man to suicide. Holt is threatened with divorce by his alcoholic wife, Evelyn, when she discovers his affair with his secretary Eileen Perry. Fearing he might lose his pampered, disliked, dissolute son, Holt discards his mistress. Edward is killed in a World War II aircraft accident after abandoning his pregnant shop-girl mistress, Betty Fowler, and marrying Phyllis Maxwell. By 1948 Holt decides to leave England after Evelyn's death, taking his daughter-in-law, Phyllis and his grandson with him. Life-time family friend, Dr. "Larry" Parker persuades Phyllis to stay in England and not expose her son to Holt's manic possessive indulgences that ruined his son Edward. Holt, terminally ill, leaves for the railroad station in the belief he is to be joined by Phyllis and his grandson.

Comment and Critique

British actor Robert Morley, born in Semley, England in May 1908, was far more successful on the stage as a performer than as a playwright. His first play in 1935, Short Story, followed by Goodness, How Sad and Staff Dance were far less than outstanding. Noel Langley, born in Durban, South Africa in 1911, graduated from Natal University College and was an announcer for the African Broadcasting Company before migrating to England where his first play, Queer Cargo, was produced in 1934. Langley's other plays included For Ever, Farm of Three Echoes, No Regrets and Cage Me a Peacock and, in 1937, he wrote the screenplay for Metro-Goldwyn-Mayer's Jeanette MacDonald--Nelson Eddy musical, Maytime. Morley and Langley collaborated in 1948 on a starring vehicle for Morley, the actor. They called their play, Edward, My Son and it opened on May 30, 1947 at His Majesty's Theatre in London for a record 787 performances.

September 30, 1948 the play opened on Broadway. William Hawkins (New York World-Telegram) found the play "a thorough study of a great egotist, told with an uncanny eye on the entertainment value of pure narrative, and a minimum of moralizing." Howard Barnes (The New York Herald-Tribune) wrote, "It has impact and honesty, sardonic undercurrents and passages of moving beauty. Here is a drama of genuine stature." Ward Morehouse (The New York Sun) qualified the play's imperfections but felt it provided a full measure of theatre. Critic George Jean Nathan considered the play inferior to, if similar in theme, The Winslow Boy, and recognized the design as a star-vehicle for Robert Morley who had an actor's field day visibly aging during the twenty-nine year span of the story plus cleverly arranging never to have son Edward materialize. "... only one
thing was missing from the general picture: the placard Next Week: East Lynne."

Metro-Goldwyn-Mayer inaugurated their expansive, new studio at Borehamwood near London with their film production of Edward, My Son, giving the film an excellent cast, production and director (George Cukor) but Spencer Tracy as the ruthless British Lord was miscast and far from peerage. Deborah Kerr won an Academy Award nomination as Best Actress of 1949 but lost to Olivia de Havilland's performance in The Heiress. Edward, My Son opened at New York's Radio City Music Hall to generally poor reviews. The acid, ruthless English Lord so venomously played on the stage by Robert Morley escaped the inestimable talent of Spencer Tracy. Photoplay magazine considered the non-appearance of Edward heightened the dramatic effect of "a poignant domestic drama." Strangely, in England, Edward, My Son was well received and Spencer Tracy, Deborah Kerr and the acting of the entire cast labeled as "magnificent."

Robert Morley reprised his role of Arnold Holt on United States Steel Hour's December 7, 1955 telecast of Edward, My Son. The telecast, while large on production values, and performed to perfection by Morley, Ann Todd and Geoffrey Toone, could not escape the obvious, basic substance of the play: a slickly manufactured acting tour-de-force for Morley.

STAGE


Robert Morley (Arnold Holt); Peggy Ashcroft (Evelyn Holt); Leueen MacGrath (Eileen Perry); John Robinson (Dr. "Larry" Parker); Richard Caldicot (Harry Soames); James Cairncross (Mr. Waxman); Waldo Sturrey (Cunningham); Norman Pitt (Ellerby); D. A. Clarke-Smith (Hanray); John Allen (Mr. Prothero); Elspeth Gray (Phyllis Maxwell); Patricia Hicks (Betty Fowler); James Cairncross (Montague Burton); Waldo Sturrey (Summers)

Martin Beck Theatre, New York, opened September 30, 1948. 260 performances. Produced by Gilbert Miller, Henry Sherek; Director, Peter Ashmore; Settings and lighting, Raymond Sovey

Robert Morley (Arnold Holt); Peggy Ashcroft [succeeded by Adrienne Allen] (Evelyn Holt); Leueen MacGrath (Eileen Perry); Ian Hunter (Dr. "Larry" Parker); Torin Thatcher (Harry Soames); Dayton Lummis (Dr. Waxman); Waldo Sturrey (Cunningham); Godfrey Kenton (Ellerby); D. A. Clarke-Smith (Hanray); Richard Newton (Mr. Prothero); Dorothy Beattie (Phyllis Maxwell); Patricia Hicks (Betty Fowler); Godfrey Kenton (Burton); Waldo Sturrey (Summers)

SCREEN

Metro-Goldwyn-Mayer, released June 1949. Produced by Edwin H.
Edward, My Son / 537

Knopf; Director, George Cukor; Screenplay, Donald Ogden Stewart; Camera, F. A. Young; Art director, Alfred Junge; Music director, Sir Malcolm Sargent; Editor, Raymond Poulton

Spencer Tracy (Arnold Boult); Deborah Kerr (Evelyn Boult); Ian Hunter (Dr. Larry Woodhope); James Donald (Bronton); Leueen MacGrath (Eileen Perrin); Mervyn Johns (Harry Simpkins); Walter Fitzgerald (Mr. Kedner); Felix Aylmer (Mr. Hanray); Hariette Johns (Phyllis Mayden); Tilsa Page (Betty Foxley); Ernest Jay (Walter Prothin); Colin Gordon (Ellerby); Julian D’Albie (Summers); Clement McCallin (Sergeant Kenyon)

TELEVISION

U. S. Steel Hour, televised December 7, 1955. CBS. 1 hour. Director Norman Felton; Television adaptation, Arthur Arent

Robert Morley (Arnold Holt); Ann Todd (Evelyn Holt); Geoffrey Toone (Dr. Larry Parker); Sally Cooper (Eileen Perry); Frederic Tozere (Harry Soames)

THE EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS*

A play by Paul Zindel (1970)

Synopsis

Embittered, middle-age widow, Beatrice, lives in a small-town, poorly kept dreary hovel of a home. Struggling to exist, she houses an elderly boarder, Nanny, and desperately schemes to borrow money from her uncaring brother-in-law to start a tea shop. Frustrated by an unpleasant past and facing a bleak future, Beatrice releases her anguish and self-pity on her two teenage daughters. Elder, extroverted daughter, Ruth, an epileptic, is openly contemptuous of her slovenly mother while younger daughter, Matilda, escapes from their miserable existence by dedicated study in a school-science class investigation of the effects of Gamma Rays on Man-in-the-Moon marigolds. Preparing to gloatingly share Tillie’s brief glory at school in winning the scientific competition in irradiated marigolds, Beatrice is ridiculed by Ruth for her cheap, outlandish overdressing. Beatrice declares, "I hate this world!"

Comment and Critique

The first Off-Broadway play to win the Pulitzer Prize was Charles Gordone’s No Place to Be Somebody in 1970. The following year, the Pulitzer Prize again went to an Off-Broadway play, Paul Zindel’s The Effect of Gamma Rays on Man-in-the-Moon Marigolds.

Additionally, the Zindel drama received the New York Drama Critics Circle Award as the Best American Play of the Year and shared the Village Voice Off-Broadway Obie Award with Megan Terry's play, Approaching Simone. Staten Island-born (1936), former high-school science class teacher (nine years), Paul Zindel, was the author of three novels, Pigman, My Darling, My Hamburger and I Never Loved Your Mind and several television scripts before winning the Pulitzer Prize for playwriting. The Effect of Gamma Rays on Man-in-the-Moon Marigolds started life as a television script that was produced by the New York Television Theatre on October 3, 1966, with Eileen Heckart as sarcastic, self-destructive Beatrice. The play was produced on the stage at Houston's Alley Theatre and at the Cleveland Playhouse before arriving at the Off-Broadway Mercer-O'Casey Theatre on April 7, 1970. Marigolds ran 819 performances before closing on May 14, 1972.

Clive Barnes (The New York Times) praised Zindel's writing and the persistent perfect acting of the cast, adding "... This play has a compassion that is all to its own,..." Leo Mishkin (New York Morning Telegraph) found "Marigolds is effective theatre which comes to life with surprising power and vitality. Mr. Zindel has written a first class play, and it is being given a first class performance by Miss Thompson." Jerry Tallmer (The New York Post) wrote, "I don't know of a better play of its genre since The Glass Menagerie. It is stronger and funnier and tougher than I can report." Lee Silver (New York Daily News) added, "A great human drama. Pignant and hopeful. Mr. Zindel writes with insight, suspense, tension and comedy. It is a play played with supreme skill and understanding by Sada Thompson."

Marigolds opened in London on November 13, 1972 with Sheila Hancock as Beatrice. The London Times found little reason to take interest in or have sympathy for the characters in the play and considered Paul Zindel's play carried on a national American tradition, whereby American audiences wept for characters in a play to whom "... they would not spare a dime if they met them in the street...."

Shelley Winters, who had played two performances as Beatrice at the Actor's Studio in 1973 returned to the role when Marigolds opened on March 14, 1978 at the Biltmore Theatre in New York. During the eight-year lapse in transferring Marigolds from Off-Broadway's Mercer-O'Casey Theatre to Broadway's Biltmore Theatre, the play appeared to have lost a good deal in the journey. Shelley Winters' one loud-keyed performance as Beatrice was seen more as exploitation than acting and paced in a downhill course.

Paul Newman directed his wife, Joanne Woodward and daughter, Nell Potts, in the 1972 screen version of Paul Zindel's play. Paul Newman who had won plaudits for his astute direction of 1968's Rachel, Rachel drew fine performances from his wife and daughter in Marigolds. Vincent Canby (The New York Times) saw the film as "too barren and too busy, like Beatrice herself..." but admired young Nell Potts "lovely, solemn performance" while feeling that
Joanne Woodward "... was auditioning for the role of Sadie [sic] Thompson ..." and getting competition from Roberta Wallach.

The New Yorker considered Newman's direction a plus factor in the screen treatment of Marigolds but that not even Alvin Sargent's expanded screen adaptation could alter the inadequacies of Zindel's play, adding "Paul Zindel writes what are essentially camp versions of the matriarchal mood-memory plays of Tennessee Williams and William Inge...." Zindel's 1971 play, And Miss Reardon Drinks a Little, in which Julie Harris starred on Broadway, accumulated 108 performances, but the playwright's 1972 effort, The Secret Affair of Mildred Wild with Maureen Stapleton survived a mere 23 curtains.

STAGE

Mercer-O'Casey Theatre, New York, opened April 7, 1970. 819 performances. Produced by Orin Lehman; Director, Melvin Bernhardt; Setting, Fred Voelpel; Lighting, Martin Aronstein; Costumes, Sara Brook; Associate producer, Julie Hughes; Production assistant, Peggy Cohen; Music and sound, James Reichert

Sada Thompson [succeeded by Cathryn Damon then Joan Blondell, September 28, 1971] (Beatrice); Pamela Payton-Wright (Tillie); Amy Levitt (Ruth); Judith Lowry (Nanny); Swoosie Kurtz (Janice Vickery)

New Theatre, Cambridge, Mass., opened April 20, 1971. 48 performances. Produced by Orin Lehman; Set and lighting, Fred Voelpel; Costumes, Sara Brook; Director, Melvin Bernhardt

Eileen Heckert (Beatrice); Marcia Jean Kurtz (Tillie); Kendall March (Ruth); Joan Jeffri (Janice Viskery); Ethel Woodruff (Nanny)


Irene Dailey (Beatrice); Marla Friedman (Tillie); Adrienne Kent (Ruth); Beatrice Fredman (Nanny)

Studio Arena Theatre, Buffalo, New York (1971). Produced by Neal Du Brock; Set and costumes, John Wright Stevens

Jo Van Fleet (Beatrice); Kathryn Baumann (Tillie); Pamela Kingsley (Ruth); Elizabeth Sanders (Janice); Ethel Woodruff (Nanny)

Road Company, opened Fisher Theatre, Detroit, Mich. October 26, 1971 (closed December 11, 1971). Mechanic Theatre, Baltimore, Md.; Produced by Orin Lehman and Nederlander Productions; Director, Melvin Bernhardt; Setting, Fred Voelpel; Lighting, Martin Aronstein; Costumes, Sara Brook; Music, James Reichert

Dorothy Loudon (Beatrice); Kathryn Baumann (Tillie); Adrienne Kent (Ruth); Faith Catlin (Janice); Anne Ives (Nanny)

Road Company (October 13, 1972-January 11, 1973). Produced by Orin Lehman; Director, Leland Ball; Setting, Fred Oelpel; Lighting, Martin Aronstein; Costumes, Sara Brook; Associate producer, Julie Hughes; Production supervisor, Paul Bengsten; A Theatre Now, Inc. production
Teresa Wright (Beatrice); Alexandra Stoddart (Tillie); Robin Nolan (Ruth); Helen Ross (Nanny); Carol Potter (Janice Vickery)

Hampstead Theatre Club, London, England, opened November 13, 1972. Produced by Marvin Leibman and David Saskin, Director, Melvin Bernhardt; Setting, Daphne Dor; Lighting, Michael Saddington
Sheila Hancock (Beatrice); Yvonne Antrobus (Tillie); Pamela Mousewitsch (Ruth); Rosalinda Atkinson (Nanny); Pamela Denton (Janice Vickery)

Actor's Studio, New York, opened May 18, 1973. 2 performances. Produced by Elaine Aiken; Director, Robert H. Livingston; Set, Don Crawford
Shelley Winters (Beatrice); Maureen Silliman (Tillie); Margaret Ladd (Ruth); Helen Ross (Nanny); Carol Potter (Janice Vickery)

Gramercy Arts Theatre, New York, opened May 12, 1973. 13 performances. Produced by The Spanish Theatre Repertory Company; Director, Nancy Cardenas; English translation, Nancy Cardenas, Emma Cevallos; Set; Robert Federico; Lighting, Ray McCutcheon; Coordinator, Chris Munoz; Assistant director, Silvia Brito; Technical director, Leonard Simoncek; Production assistants, Tony Montes, Ruis Wortendyke
Carmen Montejo (Beatrice); Iris Diaz (Tillie); Ilka Tanya Payan (Ruth); Fini Moreno (Nanny); Irene de Bari (Janice Vickery)

Biltmore Theatre, New York, opened March 14, 1978. 16 performances. Produced by Courtney Burr and Nancy Rosenthal; Director, A. J. Antoon; Setting and costumes, Peter Harvey; Lighting, Ian Calderon; Original music, Richard Pleaslee; Associate producers, William King and Charles Blum; Production association, Blossom Horowitz
Shelley Winters (Beatrice); Carol Kane (Tillie); Lori Shelle (Ruth); Isabella Hoopes (Nanny); Lolly Boroff (Janice Vickery)

SCREEN

20th Century-Fox, released December 1972. Executive producer, John Foreman; Producer-Director, Paul Newman; Screenplay, Alvin Sargent; Camera, Adam Holender; Music, Maurice Jarre; Costumes, Anna Hill Johnstone; Production designer, Gene Callahan; Associate producer, Frank Caffey; Assistant director, John Nicoletta; Editor, Evan Lottman
Joanne Woodward (Beatrice Hunsdorfer); Nell Potts (Matilda); Roberta Wallach (Ruth); Judith Lowry (Nanny); Richard Venture (Floyd); Carolyn Coates (Mrs. McKay); Will Hare (Junk Man); Estelle Osuna (Caroline); Jess Osuna (Sonny); David Spielberg (Mr. Goodman); Lynn Rogers (Miss Hanley); Ellen Dano (Janice Vickery); Roger Serbagi (Charlie); John Lehne (Apartment Manager); Michael Kearney (Chris Burns); Dee Victor (Miss Wyant)

1 hour

Eileen Heckart (Beatrice); Elizabeth Berger (Tillie); Barbara Dana (Ruth); Judith Lowry (Nanny)

EIGHT IRON MEN  see A SOUND OF HUNTING

ELIZABETH THE QUEEN
A play in three acts by Maxwell Anderson (1930)

Synopsis

Imperious, aging, unattractive Queen Elizabeth of England fluctuates between two passions: holding the power and throne of England and love of young, handsome Robert Devereux, the Earl of Essex. Sir Walter Raleigh and Lord Cecil intercept Elizabeth and Essex's letters while Essex is commanding a campaign in Ireland. When Essex returns to London with his army, Raleigh and Cecil convince the Queen the ambitious young Earl plans to usurp the throne. Testing his love, Elizabeth persuades Essex to disband his army in return for sharing the throne with her. Essex reaffirms his love for the Queen and dismisses his soldiers. Elizabeth has him arrested and taken to the Tower of London, condemned to death. Elizabeth, agonizing over her love for the young Lord, sends for Essex on the day set for his execution and pleads with him to ask her forgiveness and mercy. Knowing he will never relinquish his thirst for power, Essex refuses and, despite Elizabeth's pleas goes to his death.

Comment and Critique

Maxwell Anderson's drama in verse was originally entitled Elizabeth and Essex but the playwright changed the title to Elizabeth the Queen to avoid confusion with Lytton Strachey's best selling 1928 biography of the Queen and the Earl of Essex of the same title. Anderson took liberal dramatic license in reconstructing historical data in the play. Brilliantly produced by The Theatre Guild, and featuring Alfred Lunt and Lynn Fontanne, the play opened in New York on November 3, 1930 for 147 performances to become one of the Guild's most successful productions financially on Broadway and on the road. Brooks Atkinson (The New York Times) called the play a "magnificent drama. It is a searching portrayal of character, freely imaginative in its use of history, clearly thought out and conveyed in dialogue of notable beauty." John Mason Brown (The New York Evening
Eva Le Gallienne's performance as Queen Elizabeth in the National Repertory Theatre's production of the play in 1961 was judged as, "swept with regal force." Five years later Judith Anderson portrayed the aging Queen Elizabeth in New York's City Center production of the play. Despite Judith Anderson's obvious nervousness on opening night, her talent and professionalism created a vivid portrait of the Virgin Queen.

Maxwell Anderson's play was set to music by Doug Katsaros and adapted to the musical stage by Michael Stewart and Mark Bramble as Elizabeth and Essex, the playwright's original title of the play. The musical Elizabeth and Essex opened off-Broadway on February 24, 1980 starring Estelle Parsons and Richard White.

Warner Brothers screen version of Anderson's play was originally called The Knight and the Lady. The title was suggested by their choice for the role of Essex, swashbuckling actor Errol Flynn, but, under the prodding of the film's star, Bette Davis, the picture was released as The Private Lives of Elizabeth and Essex. The Warner Brothers spectacle was lavishly mounted in splashy Technicolor and held together with a strong, resourceful, artistic performance by Bette Davis as Elizabeth. Unfortunately, the 1939 film's Essex, swashbuckling Errol Flynn, was barely adequate. "... His speeches rang with insincerity; his avowals of love are declaimed with all the conviction of a high school debater's support of the proposition that homework in ennobling ..." reported Frank S. Nugent (The New York Times) adding "Still, the Maxwell Anderson dialogue is good to hear and the staging has been magnificent..."

Maxwell Anderson's Elizabeth the Queen was produced by Hallmark Hall of Fame in a television adaptation by John Edward Friend and televised on January 31, 1968. The ninety-minute color production starred Judith Anderson and Charlton Heston. Variety called Miss Anderson's portrayal of Elizabeth a tour-de-force in acting and reported that Charlton Heston's playing of Essex was excellent, moving between subtleties of sexual lust and lust for power.

STAGE

Guild Theatre, New York, opened November 3, 1930. 147 performances. Produced by the Theatre Guild; Director, Philip Moeller; Settings and costumes, Lee Simonson

Lynn Fontanne (Elizabeth); Alfred Lunt (Essex); Percy Waram (Raleigh); Anita Kerry (Penelope); Arthur Hughes (Cecil); Philip Foster (Captain Armin); Morris Carnovsky (Bacon); Charles Homer (A Councilor); Robert Conness (Burghley); Barry Macollum
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(The Fool); Mab Anthony (Mary); Edla Frankau (Tressa); Phoebe Brand (Ellen); Royal Beal (Marvel); John Ellsworth (A Man-at-Arms); Charles Brokaw (A Courier); Edward Oldfield (Captain of the Guards); Robert Caille (A Courtier); Vincent Sherman (A Herald); Whitford Kane (Burbage); Charles Brokaw (Heming); Curtis Arnall (Poins); Lois Huntingdon, Annabelle Williams (Ladies-in-Waiting); Curtis Arnall, Michael Borodin, James A. Boswell, George Fleming, Thomas Eyre, Perry King, Henry Lase, Guy Moore, Stanley Ruth, Nich Wiger, James Wiley (Guards, Men-at-Arms)

Curran Theatre, San Francisco, Cal., opened May 11, 1931. West Coast Production. Produced by Belasco & Curran; Director, William Keighley; Costume designer, Walter Plunkett

Pauline Frederick (Elizabeth); Ian Keith (Essex); Barrie O'Daniels (Sir Walter Raleigh); Marian Burns (Penelope Gray); Chappell Dosssett (Sir Robert Cecil); Stanley Lindahl (Captain Armin); John Craig (Francis Bacon); William Shelton (Councillor); Wyndham Standing (Lord Burghley); Milton Pope (The Fool); Helen Klee (Mary); Ann Chase (Tressa); Phyllis Lovett (Ellen); Lowden Adams (Marvel); Frederick Pynn (Man-at-Arms); Garretson Young (A Courier); James Harper (Lord Howard); A. S. Byron (Burbage); James Amos (Heming); Tom Turner (Poins); Victoria Davies, Eileen McGrath (Ladies-in-Waiting); John Burke, Stanley King, Arthur Lovejoy, Dwight Satterlee (Guards); Arthur Singley, Gordon Oliver, Dale Thomas, Sydney Eastway, James MacMillan (Men-at-Arms); Sydney Eastman (A Herald); John Clearman (A Courtier)

Road Company (1931-1932). Produced by The Theatre Guild; Director, Harry Minturn; Settings and costumes, Lee Simonson

Elizabeth Risdon (Elizabeth); George Blackwood (Lord Essex); Arling Alcine (Sir Walter Raleigh); Renee Lambert (Penelope Gray); Brandon Evans (Sir Robert Cecil); Earl McDonald (Francis Bacon); John Burkel (Captain Armin); G. Welsh Homer (Lord Burgley); Howard Inches (The Fool); Arthur Griffin (Burbage); Perry King (Heming); John Ellsworth (Poins); Herschell Cropper (Marvel); Gloria Gilbert (Mary); Jane Churchill (Tressa); Janice Johnson (Ellen); R. L. Pearsall (Man at Arms); Perry King (Courier); John Ellsworth (A Herald); George Seaton (A Courtier); Herschell Cropper (Captain of the Guards); Dolores Gay, M. C. Adgate (Ladies in Waiting); Harry Lester, Hames Wilson, Harry Kerwin, Leo Warren (Guards)

Summer Production (1936). Produced by Day Tuttle and Richard Skinner; Director, Frank Brown; Settings, John Koenig; Lighting, Gordon Minter

Mildred Natwick (Elizabeth); Vincent Price (Essex); Mildred Dunnock (Penelope Gray); Bert Thorn (Sir Walter Raleigh); William Chambers (Captain Armin); Fred Carney (Sir Robert Cecil); Raymond O'Brien (Sir Francis Bacon); John Winthrop (Lord Burgley); Don Stevens (The Fool); Lucy Lind (Mary); Bernice Coles (Ellen); Christy Tiffany (Tressa); Carl Rodgers (Marvel); George Phelps
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(Burbage); Day Tuttle (Heming); Murvyn Vye, Jr. (Herald); Alonzo Hinkley, James D. Leland (Guards); Howard Klarm, George Evers, Sidney Cardozo, Jim Harris, Jr. (Soldiers); Leslie Gorall (Courier)

Summer Production (1940). Director, Melville Burke

Ann Mason (Elizabeth); Vincent Price (Lord Essex); Harriet MacGibbon (Penelope Gray); Don Terry (Sir Walter Raleigh); Calvin Thomas (Captain Armin); Henry Richards (Sir Robert Cecil); Frank Wilcox (Sir Francis Bacon); Allan Tower (Lord Burgley); Hume Cronyn (The Fool); Eleanor Swett (Mary); Virginia Dunning (Tressa); Ellen Corey (Ellen); Gordon Duff (Marvel); Arthur Franz (A Man-at-Arms); Harold McGee (Courier); Owen Davis, Jr. (Heming); Charles Waldron, Jr. (Poins); Tom Tempest (Councillor); William Haines (Herald); Tom Tempest (Burbage)

Road Company (1942). Produced by Theron Bamberger; Director, Robert Henderson; Settings, Leo Kerz

Flora Robson (Queen Elizabeth); Staats Cotsworth (Lord Essex); Edmon Ryan (Sir Walter Raleigh); Mildred Todd (Lady Penelope Gray); Michael Strong (Captain Armin); Whitner Bissell (Sir Robert Cecil); William David (Sir Francis Bacon); Dudley Clements (Lord Burghley); Donald Keyes (Lord Howard); Charles Green (Captain of the Guard); Mitchell Agruss (The Fool); Ellin Brooke (Mary); Virginia Lamb (Tressa); Judith Wirkman (Ellen); Jacqueline Ronkin (Lady in Waiting); Thaddeus Suski (Marvel); Michael Strong (Courier); Charles J. Parson (A Herald); Jack Cannon, Rudolph Bond, Joseph Dortch, Richard Ronkin (Guards)

Road Company (1961-1962). Produced by the American National Theatre and Academy; National Repertory Theatre production, Michael Dewell, Ann Hersey, Producers; Director, Jack Sydow; Settings, Jac Venza; Costumes, Alvin Colt; Lighting, Tharon Musser

Eva Le Gallienne (Queen Elizabeth); Scott Forbes (Lord Essex); Faye Emerson (Lady Penelope Gray); Dalton Dearborn (Sir Robert Cecil); Paul Ballantyne (Sir Walter Raleigh); Pirie MacDonald (Francis Bacon); Frederic Worlock (Lord Burleigh); Sidney Walker (Captain Armin); Geddeth Smith (The Fool); Jonathan Farrell (Marvel); Claude Horton (Burbage); Terence Scammell (Hemings); Claude Horton, Terence Scammell, David McCally (Players in Henry IV Scene); Helen England (Mary); Dee Victor (Ellen); Robin Ramsay (A Herald); Terence Scammell (A Courier); David McCally, Haydon Smith (Men at Arms); Robin Ramsay (Guard)

New York City Center Theatre, New York, opened November 3, 1966. 14 performances. Produced by The City Center Drama Company, Jean Dalrymple, Director; Director, Herbert Machiz; Production associate, Gus Schirmer; Scenery and lighting, Feder; Costumes, Stanley Simmons; Assistant designer, Ronnie Baldwin; Song, "May the Merry Month," Max Marlin

Judith Anderson (Queen Elizabeth); Donald Davis (Lord Essex); William Roerick (Sir Walter Raleigh); Anne Meacham (Penelope Gray); Don McHenry (Lord Burghley); Drew Eliot (Captain Armin)
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Michael Lombard (Sir Robert Cecil); John Baragrey (Francis Bacon); Gene Nye (The Fool); Joan Tyson (Mary); Cinda Siler (Tressa); Diane Gray (Ellen); Jon Richards (Councillor); Robert Crawley (Marvel); David Doyle (Burbage); David Anderson (Hemings); Donald Marlatt (A Courier); Davis Daine (Captain of the Guards); Alec Murphy (A Herald); Douglas Easley (POines); John Buck, Jr., Austin Colyer, Richard Esculien, David Groh, J. Patrick Hart, Ted Nils Hoen, Ken Kliban, Jan Lanin, Alec Murphy, Robert Rodan (Courtiers, Men-at-Arms, Guards); Patricia Sinnott, Lois deBanzie (Ladies-in-Waiting)

ELIZABETH AND ESSEX, South Street Theatre, New York City, opened February 24, 1980. Produced by the Encompass Theatre, Roger Cunningham, Producer; Director, Nancy Rhodes; Settings, Michael C. Smith; Lighting, Carol B. Sealey; Music by Doug Katsaras; Book, based on Maxwell Anderson's play Elizabeth the Queen, by Michael Stewart and Mark Bramble; Lyrics, Richard Engquist; Musical director, Jack Gaughan; Costumes, A. Christina Giannini; Choreography, Sharon Halley

Estelle Parsons (Elizabeth); Richard White (Essex); Florence Lacey (Penelope Gray); Brian Wolfe (Fool); William Ryall (Sir Walter Raleigh); Ted Kowal (Captain Armin); Paul Ferin (Marvel); Lisa Ann Cunningham (Tressa); Fran Ferrone (Martha); Randy Hansen (Guard/Soldier/Courier); Court Miller (Sir Francis Bacon); Patricia Ludd (Lady Ann); Gordon Stanley (Sir Robert Cecil); Molly Stark (Lady Charlotte); Lisa Ann Cunningham (Old Woman); Ted Kowal (Man-at-Arms/Courier); Wade L. Hardy, III (Lord Herbert); Molly Stark (Irish Woman)

SONGS: She's A Woman; Gossip; The First to Know

SCREEN

THE PRIVATE LIVES OF ELIZABETH AND ESSEX, Warner Brothers, released November 11, 1939. Executive producer, Hal B. Wallis; Associate producer, Robert Lord; Director, Michael Curtiz; Screenplay (based on Maxwell Anderson's play Elizabeth the Queen), Norma Reilly Raine, Aeneas MacKenzie; Camera, Sol Polito, W. Howard Greene; Special effects, Byron Haskin, H. F. Koenekamp; Technical advisor, Ali Hubert; Assistant director, Sherry Shourds; Music, Erich Wolfgang Korngold; Orchestrators, Hugo Friedhofer, Milan Roder; Dialogue director, Stanley Logan; Art director, Anton Grot; Costumes, Orry-Kelly; Editor, Owen Marks

Bette Davis (Queen Elizabeth); Errol Flynn (Robert Devereaux, the Earl of Essex); Olivia de Havilland (Lady Penelope Gray); Donald Crisp (Francis Bacon); Henry Daniell (Sir Robert Cecil); Vincent Price (Sir Walter Raleigh); Alan Hale (Earl of Tyrone); Henry Stephenson (Lord Burghley); Nanette Fabray (Mistress Margaret Radcliffe); Ralph Forbes (Lord Knollys); Robert Warwick (Lord Mountjoy); Leo G. Carroll (Sir Edward Coke); James Stephenson (Sir Thomas Egerton); Doris Lloyd; John Sutton; Forrester Harvey, Guy Bellis, Rosella Towne, Marie Wrixon, I. Stanford Jolley (Ladies and Gentlemen of the Court)
TELEVISION

Hallmark Hall of Fame, televised January 31, 1968. NBC. 90 minutes. Produced and directed by George Schaefer; Television adaptation, John Edward Friend

Judith Anderson (Queen Elizabeth); Charlton Heston (Lord Essex); Alan Webb (Sir Francis Bacon); Michael Allinson (Sir Walter Raleigh); Harry Townes (Sir Robert Cecil); Anne Rogers (Lady Penelope Gray)

THE EMPEROR JONES
A play in eight scenes by Eugene O'Neill (1920)

Synopsis

Former pullman porter, cruel and illiterate Brutus Jones, is imprisoned for attacking a crap game player but kills his prison guard and escapes to an island in the West Indies where he establishes himself as "Emperor." Exploiting the island's superstitious natives, and claiming supernatural powers, provides him with a fortune from graft and taxes. But his dictatorial days are numbered when cockney, white trader, Smithers, warns him of a fermenting native rebellion. The incessant beating of tom-toms warns Jones of the native uprising. He escapes into the jungle but native chief Lem's soldiers find him and kill him. The drums abruptly stop.

Comment and Critique

Eugene O'Neill's searing character study, The Emperor Jones, was written under the title of The Silver Bullet. In preparing the short play for production it was decided that only a black actor should play the title role. But black actors, at that point in time, were rare in the American Theatre. Charles S. Gilpin had been effective in the small role of William Curtis, an elderly black servant, in John Drinkwater's play Abraham Lincoln with prior experience in vaudeville and with Negro stock companies. The Provincetown players engaged Gilpin at $50 a week for their $600 production of The Emperor Jones. The role of Brutus Jones was never played with greater artistry than by Gilpin, but with increasing drinking problems and arrogance born of sudden fame, he was not asked to play the role in the London production of the play. O'Neill discovered a brilliant actor, former football star and graduate of Columbia Law School with a powerful voice and physique who played Jones in London: Paul Robeson. In 1925 Robeson played The Emperor Jones in New York at the 52nd Street Theatre and Gilpin, who never played another principal role on the New York stage, saw his replacement in what he considered his role. Charles S. Gilpin did return to Broadway on November 10, 1926 as Jones with Moss Hart as Smith-
ers. In 1928 Gilpin was engaged to play the part of Alderman Willoughby in Hecht and MacArthur's comedy The Front Page but his drinking habit had taken its toll. At dress rehearsal Gilpin appeared on stage sloshed with gin and unable to remember his lines. The part of Alderman Willoughby was cut from the script and Gilpin was fired. Two years later, at the age of fifty-one, Charles S. Gilpin died on his Trenton, New Jersey farm.

Heywood Broun (New York Herald Tribune) felt the Provincetown Theatre was adventurous in producing the play and admired the excellent small stage staging. Charles Gilpin's performance was described as "thrilling" and "... a performance of heroic stature...." The Emperor Jones arrived at London's Ambassador's Theatre on September 10, 1925 where the play was seen as a novelty. Paul Robeson's performance was termed as "able" but "never electrifying...."

The World Premiere of Louis Gruenberg's opera based on The Emperor Jones at the Metropolitan Opera House in New York City on January 7, 1933 was a success that elicited a critical comment, "Eugene O'Neill, Lawrence Tibbett and Jo Mielziner were the making of the hour and a quarter of terror which on Saturday afternoon engrossed one of the largest audiences the Metropolitan Opera House has ever held."

Paul Robeson repeated his stage performance in United Artist's 1933 film version of the play which became a landmark for a Negro playing a leading role in a Hollywood film. But, as Peter Noble noted in his excellent book, The Negro in Films (London, Skelton Robinson, 1948), "To have a black man playing the star part in a film in which white actors were of lesser importance was indeed something of a filmic revolution. Indeed it was enough of a social revolution to make the film a financial failure. Bowing to the thirties ethnic code, one scene was cut from the film in which Robeson strikes the cockney white trader, Smithers (played by Dudley Digges)."

Variety, considered Kraft Theatre's February 23, 1955 telecast of the play, "In spots quite powerful, but it didn't come off with continuity and impact." On April 13, 1958 an English television production of the play was aired in America on ABC, produced by William Ketcheff and adapted by Terry Southern. Kenneth Spencer played Brutus Jones, Harry H. Corbett was Smithers and the cast included, Connie Smith, Stan Simmons, Van Boolen, Frank Blaine, Harold Holness, Bari Johnson, Jimmy Moore, Cleo DuPont, Rita Lester, Raymond McClean, Bill Patterson, David Biroza and Chief Odonge.

**STAGE**

Neighborhood Playhouse, New York, opened November 1, 1920. (Opened on Broadway with special matinees, Selwyn Theatre, December 27, 1920. Regular run at the Princess Theatre on January 29,
1921.) 204 performances. Produced by The Provincetown Players, Adolph Klauber Director; Director, George Cram Cook; Setting, Cleon Throckmorton

Charles S. Gilpin (Brutus Jones, Emperor); Jasper Deeter (Harry Smithers); Alan McAteer (Jeff); Charles Ellis (Lem); Christine Ell (Old Native Woman); Leo Richman, J. B. Brinsley, Paul Miller, Herman Osser (The Negro Convicts); James Butler (Prison Guard); Arnold Schwarz, Clement O’Loghlen, W. D. Slager (The Planters); Jeannie Begg, Charlotte Grauert (The Spectators); Alan McAteer (The Auctioneer); Iden Thompson, Herman Osser, John L. Procope, James Shields, Paul Miller, J. B. Brinsley, Leo Richman, James Butler (The Slaves); Iden Thompson (Congo Witch Doctor); John L. Procope, Herman Osser, Leo Richman, J. B. Brinsley, Paul Miller, James Butler (Soldiers, Adherents of Lem)

Road Company (1922). Produced by Adolph Klauber; Director, George Cram Cook; Setting, Cleon Throckmorton

Charles S. Gilpin (Brutus Jones, Emperor); Arthur Allen (Harry Smithers); Bernard Pryor (Jeff); Matthew Shields (Lem); Belle Court (Old Native Woman); Herman Osser, Eugene Davis, George Watt, Matthew Shields (The Convicts); Arthur Bennett (Prison Guard); George Butler, Robert Whittet, Ernest Gable (The Planters); Kate Caufield, Peggy Doran (The Ladies); Arthur Bennett (The Auctioneer); Bernard Pryor (Congo Witch Doctor)

52nd Street Theatre, New York, opened February 11, 1925. Produced by Harry Weinberger

Paul Robeson (Brutus Jones); Cecil Clovelly (Harry Smithers); Clement O’Loghlen (Jeff); Frank Wilson (Lem); Anyce Francis (Old Native Woman); Kirk Ames, Robert Forsyth, James Meighan, Frank Wilson (The Negro Convicts); James Martin (Prison Guard); Clement O’Loghlen, Robert Forsyth, John Brewster, H. M. Van Cleve (The Planters); Agnes Marsh, Edna Thomas (The Spectators); James Martin (The Auctioneer); James Meighan (Congo Witch Doctor); Clement O’Loghlen, Robert Forsyth, Frank Wilson, John Brewster, H. M. Van Cleve (The Slaves); James Martin, Clement O’Loghlen, Robert Forsyth, John Brewster, H. M. Van Cleve (Soldiers, Adherents of Lem)

Ambassador’s Theatre, London, England, opened September 10, 1925. Director, James Light

Paul Robeson (Brutus Jones); S. Victor Stanley (Harry Smithers); Irene Howe (Old Native Woman); Varies A. Davies (Lem); Julian Andrews (Congo Witch Doctor)

Provincetown Theatre, New York, opened February 16, 1926. Director, James Light

Charles S. Gilpin (Brutus Jones); Harold McGee (Harry Smithers); Barbara Benedict (Old Native Woman); William Stahl (Lem); John Taylor (Congo Witch Doctor)

Mayfair Theatre, New York, opened November 10, 1926. 61 performances. Produced by Mayfair Productions
Charles S. Gilpin (Brutus Jones); Moss Hart (Harry Smithers); Hazel Mason (Old Native Woman); John Blue (Jeff); Arthur Ames (Lem); George Blue, John Ray, Harry Crow, James Lee (The Negro Convicts); John Reid (Prison Guard); George Frey, Harold Mays (The Planters); Mary Pine, Mae Ford (The Spectators); Hugh Rice (The Auctioneer); James Lee, Harry Crow, John Ray, George Blue (The Slaves); Kenneth Harris (Congo Witch Doctor)

Metropolitan Opera House, New York, opened January 7, 1933. Opera of Eugene O'Neill's play The Emperor Jones; Composer, Louis Gruenberg; Libretto, K. de Jaffa; Conductor, Tullio Serafin; Settings and lighting, Jo Mielziner

Lawrence Tibbett (Brutus Jones); Marek Windheim (Harry Smithers); Pearl Besuner (Old Native Woman); Hemsley Winfield (Congo Witch Doctor)

McCarter Theatre, Princeton, New Jersey, opened August 12, 1940. Produced by Warren P. Munsell, Jr.; Director, James Light; Original music, Colin McPhee; Played by Max Marlin

Paul Robeson (Brutus Jones); Ralph Cullinan (Harry Smithers); Osceola Archer (Old Native Woman); Add Bates (Congo Witch Doctor); Frank Wilson (Lem); Owen Birkett, Frank Field, Ivan Lewis, Alexander McDonald, Howard Taylor, Philander Thomas, Clarence Washington (Soldiers, Adherents of Lem); Osceola Archer, Add Bates, Owen Birkett, Dorothy Scott, Bertie Boyd, Virginia Holden, Eric Weston, Allen Ellsworth, Phil Stein, Garry Ives, Howard Taylor, Felix Friend, Ivan Lewis, Alexander McDonald, Clarence Washington, Philander Thomas, Frank Wilson, Elizabeth Taylor, Mona Hall (Apparitions in the Forest)

Players, Inc. of Massachusetts revived the play in August 1954 with Clayton Smeltz as Brutus Jones, Frederic Warriner as Harry Smithers and, in the cast, Clayton Corzatte, Eugene Andres, Beatrice Simkins, Albert Corbin, Christine Buster, Glen Lee and others.

RECORDINGS: Caedmon Records (1970) with James Earl Jones as Brutus Jones; Stefan Gierasch (Harry Smithers); Osceola Archer (Old Native Woman); Zakes Mokae (Lem); Director, Theodore Mann

SCREEN

United Artists, released September, 1933. Produced by John Krimsky, Gifford Cochran; Director, Dudley Murphy; Screenplay, DuBose Hayward; Camera, Ernest Haller; Songs: Water Boy; John Henry; Jacob's Ladder

Paul Robeson (Brutus Jones); Dudley Digges (Smithers); Frank Wilson (Jeff); Fredi Washington (Undine); Ruby Elzy (Dolly); George Haymid Stamper (Lem); Jackie Mayble (Marcella); Blue-boy O'Connor (Treasurer); Brandon Evans (Carrington); Taylor Gordon (Lem)
TELEVISION

Kraft Theatre, televised February 23, 1955. NBC. 1 hour. Produced and directed by Fielder Cook; Play by Eugene O'Neill; Choreography, Curtis James

Rex Ingram [Rex Ingram had played Brutus Jones in Summer Theatre in 1936] (Brutus Jones); Everett Sloane (Harry Smithers); Evelyn Ellis (Old Native Woman); Curtis James (Congo Witch Doctor); Ossie Davis (Jeff)

ABC Special, televised April 13, 1958. ABC. 75 minutes. Produced by William Ketcheff; Television adaptation, Terry Southern

Kenneth Spencer (Brutus Jones); Harry H. Corbett (Harry Smithers); and, Connie Smith, Stan Simmons, Van Boolen, Frank Blaine, Harold Holness, Dari Johnson, Jimmy Moore, Cleo Dupont, Rita Lester, Raymond McClean, Bill Patterson, David Biroza, Chief Odonge

THE ENCHANTED COTTAGE
A fable in three acts by Sir Arthur Wing Pinero (1923)

Synopsis

Shell-shocked in World War I, Oliver Bashforth hides his twisted body from the world in a secluded cottage in rural England. Bedeviled by his overly-solicitous mother, Oliver marries Laura Pennington, an unattractive, plain village spinster. When they return to the cottage after the wedding the bride and groom are astonished at the transformation that has taken place. Oliver is no longer crippled and Laura is radiantly beautiful. They persuade their neighbor and friend, war-blinded Major Hillgrove, to invite their relatives to come and see the miracle. The relatives arrive but find Oliver and Laura unchanged. The young couple finally realize that seen through the eyes of love their physical appearance was perfect. They are content and look forward to the birth of their beautiful child.

Comment and Critique

The Enchanted Cottage was an exercise in fantasy by Sir Arthur Wing Pinero that might have been better accomplished by Sir James Barrie, and expressed by critic Heywood Broun as a "gallant attempt at fantasy by a man without much imagination" while reviewer Percy Hammond considered the play "a destination for the more fastidious." Time magazine added the play lacked "... the slightest touch of inspiration" but was "... interesting from beginning to end." Arthur Hornblow, writing for his Theatre magazine: "The play is well staged and competently acted. Katharine Cornell gives a sympathetic, artistic performance as Laura."
First National Pictures 1924 screen version of The Enchanted Cottage was thought by film historian Edward Wagenknecht to have its roots in such fables as Beauty and the Beast and that Pinero's fable was more movingly presented by Richard Barthelmess and May McAvoy in their sensitive performances, "in a medium where, thanks to camera magic, we could actually see the transformation take place before our eyes." Photoplay enthused over the 1945 RKO re-make of the play calling it "perfectly produced" (by Louella Parsons' daughter Harriet) and "a beautiful story—beautifully told." Critic James Agee, earlier entranced by the Barthelmess-McAvoy effort, recommended the new version to susceptible adolescents of any age but considered himself incapable of giving the film a fair review since everything about it was too embarrassing for clear thought due to its "solemnly whimsical good intentions, its slushy philosophy and still slusher dramaturgy."


STAGE

Laura Cowie (Laura Pennington); Owen Nares (Oliver Bashforth); Nicholas Hannen (Major Murray Hillgrove); Jean Cadell (Mrs. Minnett); O. B. Clarence (Rev. Charles Corsellis); May Whitty (Mrs. Corsellis); Norman Forbes (Rupert Smallwood); Winifred Emery (Mrs. Smallwood); Ronald Simpson (Rigg); Grizelda Hervey, Geoffrey Bevan (First Bridal Couple); Margot Barff, William Cuff (Second Bridal Couple); Marjorie Hopkins, Cedric Osmond (Third Bridal Couple); Jean Cadell (First Witch); Viola March (Second Witch); Dorothy Millar (Third Witch); Sybil Hawkes, K. Stanley-Alder, Lila Marivan, Dorothy Stephen (Bridesmaids)

Ritz Theatre, New York, opened March 31, 1923. 65 performances. Produced by William A. Brady, Ltd., Directors, Jessie Bonstelle, William A. Brady, Jr.
Katharine Cornell (Laura Pennington); Noel Tearle (Oliver Bashforth); Gilbert Emery (Major Murray Hillgrove); Clara Blandick (Mrs. Minnett); Harry Neville (Rev. Charles Corsellis); Ethel Wright (Mrs. Corsellis); Herbert Bunston (Rupert Smallwood); Winifred Frazer (Mrs. Smallwood); Seldon Bennett (Rigg); Thomas Broderick, Phyllis Jackson (First Bridal Couple); Roland Hanson, Gudrun Mantzios (Second Bridal Couple); Stanley Lindahl, Grace Dougherty (Third Bridal Couple); Gwyneth Gordon (Ethel); Dorothy Revere, Elizabeth Collins (Bridesmaids); Clara Blandick (First Witch); Alice Ryan (Second Witch); Cora C. Davies (Third Witch); Geraldine Ballard, Norman Byron, Francis Fay, Dorothy Durbandt, Margaret Kastner, Eileen Smith, Harry Garwood (Cherubs); Dolly Tigue, Gertrude Dailey, Julia Gorman, Merlin Ballard (Imps); George Ryan, Dolly Tigue, Gertrude Durkin, Genevieve
Kane, Julia Gorman, Merlin Ballard, Norman Byron (Corsells Children)

SCREEN

Inspiration Pictures, First National Pictures release, March 24, 1924. Director, John S. Robertson; Adaptation, Screenplay, Josephine Lovett; Camera, George Folsey; Titles, Gertrude Chase; Editor, William Hamilton

May McAvoy (Laura Pennington); Richard Barthelmess (Oliver Bashforth); Holmes E. Herbert (Major Murray Hillgrove); Ethel Wright (Mrs. Minnett); Alfred Hickman (Rupert Smallwood); Ida Waterman (Mrs. Smallwood); Marion Coakley (Beatrice Vaughn); Florence Short (Ethel Bashforth); Harry Allen (Rigg)

RKO, released February 1945. Executive producer, Jack J. Gross; Producer, Harriet Parsons; Director, John Cromwell; Screenplay, De Witt Bodeen, Herman J. Mankiewicz; Camera, Ted Tetzlaff; Special effects, Vernon L. Walker; Art directors, Albert S. D'Agostino, Carroll Clark; Musical score, Roy Webb; Music director, C. Bakaleinikoff; Editor, Joseph Noriega

Dorothy McGuire (Laura Pennington); Robert Young (Oliver Bradford); Herbert Marshall (John Hillgrove); Mildred Natwick (Mrs. Minnett); Spring Byington (Violet Price); Richard Gaines (Frederick Price); Hillary Brooke (Beatrice Alexander); Alec Englander (Danny Stanton)

TELEVISION

Broadway Television Theatre, televised December 22, 1952. N/N. 90 minutes. Produced by Warren Wade; Director, Richard Lukin

Judith Evelyn (Laura Pennington); William Post, Jr. (Oliver Bradford)

ENGLISH GOVERNESS AT THE SIAMESE COURT see ANNA AND THE KING OF SIAM

ENTER MADAME

A comedy in three acts by Gilda Varesi and Dolly Byrne (1920)

Synopsis

Weary of following his wife, prima donna Lisa Della Robbia, with her tyrannical platoon of devoted servants and personal physician through the opera houses of the world, Gerald Fitzgerald asks for a divorce to marry sedate home-body, Flora Preston. Although she
loves him, Lisa agrees to the divorce. After the divorce decree is final, Lisa invites Flora and Gerald to dine with her before she leaves on another tour. During dinner Madame exerts her exuberant, sophisticated charm so effusively that Gerald decides to return and join Lisa on her tour.

Comment and Critique

The New York Evening Telegram's prediction on August 17, 1920, "Madame has entered and will hold the centre of the stage indefinitely" had some merit when Enter Madame stayed on Broadway for a year. Written by Dolly Byrne and actress Gilda Varesi who, seemingly, made a career of playing the prima donna, Lisa Della Robbia, in her own play, Enter Madame became one of the twenties leading comedies. Writer Heywood Broun wrote, "... here is an excellent light comedy as well as an altogether exceptional performance. The story is slight, but it is told briskly." Life magazine commented, "Enter Madame is easily the best thing of the season" while The Morning Telegraph found it to be "A Comedy of the old world with many a piquant touch of the new," and The Evening Journal, "The play is a delightful, sparkling comedy of the highest order of wit." Vogue magazine, enchanted more with Miss Varesi's gowns added, "The authors have given it novelty, charm and surprise." The Broadway success of Enter Madame was not duplicated in London although Gilda Varesi was seen as an actress "... of tremendous energy who acts convincingly with her musical voice and her expressive features" according to London's Bystander on March 8, 1922.

Clara Kimball Young played the prima donna in Metro's 1922 screen version of the play that the Motion Picture Herald decided was a production "that will appeal more strongly to high class audience as the humor is subtle and sophisticated. Clara Kimball Young is a good type for the temperamental Latin opera singer and does some of the best work of her career." Spurred by public acceptance and acclaim of opera on the screen with Grace Moore's One Night of Love and the lighter operettas from Metro-Goldwyn-Mayer, The Cat and the Fiddle and The Merry Widow, Paramount filmed Enter Madame with an elaborate operatic background starring non-singing Elissa Landi whose singing voice was dubbed by Nina Koshetz in sequences (with opera star Richard Bonnelli) of Tosca and Cavalleria Rusticana. Even co-star Cary Grant (who had appeared in several Broadway musical comedies) was permitted to join a group of opera singers for a go at Il Trovatore's Anvil Chorus. Mordaunt Hall (The New York Times) wrote, "The latest attempt to merge the cinema with the opera is developed along farce lines. The effort, while fairly entertaining, finds its players more animated than their dialogue. Enter Madame is still just a farce with music."

Philco Playhouse's television production of Enter Madame on August 7, 1949 was considered entertaining with an exceptional crisp performance by Carol Goodner as the prima donna.
STAGE

Garrick Theatre, New York, opened August 16, 1920. 350 performances. Produced by Brock Pemberton; Director, Brock Pemberton; Setting, Sheldon K. Viele

Gilda Varesi (Madame Lisa Della Robbia); Norman Trevor (Gerald Fitzgerald); Gavin Muir (John Fitzgerald); Jane Meredith (Flora Preston); Shelia Hayes (Aline Chalmers); Francis M. Verdi (Doctor); William E. Hallman (Archimede); George Moto (Tamamoto); Michelette Burani (Bice); Minnie Milne (Miss Smith)


Gilda Varesi (Madame Lisa Della Robbia); Dennis Eadie (Gerald Fitzgerald); John Williams (John Fitzgerald); Gladys Mason (Flora Preston); Sylvia Oakley (Aline Chalmers); Francis M. Verdi (Doctor); William E. Hallman (Archimede); Toshi Komori (Tamamoto); Michelette Burani (Bice); Minnie Milne (Miss Smith)

Road Company (1930-1931). Produced by W. R. Kane; Director, John McKee; Setting, Tom Adrian Cracraft

Helen Menken (Madame Lisa Della Robbia); Pierre Watkin (Gerald Fitzgerald); Sherling Oliver (John Fitzgerald); Olive Reeves-Smith (Flora Preston); Dorothy Harris (Aline Chalmers); Stuart Fox (Doctor); Leopold Badia (Archimede); Charles Conrad, Jr. (Tamamoto); Harriet E. MacGibbon (Bice); Hazel Burgess (Miss Smith)

OTHER STAGE PRODUCTIONS

1930: Cape Playhouse, Dennis, Mass. with Alice Brady, Romney Brent, Bette Davis and Spring Byington

SCREEN

Samuel Zierler Photoplay Corporation, Metro Pictures, released November 13, 1922. Produced by Harry Garson; Director, Wallace Worsley; Screenplay, Frank Beresford; Camera, L. William O’Connell

Clara Kimball Young (Lisa Della Robbia); Elliott Dexter (Gerald Fitzgerald); Arthur Rankin (John Fitzgerald); Louise Dresser (Flora Preston); Mary Jane Sanderson (Aline Chalmers); Lionel Belmore (Archimede); Wedgewood Nowell (Doctor); Rosita Marstini (Bice); George Kuwa (Tamamoto); Ora Devereaux (Miss Smith)

Paramount Pictures, released January 4, 1935. Produced by A. Benjamin Glaser; Director, Elliott Nugent; Screenplay (based on the play, Enter Madame, story by Gilda Varesi Archibald and Dorothea Donn-Byrne); Charles Brackett, Gladys Lehman; Camera, Theodor Sparkuhl, William Mellor; Art directors, Hans Dreier, Ernst Fegte; Costumes, Travis Banton
Elissa Landi (Lisa Della Robbia); Cary Grant (Gerald Fitzgerald); Frank Albertson (John Fitzgerald); Sharon Lynn (Flora Preston); Cecelia Parker (Aline Chalmers); Adrian Rosley (Doctor); Lynne Overman (Mr. Farnum); Paul Porcasi (Archimede); Wilfred Hari (Tamamoto); Torben Meyer (Carlson); Michelette Burani (Bice); Harold Berquist (Bjorgenson); Diana Lewis (Operator); Richard Bonelli (Scarpia-on stage); Nina Koshetz (Singing Voice for Elissa Landi); Matt McHugh, Mildred Boothe (Reporters); Gino Corrado (Waiter); Richard Kline (Stage Manager); Clara Lou Sheridan [Ann Sheridan] (Girl); Lorimir Johnston (Man)

TELEVISION

Philco Playhouse, televised August 7, 1949. NBC. 1 hour. Produced by Fred Coe; Director, Gordon Duff
Carol Goodner (Lisa Della Robbia); Philip Bourneuf (Gerald Fitzgerald); Henry Barnard (John Fitzgerald); Beverly Payne (Flora Preston); Rita Colton (Aline Chalmers); Lilli Valenti (Bice); Joseph Kallini (Archimede); Jason Johnson (Tamamoto)

THE ENTERTAINER
A play in three acts by John Osborne (1957)

Synopsis

Degenerate, cheap, glib, irresponsible, aging, small-time English music hall comedian, Archie Rice, is nearing the dismal end of his downgraded professional life. When not being obnoxious as the comic-emecee of a wilted girl-nude show, Archie lives out a boozy existence in a squalid flat with his distraught, unloved, tippling wife Phoebe; his once famous vaudevillian father, Billy; a rebellious daughter, Jean and a weakling son, Frank. Promised financial backing by Lopford, whose teen-age daughter has become his latest sexual adventure, Archie signs various checks to promote a new show featuring his father Billy as co-star. But Billy's comeback is fatal and he dies in the wings. Disillusioned, bankrupt, facing jail, Archie walks off the stage.

Comment and Critique

Playwright, producer, actor John Osborne, born in London, England on December 12, 1929 became the foremost of England's angry young writers with his 1956 play Look Back in Anger that opened on Broadway on October 1, 1957 for a run of 407 performances. With the initial success of Look Back in Anger, producer David Merrick imported the London production of Osborne's allegorical, embittered drama, The Entertainer that, despite superb acting by Laurence Olivier as the revolting Archie Rice, did not equate the brilliance of the first play.
Time magazine, as did most of the mainstem critics, praised the bravura acting of Olivier but not the play, "With its alternating home life and vaudeville turns, it can misleadingly seem at times less play than stunt. The writing lacks the brilliant crackle of Osborne's earlier play." Sir Laurence Olivier asked Osborne to write the play for him disregarding his disapproval of Osborne's social doctrines. Due to other commitments, Olivier limited the Broadway run of the play to eight weeks. Brooks Atkinson (The New York Times) praised Olivier's performance as the worn-out, untalented music-hall performer and the excellent acting of the entire cast but considered the play "a grubby, rambling tale about commonplace people engaged for the most part in squalid bickering. As a play, The Entertainer is as tired as the situation it portrays. The anger is perfunctory; the pathos is empty." Variety: "Admiration for the performance of Laurence Olivier and the novelty of it accounts for the crowded houses of a short engagement. But admiration stops short of John Osborne's script which, curiously, has a lot of acting in it but not much content."

Saturday Review's Henry Hewes wrote about the London production, "The playwright, the best young playwright of the Fifties, has not made The Entertainer into the masterpiece it could be. Meanwhile he can take genuine pleasure in the knowledge that he has provided the wherewithal for Sir Laurence Olivier's only great modern performance, and that for the second year in a row he has come up with the most vital piece of new playwriting of the London season."

British Lion-Bryanston's film version of The Entertainer in 1960 was received with much the same response given to the play: praise for Olivier's performance and laments for the play. One English critic appraised the film, "With its glib suggestion that Archie's death-in-life existence is a microcosm for England as a whole, its imposition of the Suez campaign for political comment, and its intricately rambling stage construction, John Osborne's play must have seemed an even greater challenge to its screenwriters than Look Back in Anger."

NBC's 1976 telefilm of the play starred Jack Lemmon who commented, "It would be asinine on my part to try to repeat what he (Olivier) did so brilliantly in The Entertainer. Of course, we'll be compared, but the interpretations are entirely different. This is an American adaptation and my character's an American." Although made for U.S. television, the 105 minute color film was premiered in Australia as a first-run motion picture and released throughout Europe complete with a nude love scene cut from the American television version. Again, the acting was praised but the play was translated as "more schmaltzy and less symbolic," although the eight songs composed by Marvin Hamlisch added colorful and tuneful relief to the bitter plot and dialogue.

STAGE

English Stage Company Production. Produced and directed by Tony Richardson; Settings, Alan Tagg; Costumes, Clare Jeffrey; Music, John Addison

Laurence Olivier (Archie Rice); Brenda de Banzie (Phoebe Rice); George Relph (Billie Rice); Dorothy Tutin (Jean Rice); Richard Pasco (Frank Rice); Aubrey Dexter (William Rice); Vivienne Drummond (Georgeous Gladys); Stanley Meadows (Graham)

SONGS: Why Should I Bother to Care?; We're All Out for Good Old Number One; Thank God We're Normal

Royale Theatre, New York, opened February 12, 1958. 97 performances. Produced by David Merrick; Director, Tony Richardson; Settings, Alan Tagg; Costumes, Clare Jeffrey; Music, John Addison; Musical director, Gershon Kingsley; Lighting and design supervisor, Tharon Musser

Laurence Olivier (Archie Rice); Brenda de Banzie (Phoebe Rice); George Relph (Billie Rice); Joan Plowright (Jean Rice); Richard Pasco (Frank Rice); Guy Spaul (William Rice); Jeri Archer (Britannia); Peter Donat (Graham)

SCREEN

British Lion-Bryanston, released August 1960. Produced by Holly Woodfall; Producer, Harry Saltzman; Director, Tony Richardson; Screenplay, John Osborne: Nigel Kneale; Camera, Oswald Morris; Associate producer, John Croyden; Art director, Ralph Brinton; Music, John Addison; Associate music director, Ronnie Cass; Dances, Honor Blair; Editor, Alan Osbiston

Laurence Olivier (Archie Rice); Brenda de Banzie (Phoebe Rice); Joan Plowright (Jean Rice); Alan Bates (Frank Rice); Roger Livesey (Billie Rice); Gilbert Davis (Brother Bill Rice); Albert Finney (Mick); Daniel Massey (Graham); Shirley Anne Field (Tina); Thora Hird (Mrs. Lapford); Miriam Karlin (Soubrette); Geoffrey Toone (Hubbard); James Culliford (Cobber Carson); Tony Longridge (Lapford); McDonald Hobley (Himself); Charles Gray (Columnist); Anthony Oliver (Interviewer); Jo Linden (Gloria); Mercia Turner (Britannia); Vicky Travers (Nude); Beryl & Bobo (Trampoline Act); Herman & Constance Wells (Scots singers); Ken Thompson and the Clippers; Angie and Debbie Dean (Alhambra Sisters)

TELEVISION

NBC Telefilm, televised March 10, 1976. NBC. 2 hours. A Robert Stigwood Organization, Inc. Picture; Producers Beryl Vertue and Marvin Hamlisch; Director, Donald Wrye; Screenplay, Elliott Baker; Camera, Jim Crabe; Music, Marvin Hamlisch; Lyrics, Robert Joseph; Theme song lyrics, Tim Rice; Choreography, Ron Field; Art direction, Bon Mackichan; Set decorator, Sam Jones; Costumes, Dick Bruno, Marie Brown; Editor, Ralph Winters

Jack Lemmon (Archie Rice); Sada Thompson (Phoebe Rice); Ray
A FAREWELL TO ARMS
A drama in three acts adapted by Laurence Stallings from Ernest Hemingway's novel (1930)

Synopsis

American ambulance driver, Lieutenant Frederick Henry, meets English nurse Catherine Barkley through his close friend, Italian Major, Dr. Rinaldi, on the Italian front during World War I. Henry and Catherine fall in love despite the warnings of Nurse Ferguson. When a mortar shell shatters Henry's leg, he is operated on by Rinaldi and sent to a Milan hospital where Catherine nurses him back to health. Again separated by the war, Henry and Catherine are reunited during a violent army retreat at Caporetto. Catherine dies after the Caesarean birth of Henry's son.

Comment and Critique

Laurence Stallings' massively successful play What Price Glory?, written with Maxwell Anderson, was not reflected in the co-author's plays the following year, 1925, First Flight and The Buccaneer, and Stallings' 1926 play Deep River was a failure. On November 21, 1928 Vincent Youmans' musical, Rainbow, with a book by Laurence Stallings and Oscar Hammerstein, II expired after 29 performances. Adapting Ernest Hemingway's classic 1929 novel, A Farewell to Arms (title taken from George Peele's poem, A Fare-
well to Arms), was a monumental task in which Mr. Stallings also failed. Brooks Atkinson (The New York Times) found the adaptation elusive but congratulated director Rouben Mamoulian for composing "scenes with an eye on the picturesque of the environment and the other searching for clarity in the story. As a play, A Farewell to Arms lacks structure and lacks unity of mood." Editorials praised Hemingway's novel and damned Stallings' adaptation: Critic John Mason Brown editorialized Stallings' adaptation of the novel as of skeleton nature and "... not a dramatization at all.... It is a sadly wounded version of A Farewell to Arms that limps across the stage of the National..." and considered Rouben Mamoulian's direction, like the script, "... smudged with musical comedy values...."

The first Hemingway novel to reach the screen was A Farewell to Arms, filmed by Paramount Pictures in 1932 starring Gary Cooper and Helen Hayes, and directed by Frank Borzage. Photoplay concluded, "The performances of Helen Hayes and Adolphe Menjou are among the outstanding of the year, while Cooper probably does the best work of his career." Mordaunt Hall (The New York Times) reported, "Bravely as it is produced for the most part, there is too much sentiment and not enough strength in the pictorial conception of Ernest Hemingway's novel, A Farewell to Arms." The picture was nominated as one of ten Best Pictures of 1932 but the Academy Award went to Fox Films screen version of Noel Coward's Cavalcade.

Hollywood's second attempt at harnessing Hemingway's novel was made in 1957 with which producer David O. Selznick ended his extensive and impressive Hollywood career by producing an endlessly boring, over-produced, overblown picturization of A Farewell to Arms. Selznick purchased the film rights from Warner Brothers (WB revamped A Farewell to Arms in 1951 under the guise of Force of Arms) and, after director John Huston declined the script, assigned the direction to Charles Vidor. The four-million-dollar film was probably Selznick's greatest failure. The Selznick production was more faithful to Hemingway's novel than the 1932 Paramount adaptation but projected as a technicolor epic diminished the basic story. Rock Hudson and Jennifer Jones were not particularly convincing as the lovers. Vittorio De Sica was nominated for an Academy Award for 1957's Best Supporting Actor but the "Oscar" went to Red Buttons for his performance in Sayonara.

CBS televised A Farewell to Arms on Climax's May 26, 1955 show, adapted for television by Gore Vidal. Jack Gould (The New York Times) called the telecast "devitalized"; appraised Diana Lynn and Guy Madison's performance as the ill-fated lovers, "routine" and found most of the episodic play, "spiritless." Douglas Allen's BBC television production of A Farewell to Arms on March 1, 1966 was shown in three segments for forty-five minutes each. Vanessa Redgrave and George Hamilton as the English Nurse and American Officer were praised for their compelling performances and, Variety added, "This is one of the most prestigious novel adaptations from the BBC-TV stable that specializes in them...."
STAGE

National Theatre, New York, opened September 22, 1930. 24 performances. Produced by A. H. Woods; Director, Rouben Mamoulian; Scenery, P. Dodd Ackerman

Elissa Landi (Catherine Barkley); Glenn Anders (Lieutenant Frederick Henry); Crane Wilbur (Major Rinaldi); Katherine Warren (Helen Ferguson); Rene Roberti (Priest); Tino Valenti (Piani); Florence Earle (Miss Van Campen); Albert Ferro (Sergeant Bonello); Joseph Downing (Cesare); Frank Coletti (Brandi); Alberto Calvo (Cavalcanti); Jack La Rue (Captain); Louis Veda (Major); Frank Farrara (Aymo); Albert Froom (Britisher); Jules David (Staff Colonel); Carrie Lowe (Mrs. Walker); Jane McKenzie (Miss Gage); Armand Cortez (Doctor); Mortimer Weldon (Valentini); Harold Huber (Ettore); Romero Tuzzoli (Saunders); Fritz Ulm (Manager); Frederick Rudin (Simmons); David Czaja (Colonel Gagliardi); A. H. Pavlovsky, Joseph Kashioff (Orderlies); Vati Dono (Wounded Man); Paul Crestonesi (Porter); Ricardo Calvo (Stretcher Bearer); Ricardo Bengali, Juan Villasana (Medical Captains); Ruffo Martinelli (Carabinieri Officer); Dorothy Paule, Helen Kim (Refugee Girls); John Genaro, Antonio Berri (Infantry Sergeants); Joseph Scotti (Officer); Ralph Desmond (Waiter)

SCREEN

Paramount Pictures, released December 1932. Associate producer, Edward A. Blatt; Director, Frank Borzage; Screenplay, Benjamin Glazer, Oliver H. P. Garrett; Camera, Charles Land; Art directors, Hans Dreir, Roland Anderson; Costumes, Travis Banton; Assistant directors, Arthur Jacobson, Lou Borzage; Music, Ralph Rainger, John Leipold, Bernard Kaun, Paul Marquardt, Herman Hand, W. Franke Harling; Editor, Otho Lovering; Charles Griffin, Dr. Jardini (Technical advisors)

Helen Hayes (Catherine Barkley); Gary Cooper (Lieutenant Frederick Henry); Adolphe Menjou (Major Rinaldi); Mary Philips (Helen Ferguson); Blanche Frederici (Head Nurse); Jack La Rue (The Priest); Henry Armetta (Bonello); George Humbert (Piani); Fred Malatesta (Manera); Mary Forbes (Miss Van Campen); Toni Ricketts (Count Greffi); Robert Cotterio (Gordon); Gilbert Emery (British Major); Peggy Cunningham (Molly); Agostino Borgato (Giulio); Paul Porcasi (Innkeeper); Alice Adair (Cafe Girl)

20th Century-Fox, released December 18, 1957. Produced by David O. Selznick; Director, Charles Vidor; Screenplay, Ben Hecht; Camera, Piero Portalupi, Oswald Morris; Art director, Mario Garbuglia; Music conductor, Franco Ferrara; Music, Mario Nascimbene; Editors, Gerald J. Wilson, John F. Foley

Jennifer Jones (Catherine Barkley); Rock Hudson (Lieutenant Frederic Henry); Vittoria De Sica (Major Alessandro Rinaldi); Mercedes McCambridge (Miss Van Campen); Elaine Stritch (Helen Ferguson); Oscar Homolka (Dr. Emerich); Alberto Sordi (Father Galli); Leopoldo Trieste (Passini); Franco Interlenghi (Aymo);
Georges Brehat (Captain Bassi); Memmo Carotenuto (Nino); Victor Francen (Colonel Valentini); Joan Shawlee (Nurse); Umberto Spadaro (Barber); Eduard Linkers (Lieutenant Zimmermann); Guido Martufi (Boy Scout); Umberto Sacripanti (Ambulance Driver); Patrick Crean (Medical Lieutenant); Alberto D'Amario (Arrested Officer); Franco Mancielli (Outpost Captain); Guidarino Guidi (Civilian Doctor); Diana King (Hospital Receptionist); Giacomo Rossi Stuart, Carlo Pedersoli (Carabinieres); Alex Revides (Carabiniere Officer); Celia Matania (Hairdresser); Johanna Hofer (Mrs. Zimmerman); Luigi Barzini (Court-Martial Colonel); Carlo Licari (Racetrack Announcer); Peter Illing (Milan Hotel Clerk); Angiolo Galassi (Firing-Squad Commander); Sam Levine (Swiss Sergeant); Carlo Hinternann, Tiberio Mitri (Diners); Eva Kotthaus (Delivery Room Nurse); Gisella Mathews (Catherine's Nurse)

FORCE OF ARMS (also known as A Girl for Joe, the film had been suggested by A Farewell to Arms), Warner Brothers, released August 23, 1951. Produced by Anthony Veiller; Director, Michael Curtiz; Screenplay, based on Richard Tregaskis story Italian Story) Camera, Ted McCord; Art director, Edward Carrere; Music, Max Steiner; Editor, Owen Marks

William Holden (Peterson); Nancy Olson (Eleanor); Frank Lovejoy (Major Blackford); Gene Evans (McFee); Dick Wesson (Klein); Paul Picerni (Sheridan); Katherine Warren (Major Waldron); Ross Ford (Hooker); Ron Hagerthy (Minto); Amelia Kova (Lea); Robert Board (Frank); Donald Gordon (Sergeant Weber); Argentina Brunetti (Signora Maduvalli); Anna Dometrio (Mama Mia); Jay Richards (Guard); Henry Kulky (Sergeant Reiser); Andy Mariani, Francesco Cantania (Barbers); Lea Lamedico (Anna); Adriana Page (Therese); Phillip Carey, Bob Ohlen (MP's); Joan Winfield (Nurse); John McGuire (Doctor); Slats Taylor (Pfc Yost); Ron Hargrave (Remington); Mario Siletti (Signor Maduvalli)

TELEVISION

Climax, televised May 26, 1955. CBS. 1 hour. Television adaptation, Gore Vidal

Diana Lynn (Catherine Barkley); Guy Madison (Lt. Frederic Henry); Martin Brooks (Major Rinaldi)

BBC-TV, televised March 1, 1966. 3 segments. 2 hours, 15 minutes. Produced by Douglas Allen; Director, Rex Tucker: Television adaptation, Giles Cooper

Vanessa Redgrave (Catherine Barkley); George Hamilton (Lt. Frederic Henry); Laurence Payne (Major Rinaldi); with: Michael Mellinger, David Spenser, Gladys Spenser, Ellen Pollock, Peter Elliott, Alvare Fontana

FEAR see CRIME AND PUNISHMENT
THE FIREBRAND
A comedy in three acts by Edwin Justus Mayer (1924)

Synopsis

Benvenuto Cellini, artisan and lover of the Italian Renaissance is in love with his model, Angela, sold to him by her mother, and in trouble with his patron, Alessandro de Medici, Duke of Florence who contemplates hanging the artist for murder. Cellini is reprieved when the flustered Duke desires Angela, leaving the amorous artisan to pursue other loves and escapades. Ottaviano de Medici plots to murder the addled Duke while Cellini's libidinous pursuits climax in his killing of the Duke's trusted friend Polverino. Alessandro's wife, The Duchess of Florence, saves Cellini from hanging in Ottaviano's gallows in gratitude for the artisan's ardent affair with her. Cellini regains royal favor and the fumbling Alessandro retains Angela.

Comment and Critique

Edwin Justus Mayer's first play was loosely based on John Addington Symonds translation of The Autobiography of Benvenuto Cellini but given extensive theatrical license. The Firebrand opened in New York at the Morosco Theatre on October 15, 1924 with Joseph Schildkraut as the highly-sexed artisan and Frank Morgan making Alessandro de Medici mercifully merry. Stark Young (The New York Times) called the comedy "... a romantical farce, or turns out to be so by the time it is over. It is not a matter of history, but makes the character of Cellini and the mind of his time serve for the joyous purposes of the playwright...." England's Ivor Novello was London's Cellini when The Firebrand opened at Wyndham's Theatre on February 8, 1926.

Twenty-one years later Kurt Weill set The Firebrand to music with Ira Gershwin's lyrics and a libretto devised by the original playwright, Edwin Justus Mayer and Mr. Gershwin. It was an unhappy union. Lewis Nichols (The New York Times), assessing the musical, The Firebrand of Florence, claimed the show lacked "sparkle, drive or just plain nervous energy; it is a little like an old-fashioned operetta, slowly paced and ambling." John Chapman (New York Daily News) praised the physical production, deplored the poorly paced book and admired the music of Kurt Weill while blessing the comic performance of Melville Cooper as the silly Duke and considering Lotte Lenya unhappily cast as the Duchess. Louis Kronenberger (PM) recalled Horace Liveright's earlier musical version of The Firebrand that opened and closed in Atlantic City, N.J. in 1928 under the title of The Dagger and the Rose and deplored the wasted talents of many gifted people involved in The Firebrand of Florence as "... their collaboration of talents seems half a conspiracy of dullness...."

Darryl F. Zanuck's 20th Century Pictures screen production
of The Firebrand became The Affairs of Cellini. Fredric March was a dashing Cellini and Frank Morgan repeated his original stage role of the fatuous Duke of Florence, for which he received an Academy Award nomination. Slickly sophisticated Constance Bennett as The Duchess of Florence appeared rather uncomfortably transplanted to the decadent Renaissance. Richard Watts, Jr. (The New York Herald Tribune) contended the film was a musical, without the music and, "... emerges as something less than a masterpiece of gaiety and wit."

Photoplay's enthusiasm produced, "Here, at last, is a costume picture out of Hollywood (by Darryl Zanuck) as good as any ever conceived in Europe. It is frothy, naughty, colorful, opulent. And the picture is lifted to heights with a performance by Frank Morgan as the Duke of Florence, ... it is all one of those rip-roaring, swashbuckling, slightly bawdy numbers...." Variety found "a fine cast, headed by Basil Rathbone as Cellini, made the best of an inert pace" on Broadway Television Theatre's March 2, 1953 telecast of the play.

STAGE

Morosco Theatre, New York, opened October 15, 1924. 261 performances. Produced by Schwab, Liveright & Mandel; Directors, Arthur Hurley, David Burton; Settings and costumes, Woodman Thompson; Incidental music, Maurice Nitek, Russell Bennett

Joseph Schildkraut (Benvenuto Cellini); Frank Morgan (Alessandro de Medici); Nana Bryant (The Duchess of Florence); Edward G. Robinson (Ottaviano de Medici); Eden Gray (Angela); Hortense Alden (Emelia); Allyn Joslyn (Polverino); Charles McCarthy (Ascanio); Lillian Kingsbury (Beatrice); George Drury Hart (Pier Landi); Wallace Fortune (A Soldier); Edward Quinn (A Page); Dorothy Bicknell, Eleanor Ewing (Ladies of the Court); J. Ellis Kirkham, Kenneth Dana, Roland Winters, Wilbert Shields, Scott Hirschberg, Philip Niblette (Gentlemen of the Court)

Wyndham's Theatre, London, England, opened February 8, 1926. 79 performances. Produced by Gilbert Miller, Frank Curzon and Ivor Novello; Director, Gilbert Miller

Ivor Novello (Benvenuto Cellini); Hugh Wakefield (Alessandro de Medici); Constance Collier (The Duchess of Florence); Campbell Gullan (Ottaviano de Medici); Ursula Jeans (Angela); Dorothy Debenham (Emelia); George Howe (Polverino); Lawrence Ireland (Ascanio); Elsie French (Beatrice); D. A. Clarke-Smith (Pier Landi); Frank J. Arlton (Hangman); Brian Glennie (Page)

Wilkes Theatre, San Francisco, Cal., opened May 2, 1927. West Coast Production. Produced by Edward D. Smith; Director, Frank Reicher; Settings, Dickson Morgan

Ian Keith (Benvenuto Cellini); William Farnum (Alessandro de Medici); Ethel Clayton (The Duchess of Florence); Richard Barlett (Ottaviano de Medici); Beth Hazelton (Angela); Marjorie Bennett (Emelia); William Raymond (Polverino); Taylor Graves (As-
THE DAGGER AND THE ROSE, Nixon's Apollo Theatre, Atlantic City, N. J. opened September 3, 1928; closed in Atlantic City. Produced by Horace Liveright; Director, George Cukor; Settings, Willy Pogany; Costumes, William Weaver; Music director, Anton Heindl; Esembles director, Seymour Felix; Music, Eugene Berton; Lyrics, Edward Eliscu; Book (based on Edwin Justus Mayer's play The Firebrand), Isabel Leighton, Francis E. Faragoh; Title for the comic opera, Oscar Hammerstein, II

Derek Glynne (Cellini); Richard (Skeets) Gallagher (Ascanio); Raymond Walburn (Duke Allesandro); Josephine Whittell (The Duchess); Leota Lane (Angela); Ruth Tester (Emelia); Seldon Bennett (Ottaviano); Walter Folmer (Polverino); Josephine Adair (Courtesan); Allen Waterous (Town Crier); Bryan Lycan (Maffio); Florence Earle (Beatrice); Julian Winters, Richard Traut, Tom Arnold, Gordon Graham (Conspirators); Ethel Ray, Lou Harlowe, Marie Rodriguez (Florentine Shopkeepers); Carlos Fessler (Leonardo); Lamar Hasselberg (Beppo); Carolyn Rickman (Clarine); Cledge Roberts (Salvestro); Franc Strang, Robert Porterfield (Soldiers); Dorothy Sutton (A Girl); Katya Minassian, Hazel Sperling, Kay Green, Jackie Hurlbut, Blance Victoria, Dorothy Lee (Cellini's Models); Harriett Howell, Betty Germaine, Martha Carthew (Pages); Carlos Fessler, Cledge Roberts, J. Gordon Selwood, Milton Le Roy, Raymond Otto (Courtiers); Gordon Graham (Lorenzo); Allen Waterous (Masked Troubadour); Cledge Roberts (Hangman); Ann Freshman, Josephine Adair, Irene Streed, Consuelo Flowerton, Dorothy Sutton, Juanita Burke, Elizabeth Faire, Peggy Malda (Ladies of the Duchess' Entourage); Allen Waterous (A Shepherd); Gertrude Sheffield, Sherry Gale, Georgette Lampsi, Josephine Mostler, Rena Landell, Gene Altham, Selma Althan, Gene West, Louise Joyce, Peggy McCoy, Dorothy Palmer, Eleanor Ahren, Jane Barry, Irene Brown, Wyn Larke, Harriett Howell, Betty Germaine, Marguerite Carthew (Dancing Girls); Blanche Fleming, Betty Dair, Marie Duval, Carolyn Richman, Helen Moore, Florence Koweska, Margaret Grove, Jeanne Sutro, Margaret Lisle (Singing Girls); Paul O'Brien, Frank Dunn, Robert Walsh, Edward Lynch, Johnny Quigley, Richard Quinn, Bernard Max, Harold Conohan (Dancing Boys); Raymond Otto, Leo La Fontaine, John Fredricks, Robert Porterfield, Walter Franklyn, Matt Webster, Herbert Repkay, Lamar Hasselberg, Charles Pittinger, Earl Plummer, Jr., Gordon Selwood, Victor Young, Milton Gallagher, Franc Strang, Milton LeRoy, Carlos Fessler, Wallace Banfield (Singing Boys)

SONGS: Here's A Holiday; If I Had a Lover; Dagger and the Rose; Every Day; I Know What I Like; Little Woman at My Elbow; Then Came the End; You Alone; Key to My Heart; In My Boudoir; They Can't Take You Away From Me; In Our Laboratory; Why; Salome; Hear Me; The Story of the Jealous Brothers; My Lady Retires; I Weep Again; If I Were King
THE FIREBRAND OF FLORENCE, Alvin Theatre, New York, opened March 22, 1945. 43 performances. Produced by Max Gordon; Director, John Haggott; Settings and lighting, Jo Mielziner; Costumes, Raoul Pene du Bois; Choreography and singing ensembles, Catherine Littlefield; Production Director, John Murray Anderson; Musical director, Maurice Abravanel; Music, Kurt Weill; Book, (based on the play The Firebrand), Ira Gershwin, Edwin Justus Mayer; Lyrics, Ira Gershwin; Production assistant, Arnold Saint Subber

Earl Wrightson (Cellini); Melville Cooper (Duke); Lotte Lenya (Duchess); Beverly Tyler (Angela); Jean Guelis (Arlecchino); Ferdi Hoffman (Ottaviano); Paul Best (Marquis); Gloria Story (Emelia); Eric Kristen (Pierot); Norma Genner (Columbina); Randolph Symonette (Hangman); Don Marshall (Tartman); Bert Freed (Souvenir Man); Boyd Heathen (Maffio); Diane Meroff (Flamina); Hubert Bland (Pantalone); Mary Alice Bingham (Fiorinetta); Kenneth Le Roy (Gelfomino); Mary Grey (Rosania); William Vaux (Dottore); Marion Green (Magistrate); Charles Sheldon (Captain of the Guard); James Dobson (Ascanio); Billy Williams (Page); Walter Graf (Major-Domo); Alan Noel (Court Clerk); Jack Cassidy, Lynn Alden, Walter Rinner, Frank Stevens (Apprentices); Yvette Heap, Doris Blake, Marya Iversen, Gedda Petry, Rose Marie Elliot, Perdita Chandler (Models); Suzie Baker, Joan Bartels, Lisa Bert, Angela Carabella, Jean Crone, Gay English, Donna Gardner, Frances Joslyn, Julie Jefferson, Lily Paget, Stephanie Turash, Evelyn Ward, John Henson, Frank Stevens, Paul Mario, Eric Sander, Gayne Sullivan, Edwin Alberian, Jimmy Allison, Ray Bessmer, Tony Coffaro, Thomas La Monaco, Ralph Lee, William Sutherland (Soldiers, Promenaders, Courtiers); George McDonald, Walter Korman (Duchess' sedan chair bearers)

SONGS: Song of the Hangman; Come to Florence; My Lords and Ladies; There Was Life, There Was Love, There Was Laughter; You're Far Too Near Me; Alessandro the Wise; I Am Happy Here; Sing Me Not a Ballad; When the Duchess is Away; There'll Be Life, Love and Laughter; I Know Where There's a Cozy Nook; The Nighttime is No Time for Thinking; Dizzily, Busily; The Little Naked Boy; My Dear Benvenuto; Just in Case; A Rhyme for Angela; The World is Full of Villains; You Have to Do What You Do Do; Love is My Enemy; Come to Paris

SCREEN

THE AFFAIRS OF CELLINI, United Artists, released September 1934. Produced by Darryl F. Zanuck; Director, Gregory La Cava; Screenplay (based on the play The Firebrand), Bess Meredyth; Camera, Charles Rosher; Assistant director, Fred Fox; Ballet master, Adolph Bolm; Associate producers, William Goetz, Raymond Griffith; Music, Alfred Newman; Editor, Barbara McLean

Fredric March (Benvenuto Cellini); Frank Morgan (Alessandro de Medici); Constance Bennett (Duchess of Florence); Louis Calhern (Ottaviano de Medici); Fay Wray (Angela); Jay Eaton (Polverino); Vince Barnett (Ascanio); Jessie Ralph (Beatrice); Con-
stantine Romanoff, Theodore Lorch (Hangmen); John Rutherford (Captain of the Guards); Paul Harvey (Emissary); Lucille Ball (Lady-in-Waiting); Lionel Belmore (Court Member); Harry Wilson (Henchman); Lane Chandler (Jailer); Russ Powell (Servant); Dewey Robinson (Steward); Irene Ware (Girl); Ward Bond, James Flavin (Guards)

TELEVISION

Broadway Television Theatre, televised March 2, 1953. WOR-TV. 90 minutes. Produced by Warren Wade; Director, Gerald Savory; Sets, Kenneth Mapes
Basil Rathbone (Benvenuto Cellini); Esmond Knight (Alessandro de Medici); Claudia Morgan (The Duchess of Florence); Mary Welch (Angela); Rosemary Petit (Emelia); Ernest Graves (Octaviano de Medici)

FIRST IMPRESSIONS see PRIDE AND PREJUDICE

FIVE STAR FINAL
A melodrama in three acts and twenty-one scenes by Louis Weitzenkorn (1930)

Synopsis

New York Evening Gazette editor, Randall, is ordered by his boss, circulation-seeking, newspaper-owner, Bernard Hinchecliffe, to reprint the lurid, long-forgotten, twenty-year story of the acquittal of Nancy Vorhees for shooting her lover, and update her life to the present. Located in the Bronx as the wife of Michael Townsend, who married her after her acquittal and adopted her illegitimate daughter, Nancy is duped into giving the Gazette's ace reporter a picture of her daughter believing it is for Jenny's imminent wedding to Philip Weeks. Discovering the Gazette's real purpose, Nancy hysterically calls Randall, pleading with him to kill the story. Randall insists that her life is still 'news' and publishes the story on Jenny's wedding day. Nancy and Michael commit suicide. Randall, learning of the double suicide, rebels against Hinchecliffe and his yellow journalism. Returning to his office after his resignation, Randall finds Jenny waiting to kill him. He explains his resignation, disgust and horror of the paper's guilt and Jenny leaves him to ponder his future.

Comment and Critique

Louis Weitzenkorn, a former managing editor of a tabloid
newspaper, struck a low blow to his profession in his play *Five Star Final*. Richard Lockridge, reviewing the opening of the play at the Cort Theatre in New York on December 30, 1930, for The New York Sun judged Weitzenkorn's hymn of hate in three acts as a "... scathing contempt for tabloid journalism and its supporters that in the end only a few charred bones remain to mark the place...." The New Yorker magazine reported that Weitzenkorn, based on his own experiences and disenchantment, had "... fashioned a blunderbuss of a play which is impressive out of sheer detonation...." Time magazine tagged the play "... an earnest paean of hate ... by the middle of Act II the abuse has become so boundless that it is flogging a dead horse...."

Warner Brothers' screen version of *Five Star Final* gave Edward G. Robinson one of his best screen roles in Arthur Byron's stage character of Randall. The hard-hitting, fast-paced direction of Mervyn Le Roy and the excellence of the acting by Robinson and the entire cast have withstood the test of time and, today, *Five Star Final*, is still an absorbing and thrilling film. Photoplay lauded the film in 1931, "Chalk up another bullseye for the same team that made Little Caesar big--actor Eddie Robinson and director Mervyn Le Roy! In *Five Star Final* they've achieved another thriller that will make its way to high screen and box-office honors." The New York Times claimed "It is a picture which in the matter of production and acting takes its place beside the film of The Front Page." Nominated by the Motion Picture Academy as one of eight films for the Best Picture of the Year, *Five Star Final* lost the award to Metro-Goldwyn-Mayer's *Grand Hotel*.

*Five Star Final* was produced for television by Video Theatre on November 11, 1954 with Edmond O'Brien as the disillusioned editor with Joanne Woodward and Mae Clarke as the Townsends whose lives he wrecks.

**STAGE**

*Cort Theatre, New York, opened December 30, 1930. 175 performances. Produced by A. H. Woods; Director, Worthington Miner; Settings, P. Dodd Ackerman*

Arthur Byron (Randall); Berton Churchill (Hinchecliffe); Allen Jenkins (Ziggie Feinstein); Merle Maddern (Nancy Voorhees Townsend); Frances Fuller (Jenny Townsend); Malcolm Duncan (Michael Townsend); King Calder (Philip Weeks); Kathryn Keys (Mrs. Arthur Loveland Weeks); Harland Tucker (Mr. Arthur Loveland Weeks); Amy Dennis (Pearl); Suzanne Porter (Trixie); Richard Huey (Harold); Georgette Harvey (Minerva); Alexander Onslow (The Rev. T. Vernon Isopod); Henry Sherwood (French); Frank Dae (Brannegan); Madeleine Marshall (Miss Edwards); Helene Sinnott (Miss Taylor); Alvin Kerr (Arthur); Laurie Jacques (Luella Carmody); Lillian Bronson (Exchange Operator); Fred House (Undertaker); Kenneth Dana (Colby); Bruce MacFarlane (Rooney); P. J. Kelly (Jerry); Mike D'Arcy (Policeman)
SCREEN

First National Pictures, released September 26, 1931. Director, Mervyn Le Roy; Screenplay, Byron Morgan; Camera, Sol Polito; Editor, Frank Ware; Art director, Jack Okey; Assistant director, C. Hollingshead

Edward G. Robinson (Joseph Randall); Marian Marsh (Jenny Townsend); H. B. Warner (Michael Townsend); Frances Starr (Nancy Vorhees Townsend); Ona Munson (Kitty Carmody); George E. Stone (Ziggie Feinstein); Oscar Apfel (Bernard Hinchcliffe); Anthony Bushell (Philip Weeks); Aline MacMahon (Miss Taylor); Boris Karloff (T. Vernon Isopod); Robert Elliott (Brannegan); David Torrence (Arthur Loveland Weeks); Evelyn Hall (Mrs. Arthur Loveland Weeks); Polly Walters (Telephone Operator); Purnell Pratt (Robert French); Gladys Lloyd (Miss Edwards); Harold Waldrige (Goldberg); Franklin Parker (Reporter); Frank Darien (Schwartz)

TELEVISION

Video Theatre, televised November 11, 1954. ABC. 1 hour.

Edmond O'Brien (Joseph Randall); Joanne Woodward (Jenny Townsend); Mae Clarke (Nancy Vorhees Townsend)

FLYING HIGH
A musical comedy in two acts by Buddy De Sylva and Jack McGowan with music by Ray Henderson and lyrics by Lew Brown and Buddy De Sylva (1930)

Synopsis

Mail-plane pilot, Tod Addison, wins a transcontinental air-race, the love of Eileen Cassidy and the hatred of losing pilot, Gordon Turner. Tod's incompetent airplane mechanic, Rusty Krause, pursued by over-size, over-anxious, lovesick Pansy Sparks, accepts photographer Sport Wardell's challenge to take Dr. Brown's physical examination and "tail-spin" test given to potential pilots. Rusty's failure and Pansy's relentless pursuit, drives him to steal Tod's rival's airplane. Unable to get the plane to land, he continues flying and breaks all existing records before finally returning to earth.

Comment and Critique

The musical comedy writing team of De Sylva, Brown and Henderson, responsible for such Broadway hits as Manhattan Mary, Good News (1927) and Follow Thru (1929) made their last collaborative Broadway effort 1930's Flying High, written for comedian Bert Lahr for whom the team had written Lahr's first Broadway success,
Hold Everything in 1928. Kate Smith, who made her Broadway stage debut in *Honeymoon Lane* (1926), was Lahr's panting Pansy Sparks and as late as 1965 still deplored Lahr's whispered insults to her on-stage, referring to her (among other things) as "Etna": "It was 1930 and I awoke the unhappiest girl in the world. I was 21 and in my third Broadway show. I should have been on top of the world but I wasn't. My claim to fame was as the hopeless stooge of all the ad-libs of the comedians." Lahr's professionalism rankled against the inexperience of Miss Smith but the backstage feud never affected the show.

Richard Lockridge (The New York Sun) covering the opening of *Flying High* on March 3, 1930, at Broadway's Apollo Theatre wrote, "It is a good sound musical comedy making no foolish experiments and it would stay just there but for the ridiculous activities of Bert Lahr, a rough and ready clown. Mr. Lahr lifts it into the realm of really unusual idiocy with some of the most alarming facial gymnastics and some of the strangest sounds, some of the most remarkable comments that ever convulsed an audience." Walter Winchell: "A grand show--incessantly thrilled its first spectators." Robert Littell (New York World-Telegram) noted the musical was "... chiefly remarkable for three items, Bert Lahr, a fat girl named Kate Smith, and a very physical medical joke." The medical joke tossed the audience in the aisles with laughter when Lahr, assuming the Doctor wanted a drink, poured some liquor from a flask into an urinalysis tube, telling the Doctor that's all he could spare....

Metro-Goldwyn-Mayer filmed *Flying High* in 1931 with Bert Lahr repeating his hilarious stage role of Rusty Krause and lanky Charlotte Greenwood as the persistent Pansy. Photoplay congratulated MGM for filming a musical in which the music, dancing and vocalizing did not interfere with the "... rapid-fire, knock-'em down drag-'em out comedy plot. Bert Lahr and lanky Charlotte Greenwood are a comedy team second to none in talkies." Lahr and Greenwood never made another film together.

Motion Picture Herald's review of *Flying High* stated, "It is pure, unadulterated farce, with Lahr going at a terrific pace. Just to give the audience an occasional rest from uproarious laughter they stop for a little romance pleasingly carried along, musical comedy style, by Pat O'Brien and Kathryn Crawford."

Bert Lahr brought his hilarious characterization of Rusty Krause to television in Musical Comedy Time's March 19, 1951 video presentation of *Flying High*. Despite some eyebrow raising on Lahr's low comedy scenes, the transference of the musical to television made for laughs in the living room if not creating a milestone in video values.

**STAGE**

*Apollo Theatre, New York, opened March 3, 1930. 122 perform-
ances. Produced by George White; Director, Edward Clark Lilley; Settings, Joseph Urban; Costumes, Charles Le Maire; Musical numbers, director, Bobby Connolly; Music and lyrics, DeSylva, Brown and Henderson; Book, B. G. DeSylva, Lew Brown, Jack McGowan; Musical director, Al Goodman

Bert Lahr (Rusty Krause); Kate Smith (Pansy Sparks); Russ Brown (Sport Wardell); Oscar Shaw (Tod Addison); Grace Brinkley (Eileen Cassidy); Pearl Osgood (Bunny McHugh); Henry Whittemore (Gordon Turner); Bob Lively (Tim); Dorothy Hall (Judy Trent); Fred Manatt (Major Watts, M.D.); Robert Lewis (Mr. Henry); Jack Burns (Mr. Charles); The Gale Quadruplets (Jane, Joan, June) (Themselves); Lois Eckhart, Joanne Allen, Mildred Webb, Peggy Ring, Peggy Moseley, Marcia Sweet, Hazel Boffinger, Beth Holt, Helene Miller, Edith Martin, Dorothy Morgan, June Paget, Cornelia Rogers, Marian Dixon, Mildred Green, Julia Gorman, Renee Johnson, Ebba Sparre, Peggy Gallimore, Marialyce Rice, Patricia Vance, Leslie Storey, Betty Scott, Claire Scott (Ladies of the Ensemble); John Mc Cahill, Dan Wakeley, C. G. Meyer, Jack Bruns, Don Hudson, James Howard, Len Saxon, H. Anderson, Robert Lewis, Joe Vitalie, Vance Elliott, Morton Shephard, J. H. James (Gentlemen of the Ensemble)

SONGS: I'll Know Him; Wasn't It Beautiful While It Lasted?; Air Minded; The First Time for Me; Flying High; Thank Your Father; Happy Landing; Good for You--Bad for Me; Red Hot Chicago; Rusty's Up in the Air; Without Love; Mrs. Krause's Blue-Eyed Baby Boy; I'll Get My Man

SCREEN

Metro-Goldwyn-Mayer, released November 7, 1931. Director, Charles Reisner; Screenplay, Robert Hopkins, A. P. Younger, Charles Reisner; Dances, musical numbers, Busby Berkeley; Camera, Merritt B. Gerstad; Editor, William S. Gray

Bert Lahr (Rusty Krause); Charlotte Greenwood (Pansy Botts); Pat O'Brien (Sport Wardell); Kathryn Crawford (Eileen Cassidy); Charles Winninger (Doctor Brown); Hedda Hopper (Mrs. Smith); Guy Kibbee (Mr. Smith); Herbert Braggioti (Gordon); Gus Arnhem and his Orchestra

TELEVISION

Musical Comedy Time, televised March 19, 1951. NBC. 1 hour. Director, Bill Corrigan; Musical director, Harry Sosnick

Bert Lahr (Rusty Krause); Dorothy Claire (Pansy Botts); Mary May (Sport Wardell); Mark Dawson (Tod Addison); Loring Smith (Dr. Brown); Muriel Landers (Eileen Cassidy)
FOR LOVE OR MONEY
A comedy in three acts by F. Hugh Herbert (1947)

Synopsis

Janet Blake's automobile breaks down during a violent storm on Long Island and she finds refuge in the home of aging matinee idol, widower Preston Mitchell. Attracted to the vivacious, unSophisticated young girl, Mitchell offers her room and board and a job as his secretary. Janet accepts his offer and remains in his home on a purely platonic basis. Nita Havemeyer, Mitchell's witty and bitchy mistress, suspicious of twenty-year-old Janet's vigorous proclamation of determined virginity, and aware of the mutual attraction between Janet and Preston, is not surprised when Preston decides to marry very willing Janet.

Comment and Critique

F. Hugh Herbert's May-December comedy, For Love or Money, was a more wistful, wittier approach to the same theme used by Samson Raphaelson in his 1934 comedy, Accent on Youth. The Herbert comedy opened on Broadway on November 4, 1947 at the Henry Miller Theatre for 263 performances and was salvaged by the scintillating performance of June Lockhart in her Broadway debut. Twenty-two-year-old June Lockhart, who gained national recognition later in the '50s and '60s in the television series, Lassie and Lost in Space, was born in New York City on June 25, 1925. The daughter of stage and screen actors, Gene and Kathleen Lockhart, June made her stage debut at the age of eight in the Metropolitan Opera Company's production of Deems Taylor's opera, Peter Ibbetson. Her Broadway debut in F. Hugh Herbert's For Love or Money occasioned a general rejoicing by the main stem critical group. Newsweek magazine supported producer Barnard Straus' large newspaper advertisements proclaiming, "A Star is Born," adding "Straus was not guilty of overstatement ... she is the actress who took the town by storm...." The best thing that can be said for For Love or Money is that Miss Lockhart is in it ... who emerges from movie type-casting to establish herself as a delightful comedienne...." (June Lockhart had appeared on the screen in All This and Heaven Too; Sergeant York; Meet Me in St. Louis; Son of Lassie; The Yearling and other films.) Howard Barnes (The New York Herald-Tribune) found the play, "a moderately entertaining piece of material fluff, given special appeal by the participation of the lovely and knowing Miss Lockhart." William Hawkins (The New York World Telegram) felt "The play carefully skirts its serious themes and sets a casual mood which could not be called comic any more than it could be taken seriously." Ward Morehouse's capsulized review in The New York Sun was "Feeble comedy. Bright Ingenue."

Ross Hunter produced For Love or Money for Universal Pic-
tures in 1958 under the title of This Happy Feeling starring Debbie Reynolds as the young secretary in love with the aging actor, played by Curt Jurgens. Photoplay called the film "Smart and sassy, sometimes risque—but all in favor of virtue. This slender farce gives Debbie Reynolds a dreamy romantic choice to make—between sophisticated maturity (Curt Jurgens) and brash youth (John Saxon). Curt's deft comedy makes it his picture, though Estelle Winwood, as his happily alcoholic housekeeper, gets the loudest laughs."

Robert Montgomery produced For Love or Money on the Lucky Strike Television Theatre on June 4, 1951 with June Lockhart, John Loder and Vicki Cummings reprising their Broadway stage roles. Broadway Television Theatre's production of the play, televised on July 22, 1952, was, "one of the better pieces to come before the camera since this Warren Wade production started several months ago. While the Herbert script is just about as frothy and contrived as when it preemed at the Henry Miller Theatre in November 1947, nevertheless it has its amusing moments," according to Variety.

STAGE

Henry Miller Theatre, New York, opened November 4, 1947. 263 performances. Produced by Bernard Straus; Director, Harry El- lerbe; Setting, Raymond Sovey; Costumes, Anna Hill Johnstone

June Lockhart (Janet Blake); John Loder (Preston Mitchell);
Vicki Cummings (Nita Havemeyer); Maida Reade (Mrs. Early);
Elizabeth Brew (Queenie); Grover Burgess (Wilbur); Paula True-
man (Mrs. Tremaine); Kirk Brown (Mr. Tremaine); Mark O'Dan-
nels (Bill Tremaine)

Road Company (1948). Produced by David Lowe and Sue Davidson;
Director, March Daniels; Setting, Raymond Sovey
Janet Blair (Janet Blake); Francis Lederer (Conrad Henry);
Augusta Roeland (Nita Havemeyer); Neville Westman (Mrs. Tre-
maine); Ralph Douglas (Bill Tremaine); Hal Conklin (Mr. Tre-
maine); Aileen Poe (Mrs. Early); Roland Wood (Wilbur)

Summer Tour (1952). Produced by Playhouse Productions; Director,
Gerald Savory; Setting, Charles Evans
Grace Kelly (Janet Blake); John Loder (Preston Mitchell); Althea
Murphy (Nita Havemeyer); Elizabeth Brew (Mrs. Early); Milton
Selzer (Wilbur); Genevieve Frizzell (Mrs. Tremaine); Ray Boyle
(Bill Tremaine); Carl White (Mr. Tremaine)

Summer Road Company (1955). Produced by Kenley Players; Direc-
tor, Terry Becker; Setting, Joy Buell
Marie Wilson (Janet Blake); William Post, Jr. (Preston Mitchell);
Ann Francine (Nita Havemeyer); Ervil Hart (Mrs. Early); Leslie
Cutler (Wilbur); Ann Vispi (Mrs. Tremaine); Donald Sumington
(Bill Tremaine); Alan Brock (Mr. Tremaine)
THIS HAPPY FEELING, Universal Pictures, released March 1958. Produced by Ross Hunter; Director, Blake Edwards; Screenplay, based on F. Hugh Herbert’s play For Love or Money, Blake Edwards; Camera, Art Arling; Special photography, Clifford Stine; Art directors, Alexander Golitzen, Richard Riedel; Set decorators, Russell A. Gausman, Julia Heron; Music Frank Skinner; Title song, Jay Livingston and Ray Evans; Assistant director, Frank Shaw; Costumes, Eileen Younger; Gowns, Bill Thomas; Editor, Milton Carruth
Debbie Reynolds (Janet Blake); Curt Jurgens (Preston Mitchell); Alexis Smith (Nita Hollaway); John Saxon (Bill Tremaine); Mary Astor (Mrs. Tremaine); Estelle Winwood (Mrs. Early); Troy Donahue (Tony Manza); Hayden Rorke (Phil Spearman); Alex Gerry (Mr. Dover); Gloria Holden (Mrs. Dover); Joe Flynn (Dr. McCafferty); Alexander Campbell (Briggs); Clem Fuller (George)

Lucky Strike Theatre, televised June 4, 1951. NBC. 1 hour. Produced by Robert Montgomery
June Lockhart (Janet Blake); John Loder (Preston Mitchell); Vicki Cummings (Nita Havemeyer)

Broadway Television Theatre, televised July 22, 1952. N/N. 90 minutes. Produced by Warren Wade; Directors, Bramwell Fletcher and Richard Lukin
Diana Herbert (Janet Blake); Tom Helmore (Preston Mitchell); Vicki Cummings (Nita Havemeyer); Maida Reade (Mrs. Early); Robert Casey (Bill Tremaine); Hal Conklin (Mr. Tremaine); Leona Powers (Mrs. Tremaine); Jon Richards (Wilbur)

FOLLOW THE FLEET see HIT THE DECK

FORCE OF ARMS see A FAREWELL TO ARMS

FOREVER see PETER IBBETSON

THE FORTUNE HUNTER
A play in four acts by Winchell Smith (1909)

Synopsis
New Yorker, Nathaniel Duncan, is advised by his friend,
Henry Kellogg, to forget his continual failures and misfortunes in Manhattan and relocate in a small town where possibilities of marrying an heiress could be more prevalent. Duncan moves to the small town of Radford where he finds employment in Sam Graham's mismanaged drug store, and actively pursues banker Lockwood's daughter, Josie. Duncan and Josie become engaged to be married but as their wedding day approaches Duncan realizes he loves Betty Graham, daughter of the poor and struggling druggist. Duncan discards his fortune-hunting, breaks his engagement to the heiress, marries Betty and makes a success of the drug store.

Comment and Critique

Winchell Smith started in the theatre as an actor, playing the role of Lieutenant Foray in Secret Service with William Gillette in 1896. His popular plays were usually co-authored with another playwright. Brewster's Millions (1906) was written with Byron Ongley and, in 1908, he co-authored Via Wireless with Paul Armstrong. Winchell Smith invented the mythical actor, George Spelvin, using the name for actors doubling in two roles. The perennially employed George Spelvin first appeared in Smith's Brewster's Millions and in most of the playwright's later plays.

The Fortune Hunter was a solo writing effort by Smith and one of his most successful plays. Starring John Barrymore, The Fortune Hunter was produced by George M. Cohan and Sam Harris and opened at the Gaiety Theatre on Broadway on September 4, 1909 for 345 performances. For the next four years the comedy was a successful road attraction and a hit on the London stage.

Arthur Hornblow, reviewing the Broadway production in Theatre magazine wrote, "It is necessary to hark back to George Ade's County Chairman to find a suitable comparison for The Fortune Hunter, the breezy and wholesome little comedy of American village life, by Winchell Smith, in which John Barrymore adds new lustre to the family name by his highly finished, yet modest and restrained performance of the central role." Most of the critics praised Barrymore's performance and lauded the decor of the new Gaiety Theatre on Broadway near 46th Street that The Fortune Hunter had inaugurated.

James Montgomery adapted Winchell Smith's The Fortune Hunter to the musical stage with music by Jerome Kern and lyrics by Anne Caldwell. The Charles Dillingham production, retitled, The City Chap opened in New York at the Liberty Theatre on October 26, 1925 for seventy-two performances. Time magazine saw no threat to John Barrymore in Richard (Skeet) Gallagher's performance of Nat Duncan nor a sensational future for Jerome Kern's musical that contained, "... two or three excellent songs, some frenzied dancing and a small supply of jokes...." The Dillingham show was also viewed as a "comedy with music." Compared with No, No, Nanette it lacked comedy, was overburdened with plot and, with the exception of Irene Dunne, had singers who did no justice to Kern's music.
George Raft's whirlwind Charleston in the show's second act was seen as "the fastest dancing bit seen in many a day...."

The first screen version of The Fortune Hunter was produced in a lengthy (for 1914) six reel production starring William Elliott and released in September 1914. Vitagraph produced another film of the play in 1920 that Motion Picture World called "One of the finest comedy-dramas with a rural atmosphere that the screen has ever produced.... One of the outstanding features of the production is that the characters do not overplay their parts thus keeping the interest of the average audience at a high pitch, and director Tom Terriss has chosen some wonderfully typical settings." Warner Brothers 1928 Fortune Hunter starred Charlie Chaplin's brother, Syd. Sydney Chaplin, who made 1925's Charley's Aunt a roaring success and extended his comedic talent in 1926's The Better 'Ole was less fortunate with The Fortune Hunter due to a confused script by Bryan Foy and Robert Dillon and vague direction by Charles Reisner.

Broadway Television Theatre's production of The Fortune Hunter featuring Peter Cookson and Orson Bean was televised on May 20, 1952 and, although Variety felt the play was dated, added, "the play held interest and had several good moments."

**STAGE**

Gaiety Theatre, New York, opened September 4, 1909. 345 performances. Produced by Cohan and Harris; Director, Winchell Smith; Settings, Gates and Morange; Rain effect, John Thompson

John Barrymore (Nathaniel Duncan); Eda Bruna (Josie Lockwood); Hale Hamilton (Henry Kellogg); Walter Horton (George Burnham); George Loane Tucker (Lawrence Miller); John Charles Brownell (James Long); James Montgomery (Willie Bartlett); Mary Ryan (Betty Graham); John Sutherland (Robbins); Forrest Robinson (Sam Graham); Charles Fisher (Mr. Lockwood); Sydney Ainsworth (Roland Barnett); Edgar Nelson (Tracey Tanner); Edward Ellis (Pete Willing); Charles H. Crosby (Charles Sperry); Kathryn Marshall (Angie Tucker); George Loane Tucker ("Hi"); John Charles Brownell (Watty); David Rosenthal (Newsboy); George Spelvin (Herman)

Road Company (1909-1910). Produced by Cohan and Harris; Director, Winchell Smith; Settings, Gates and Morange; Rain effect, John Thompson

Thomas W. Ross (Nathaniel Duncan); Lento Fulwell (Josie Lockwood); Shelley Hull (Henry Kellogg); Brinsley Shaw (George Burnham); Frank Buoman (Lawrence Miller); Avon Breyer (James Long); George Spelvin (Willie Bartlett); Alma Belwin (Betty Graham); Edward Saxon (Mr. Lockwood); Warren Rodgers (Roland Barnett); Phil Bishop (Tracey Tanner); Francis X. Conlan (Pete Willing); William F. Granger (Charles Sperry); Regina Connolly (Angie Tucker); Frank Buoman ("Hi"); Avon Breyer (Watty); Leigh Potter (Herman)
Road Company (1910-1911). Produced by Cohan and Harris; Director, Winchell Smith; Settings, Gates and Morange; Rain effect, John Thompson

Fred Niblo (Nathaniel Duncan); Lento Fulwell (Josie Lockwood); Robert Lowe (Henry Kellogg); T. N. Hefron (George Burnham); Frank Buoman (Lawrence Miller); Avon Breyer (James Long); George Spelvin (Willie Bartlett); Alma Belwin (Betty Graham); Tom Callahan (Robbins); Frank Bacon (Sam Graham); Edward Saxon (Mr. Lockwood); Warren Rodgers (Roland Barnett); Philip Bishop (Tracey Tanner); Francis X. Conlan (Pete Willing); William F. Granger (Charles Sperry); Regina Connolly (Angie Tucker); Frank Buoman ("Hi"); Avon Breyer (Watty); Walter Peterson (Herman)

Road Company (1911-1912). Produced by Cohan and Harris; Director, Winchell Smith; Settings, Gates and Morange; Rain effect, John Thompson

Will Deming (Nathaniel Duncan); Beatrice Craven (Josie Lockwood); Curtis Benton (Henry Kellogg); Dean Raymond (George Burnham); Delmar E. Clark (Lawrence Miller); Richard Wagner (James Long); George Spelvin (Willie Bartlett); Forrest Robinson (Sam Graham); Charles Fisher (Mr. Lockwood); H. Eric Jewett (Roland Barnett); Edith Luckett (Betty Graham); Edgar Nelson (Tracey Tanner); John C. Brownell (Pete Willing); Charles Crosby (Charles Sperry); Kathryn Marshall (Angie Tucker); Delmar E. Clark ("Hi"); John C. Brownell (Watty); William Rogers (Herman)


Hale Hamilton (Nathaniel Duncan); Clara Mackin (Josie Lockwood); W. Boyd-Davis (Henry Kellogg); G. Mayer-Cooke (George Burnham); Lawrence Phillips (Lawrence Miller); Bryan G. Powley (James Long); Norman Yates (Willie Bartlett); Forrest Robinson (Sam Graham); George Traill (Mr. Lockwood); Henry Wenman (Roland Barnett); Myrtle Tannehill (Betty Graham); C. Denier Warren (Tracey Tanner); Fred Forrest (Pete Willing); Arthur Brandon (Charles Sperry); Clara Cooper (Angie Tucker); George Spelvin (Herman); E. W. Royce (Watty); Robert Ayrton (Robbins); John A. Weymouth (Newsboy)

THE CITY CHAP, Liberty Theatre, New York, opened October 26, 1925. 72 performances. Produced by Charles Dillingham; Director, R. H. Burnside; Dances, David Bennett; Libretto, (based on Winchell Smith's play The Fortune Hunter), James Montgomery; Music, Jerome Kern; Lyrics, Anne Caldwell; Musical director, Victor Baravalle; Orchestral arrangements, Russell Bennett; Settings, H. Robert Law, James Reynolds; Costumes, James Reynolds

Richard (Skeet) Gallagher (Nat Duncan); Irene Dunne (Josie Lockwood); John Rutherford (Stephen Kellogg); Robert O'Connor (Pete); Elsa Petersen (Grace Bartlett); Mary Jane (Angie); Frank Doane (Blinkey Lockwood); George Raft (George); Betty Compton (Betty); Charles Abbe (Sam Graham); Hansford Wilson (Roland Barnett); Helyn Eby Rock (Miss Sperry); Pearl Easton (Pearl); Eddie Girard (Watty); Phyllis Cleveland (Betty Graham); Francis X. Done-
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gan (Tracey Tanner); Fred Lennox (Robbins); Beth Meakins, Blossom Vreeland, Ona Hamilton, Constance Brown, Danzie Goodell, Mary Pierce, Jeanne Edwards, Patricia Fitzpatrick, Bessie Mulligan, Gladys Lake, Francisco De Vere, Jerry Markham, Betty Winslow, Katherine Kohler, Nickie Pitell, Mildred Sinclair, Betty Block, Jane Lane, Peggy Dolan, Autumn Sims, Lucy Monroe, Katherine Burnside, Ursula Dale, Margaret Morris, Kathleen Errol, Beatrice Hughes, Myrtle Cox, Rita Farrell, Hallie Manning, Muriel Barrison, Edyth Flynn, Nell Kincaid (Ladies of the Ensemble); George Fontana (Dancer); George Olsen and his Band

SONGS: Like the Nymphs of Spring; The Go-Getter; Journey's End; Sympathetic Someone; The City Chap; He is the Type; If You Are as Good as You Look; The Fountain of Youth; A Pill a Day; Walking Home with Josie; No One Knows; Saratoga

SCREEN

Lubin Motion Picture Company, released September 1914. Director, Barry O'Neill

William Elliott (Nathaniel Duncan); Ethel Clayton (Betty Graham); Joseph Kaufman (Roland Barrett); George Soule Spencer (Harry Kellogg); Rosetta Brice (Josie Lockwood); Charles Brandt (Sam Graham); Florence Williams (Mrs. Lockwood); James Daly (Blinky Lockwood); Ruth Bryan (Angie Smith); Gaston Bell (Willie Bartlett); Clara Lambert (Mrs. Willing); Ferdinand Tidmarsh (George Burnham); Frank Backus (Pete Willing); Alan Quinn (Tracey Tanner); Richard Wangemann (Watty, the Tailor); Bernard Siegel (Mr. Lee); Mrs. George W. Walters (Mrs. Whitmarsh); Edwin Barbour (Old Hi)

Vitagraph Pictures, released March 1920. Director, Tom Terriss; Screenplay, Graham Baker

Earle Williams (Nathaniel Duncan); Jean Paige (Betty Graham); Nancy Lee (Josie Lockwood); Van Dyke Brooke (Sam Graham); William Holden (Banker Lockwood); Charles Trowbridge (Harry Kellogg); Earl Metcalfe (Roland Barnett); Billy Hoover (Tracey Tanner); Louis Lee (Angie Smith); Frank Norcross (Sheriff Pete Willing)

Warner Brothers, released November 7, 1927. Director, Charles F. Reisner; Screenplay, Bryan Foy, Robert Dillon; Camera, Ed Du Par; Assistant director, Sandy Roth

Syd Chaplin (Nat Duncan); Helene Costello (Josie Lockwood); Clara Horton (Betty Graham); Thomas Jefferson (Sam Graham); Erville Alderson (Blinky Lockwood); Duke Martin (Handsome Harry West); Paul Kruger (Roland Barrett); Nora Cecil (Betty Carpenter); Louise Carver (Drygoods store owner); Bob Perry (Sheriff Pete Willing); Babe London (Waitress)
Broadway Television Theatre, televised May 20, 1952. WOR-TV. 90 minutes. Produced by Warren Wade; Director, Richard Barr. 

Peter Cookson (Nathaniel Duncan); Helen Baron (Josie Lockwood); Ann Flood (Betty Graham); William Post, Jr. (Henry Kellogg); Orson Bean (Tracey Tanner); Wendy Drew (Angie Tucker); W. O. McWaters (Pete Willing); Erik Rhodes (Sam Graham); Seth Arnold (George Burnham); Martin Kingsley (Roland Barnett); Burton Mallory (Mr. Lockwood)

**THE FOUR MUSKETEERS** see **THE THREE MUSKETEERS**

**THE FOURPOSTER**
A play in three acts by Jan de Hartog (1950)

**Synopsis**

Writer Michael marries Agnes in 1890, spending their wedding night in his new home contentedly honeymooning in their fourposter bed, dominated by an embroidered pillow announcing "God is Love." After ten years, and the birth of two children, Michael's literary success, added to a latent attraction to fawning, alluring women, has inflated his ego that Agnes quickly deflates. Son Robert and daughter Lizzie create constant contention between husband and wife. Daughter Lizzie's marriage in 1913 convinces Agnes she is no longer needed by her family and is left with nothing, "Only wrinkles and a wedding ring and a new cash book for the household every year."

Michael and Agnes sell their home in 1925 but leave the fourposter bed. Agnes insists on leaving the "God is Love" pillow on the bed to let the young, newly married buyers know "how happy we've been--and that it was a very good bed--I mean, it's had a very nice history and that--marriage was a good thing." Michael switches the pillow to her side of the bed and places a bottle of champagne on his side, picks Agnes up in his arms and carries her out of the room.

**Comment and Critique**

Two character plays were not a new form of theatre when The Fourposter appeared on Broadway in 1951. Henry Myers' The First Fifty Years was produced in 1922 with Clare Eames and Tom Powers; Fay Bainter and John Halliday were the entire cast for Eugene Walter's adaptation of Louis Verneuil's French drama, Jealousy in 1928. Thirty years later Henry Fonda and Anne Bancroft would star in William Gibson's Two for the Seesaw and in 1964 Alan Alda and Diana Sands completed the cast for Bill Manhoff's The Owl.
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and the Pussycat. The Gin Game, a two-character play starring Jessica Tandy and Hume Cronyn, won the 1978 Pulitzer Prize for playwright D. L. Coburn. The Fourposter was the most successful of the group. Playwright Jan de Hartog, born on April 22, 1914 in Haarlem, Holland, had two plays produced on Broadway prior to The Fourposter: This Time Tomorrow (1947) and Skipper Next to God (1948).

The Fourposter was originally produced in London at the Ambassador's Theatre on October 12, 1950. The two-character play found instant approval, with emphatic praise for the performances of Dulcie Gray and Michael Denison (real life man and wife) as the married couple. The Fourposter opened at the Ethel Barrymore Theatre on Broadway on October 24, 1951 for a run of 632 performances. Robert Coleman (The New York Daily Mirror) called the play "... a literate, human and sentimental chronicle. And Miss Tandy and Cronyn illuminate it with distinction." (Jessica Tandy won the year's "Tony" Award as Best Actress for her performance in the play. José Ferrer received the Antoinette Perry "Tony" Award as Best Director of the year.) John Chapman (The New York Daily News): "The bed is the play, but The Fourposter is no sex farce. It is a gentle, beautifully mannered, human comedy in which the article of furniture is the symbol rather than the center of married life." Brooks Atkinson (The New York Times) pronounced the play "the most civilized comedy we have had on marriage for years. The writing is so compact and simple that you may not realize at once how good it is."

Two efforts to transform The Fourposter into a musical failed. Edward Earle's adaptation in 1962 was cancelled when the rights to the play were unavailable. Martin Kalmanoff's musical version, starring Walter Cassell and Gail Manners, trundled around the summer theatres in 1963 and disappeared by autumn. Tom Jones adapted the play to the musical stage with music by Harvey Schmidt in 1966 re-christened, I Do! I Do!. The Jones-Schmidt musicalized Fourposter exceeded their adaptation of The Rainmaker as the musical 110 in the Shade if not their long-running theatrical musical delight, The Fantasticks. Produced by David Merrick, directed by Gower Champion, I Do! I Do! opened on Broadway at the 46th Street Theatre on December 5, 1966 starring Mary Martin and Robert Preston.

Critics lavished adjectives on the striking performances of Mary Martin and Robert Preston. Variety reported, "The whole performance has a choreographic pattern that only a dancer-stager of Champion's demonstrated ability could design and carry out. The dancing, in other words, tends to be part of the action and dramatizes the situation and the ideas and emotions of its stars." Walter Kerr (The New York Times) added praise for the two stars but noted the adaptation was "on the whole barely passable, a sort of carefully condensed time capsule of all the cliches that have ever been spawned by people married and/or single."

Anne Rogers and Ian Carmichael played the married couple...
in London's production of I Do! I Do! at the Lyric Theatre on May 16, 1968. "I think that one would have to be going through a fairly bleak patch of married life to get much pleasure from the new American musical, I Do! I Do! at the Lyric.... But this musical version of Jan de Hartog's unmemorable play, The Fourposter, struck me as being one of the most unctuous New York offerings for some time," reported Helen Dawson in Plays and Players.

Ten years after I Do! I Do! appeared on Broadway, Juliet Prowse and Rock Hudson starred in a London revival of the musical. London critic Larry Adler reviewed the 1976 London production by parodying the title, "Maybe You do, I Don't!"

Stanley Kramer's motion picture version of The Fourposter, made during the summer of 1951 in Hollywood was not released until October 8, 1952 while the Cronyns continued their spell-binding performances in the play on Broadway. Rex Harrison and his wife, Lilli Palmer, if professional to their finger-tips, seemed an odd choice for the screen roles. Newsweek magazine observed that "the obviously svelte and sophisticated team of Harrison and Palmer do not seem to be exactly at home among the drama's homely domestic tribulations." Photoplay praised the Harrisons' playing in the film but capsulized his critique as "Tender, amusing, too talky tale of wedded lovers." London's view of The Fourposter was that a single-set, two-character, incessantly talkative play did not an entertaining movie make while admiring the satirical UPA cartoons spliced into the film denoting time passing. Rex Harrison's Michael was seen as "... a Noel Coward character who has got into the wrong play...."

Hume Cronyn and Jessica Tandy repeated their Broadway performances in the play on Producer's Showcase July 25, 1955, telecast that Variety reported "vividly demonstrated its ability to amplify the warmth and subtlety and intimacy inherent in the play far beyond the distance of a stage or the cold permanency of film." On January 13, 1962, Breck Golden Showcase produced the television adaptation of the play by Jacqueline Babbin and Audrey Gellen starring Tammy Grimes and Jackie Cooper with Tom Ewell as Narrator. Tom Ewell's narration saved the '62 Fourposter from total loss not only of Jan de Hartog's play in the strangely off-beat adaptation but by the equally strange casting and performances by Tammy Grimes and Jackie Cooper.

STAGE

Ambassador's Theatre, London, England, opened October 12, 1950. 68 performances. Director, Peter Ashmore; Setting and costumes, Anthony Holland
Dulcie Gray (Agnes); Michael Denison (Michael)

Ethel Barrymore Theatre, New York, opened October 24, 1951. (Prior to the Broadway closing of The Fourposter on May 2, 1953, Sylvia Sidney and Romney Brent succeeded Jessica Tandy and Hume
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Cronyn in the Spring of 1953.) 632 performances. Produced by the Playwright's Company; Director, José Ferrer; Setting, Syrjala; Costumes, Lucinda Ballard

Jessica Tandy (Agnes); Hume Cronyn (Michael)

LE CIEL DE LIT, Paris Production, opened April 16, 1953. Theatre Michodiere. 300 performances. Produced by Yvonne Printemps; Director, Pierre Fresnay; Stage adaptation, Colette

Marie Daems (She); Francois Perier (He)

Road Company (1954-1955). Produced by H. Clay Blaney, Cy Merrick; Director, Paul A. Foley; Setting, Syrjala; Costumes, Lucinda Ballard

Carol Stone (Agnes); John Beal (Michael)

New York City Center Theatre, New York, opened January 4, 1955. 15 performances. Produced by The New York City Center Company, Jean Dalrymple, Director; Director, José Ferrer; Setting, Syrjala; Costumes, Lucinda Ballard

Jessica Tandy (Agnes); Hume Cronyn (Michael)

Summer Tour (1960)

Imogene Coco (Agnes); King Donovan (Michael)

I DO! I DO!, 46th Street Theatre, New York, opened December 5, 1966. 560 performances. Produced by David Merrick; Director, Gower Champion; Setting, Oliver Smith; Lighting, Jean Rosenthal; Costumes, Freddy Wittop; Musical director, John Lesko; Orchestrations, Philip J. Lang; Assistant director, Lucia Victor; Music, Harvey Schmidt; Book (based on Jan de Hartog's play The Fourposter), and lyrics, Tom Jones

Mary Martin (Agnes); Robert Preston (Michael) [Carol Lawrence and Gordon MacRae played matinees from October 18, 1967; Full performances beginning December 4, 1967.]

SONGS: All the Dearly Beloved; Together Forever; I Do!, I Do!; Good Night; I Love My Wife; Something Has Happened; My Cup Runneth Over; Love Isn't Everything; Nobody's Perfect; A Well Known Fact; Flaming Agnes; The Honeymoon is Over; Where Are the Snows?; When the Kids Get Married; The Father of the Bride; What is a Woman?; Someone Needs Me; Roll up the Ribbons; This House

RECORDINGS: Original Cast Album--RCA-Victor Records

Lyric Theatre, London, England, opened May 16, 1968. Produced by David Merrick; Director, Gower Champion; Setting, Oliver Smith; Costumes, Freddy Wittop; Orchestrations, Philip J. Lang; Music, Harvey Schmidt; Book (based on Jan de Hartog's play The Fourposter), and lyrics, Tom Jones

Anne Rogers (Agnes); Ian Carmichael (Michael)

Road Company (1970-1971). Produced by David Merrick; Director, Lucia Victor; Setting, Oliver Smity; Costumes, Freddy Wittop; Musical director, Norman Geller; Orchestrations, Philip J. Lang; Music, Harvey Schmidt; Book (based on Jan de Hartog's play The Fourposter), and lyrics, Tom Jones
Mimi Hines (Agnes); Phil Ford (Michael)

Phoenix Theatre, London, England, opened January 21, 1976. 64 performances. Produced by Veronica Flint-Shipman, Paul Elliott; Associate producer Bernard Jay; Director, Lowell Purvis; Setting, Oliver Smith; Lighting, Nick Chelton; Costumes, Bob Mackie; Musical director, Ian MacPherson; Music, Harvey Schmidt; Book, (based on Jan de Hartog’s play The Fourposter), and lyrics, Tom Jones

Juliet Prowse (Agnes); Rock Hudson (Michael)

SCREEN

Columbia Pictures, released October 8, 1952. Produced by Stanley Kramer; Director, Irving Reis; Screenplay, Allan Scott; Camera, Hal Mohr; Production designer, Rudolph Sternad; Art director, Carl Anderson; Set decorators, William Kiernan, Louis Diage; Music, Dmitri Tiomkin; Interscenes, John Hubley; Editorial supervision, Harry Gerstad; Interscenes created by UPA; Producer, Stephen Bosustow; Animation artists: Paul Julian, Art Babbitt, Lew Keller; Editor, Henry Batista

Rex Harrison (John); Lilli Palmer (Abby)

TELEVISION

Producer’s Showcase, televised July 25, 1955. NBC. 90 minutes. Produced by Hume Cronyn; Director, Clark Jones; Television adaptation, Joseph Schrank; Music, Harry Sosnick; Setting, Otis Riggs; Lighting, Jack Fitzpatrick

Hume Cronyn (Michael); Jessica Tandy (Agnes)

Breck Golden Showcase, televised January 13, 1962. CBS. 1 hour. Executive producer, David Susskind; Director, Ronald Winston; Television adaptation, Jacqueline Babbin and Audrey Gellen

Jackie Cooper (Michael); Tammy Grimes (Agnes); Tom Ewell (Narrator)

OTHER PRODUCTIONS OF I DO!, I DO!

1970: Jane Powell, Craig Stevens
Carol Lawrence Robert Goulet
Patrice Munsel, Stephen Douglass

1971: Marcia Mahon, Wayne Tippit
Patrice Munsel, Stephen Douglass

1974: Carol Burnett, Rock Hudson

1977: Dorothy Collins, John Raitt

1980: Jane Powell, Howard Keel
FRANKENSTEIN
Various dramatizations of Mary Wollstonecraft Shelley's 1818 novel, Frankenstein; or, The Modern Prometheus

Synopsis

Dr. Frankenstein's self-imposed seclusion in his remote German mountain laboratory alarms his fiancée, Elizabeth, and his close friend, Victor. Dr. Frankenstein, with the help of his physically misshapened assistant, Fritz, steals human corpses to provide anatomical sections for his scientific experimentation in creating a human being. Fritz substitutes an abnormal brain for a normal one he accidentally destroyed. During a violent Alpine electric storm, the creature Frankenstein has created comes to life. The creature kills Fritz and escapes from Frankenstein's laboratory to terrorize the village. Pursued by the villagers with torches, the monster returns to the laboratory and kills his maker, Dr. Frankenstein. The villagers set fire to the laboratory building and the monster is consumed in the flames.

Comment and Critique

Mary Wollstonecraft was the daughter of author, advocate of Women's Rights and Free Love, Mary Wollstonecraft, and political author, William Godwin and became the second wife of poet Percy Bysshe Shelley. Challenged by their mutual friend, Lord Byron on June 19, 1816, to write a ghost story, Dr. John Polidori wrote The Vampyre and, after writing fifteen months, Mary Wollstonecraft Shelley's Frankenstein; or The Modern Prometheus was published in three volumes. The first dramatization of Frankenstein was made by Richard Brinsley Peake called Presumption; or The Fate of Frankenstein that opened in London at The English Opera House on July 28, 1823. James Wallack played Dr. Frankenstein and Thomas Potter Cooke portrayed the Monster. Five different versions of the horror tale appeared in London in 1823. Merle and Anthony's dramatization of Mrs. Shelley's story, Le Monstre et le Magicien opened in Paris in 1826. The English translation of the French dramatization was produced in London the same year with Thomas Potter Cooke, again, as the Monster. H. M. Milner's play, Frankenstein; or The Man and the Monster opened in London at the Royal Cobourg Theatre on July 3, 1826.

Burlesqued versions of Frankenstein popped up from 1823 to Richard Henry's (Richard Butler and H. Chane Newton) melodramatic burlesque, Frankenstein that opened December 23, 1887 at London's Gaiety Theatre. Theatre magazine of February 1, 1883 noted, "... it was well-nigh impossible to judge whether the work of Richard Henry was good or indifferent, and it must be admitted that the performance was almost overburdened with display, for the elaboration of which the book had in a measure been sacrificed." Frankenstein was played by a woman (Nellie Farren) and the Monster by London's famous comedian, Fred Leslie. Paul Dickey and Charles
W. Goddard, authors of The Ghostbreakers, utilized the Frankenstein theme as the basis of their farce, The Last Laugh, produced by the Shuberts at the 39th Street Theatre in New York on July 29, 1915. Here, a Dr. Bruce (Henry Harmon) is tricked into believing he has scientifically created life when his daughter Eugenia (Inez Plummer) encourages her friend Jim (Edward Abeles) to masquerade as Bruce's Monster.

Peggy Webling's literal translation of the novel opened in London on February 10, 1930, at the Little Theatre with Henry Hallatt as Dr. Frankenstein and Hamilton Deane, who adapted Bram Stoker's Dracula to the stage in 1924, as the Monster. "Frankenstein—that thoroughly unreadable novel—has been greatly improved by being made into a play by Peggy Webling.... This play should attract every lover of horrors, for shudders work out at about seven for sixpence!" reported London's Bystander. The London Graphic considered the play less than noteworthy and garrulous with Hamilton Deane giving a performance of greater power than his portrayal of Dracula.

Another dramatization of Mrs. Shelley's classic by Gladys Hastings-Walton was seen in Glasgow in 1936. The Living Theatre Group presented Frankenstein at the Brooklyn Academy of Music on October 2, 1968 for which the organization received the Joseph Maharam Foundation Award for 1968-1969.

The Frankenstein legend first appeared on the screen in Thomas A. Edison's 1910 one-reel production directed and adapted by J. Searle Dawley with Charles Ogle as The Monster. The Ocean Film Company's 1915 picture, Life Without Soul was a revamped version of Frankenstein featuring Percy Darrell Standing as the Monster, or "Brute Man." The five-reel drama was adapted from the Shelley classic by Jesse J. Goldberg who resolved the supernatural creation of the Monster by having it merely an envisioned possibility in the mind of the hero. Frankenstein appeared for the third time on the silent screen (Paul Wegener's German silent film Der Golem (Wie Er in die Welt Kam) made for UFA in 1920 was based on legends from the Talmud. Der Golem was a forerunner of Frankenstein's Monster.) in Italy's Albertini Film's Il Mostro di Frakestein with Umberto Guaraccino as the Monster and Luciano Albertini as Dr. Frankenstein.

Universal Pictures' hugely successful screen production of Dracula indicated public acceptance and support of the horror film and plans were launched in 1931 for a "talkie" version of Frankenstein. Tentative production plans included Robert Florey to direct the adaptation of Peggy Webling's stage play and Mrs. Shelley's book by Garrett Fort, with Bela Lugosi as the Monster, Leslie Howard as Dr. Frankenstein and Bette Davis as Elizabeth. Tests were directed by Robert Florey and photographed by Paul Ivano of Lugosi as Frankenstein's Monster, in June 1931. The entire concept of the Shelley Monster was obviously missing. Bela Lugosi rejected the role in which his dialogue was restricted to a few guttural grunts.
and his features were obscured by layers of make-up. (Make-up for the Frankenstein Monster was created by Jack Pierce (copyrighted by Universal Pictures) and included nearly sixty pounds of accessories, required three and a half hours to apply and another hour and a half to remove.) Bette Davis was replaced by Mae Clarke as Elizabeth. English actor, Colin Clive, was signed to portray Dr. Frankenstein. The role of The Monster was assigned to William Henry Pratt, born November 23, 1887, at Camberwell, South London who, under the stage name of Boris Karloff, had appeared in motion pictures in minor roles for fourteen years. Universal spent $250,000 to produce Frankenstein. The film grossed over twelve-million dollars and spawned a cycle of horror films that continues through today.

Mordaunt Hall (The New York Times) reviewed James Whale's Frankenstein after it opened on Broadway at the Mayfair Theatre, as "... a stirring grand-guignol type of picture ... Boris Karloff undertakes the Frankenstein creature and his make-up can be said to suit anybody's demands ... Beside it Dracula is tame...." Photoplay viewed Karloff as the logical successor to Lon Chaney, if not greater, adding "... The direction and photography are magnificent. And, whether you like it or not, you'll be held spell-bound...." The Motion Picture Herald admired Karloff's restraint and the simplicity of his characterization that did not yield to melodramatics but strongly objected to the sequence of the little girl's drowning by the Monster.

Lon Chaney, Jr. portrayed The Monster on Tales of Tomorrow's January 18, 1952, telecast of the Mary Shelley classic and former Italian heavyweight boxing champion, Primo Carnera added great physical stature to The Monster on Matinee Theatre's color telecast in 1957. Curt Siodmak adapted and directed the first episode of a non-realized TV series in 1958 for Screen Gems. Tales of Frankenstein featured Don Megowan as The Monster with Anton Diffring as Dr. Frankenstein, but the Screen Gems series was dropped after the initial episode. Robert Muller attempted a literate translation of Mary Shelley's novel for Thames Television in England in 1968 with Ian Holm as Dr. Frankenstein. Universal-TV used The Monster as the head of a family called The Munsters when their long-running TV-comedy series began on September 24, 1964. Fred Gwynne played Herman Munster in Karloff-Monster make-up (copyrighted by Universal). Herman Munster's wife, Lily, a female vampire, was played by Yvonne DeCarlo and Grandpa was Al Lewis, an aging, lecherous Count Dracula.

Dan Curtis produced Frankenstein for the American Broadcasting System Television's Wide World of Entertainment in two ninety-minute segments shown on January 16 and January 17, 1973, with Robert Foxworth as Dr. Victor Frankenstein and Bo Svenson as The Monster. Hunt Stromberg Jr.'s Universal Pictures production, Frankenstein: The True Story was scripted by Christopher Isherwood and Don Bachardy. The two-hour film was released in Europe as a feature film but shown on American television via NBC, on November 30 and December 1, 1973. The cost of the production (in excess of two million dollars) was reflected in lavish settings
and production values with a starstudded cast all giving fine performances, especially Michael Sarrazin as the Monster.

**STAGE**

Gaiety Theatre, London, England, opened December 24, 1887. 110 performances. A Melodramatic Burlesque by Richard Henry Nellie Farren (Frankenstein); Marion Hood (Tartina); Camille D'Arville (Il Capitano Maraschino); Emily Cross (Mary Ann); Jenny Rogers (Stephano); Jenny McNulty (Risotto); Sylvia Grey (Tamburina); Emma Gwynne (Caramella); Sybil Grey (Vanilla); Fred Leslie (The Monster); E. J. Lennon (Viconti); George Stone (The Model); John D'Auban (Demonico); Cyril Maude (Mondelico); Frank Thornton (Schwank); Charlie Ross (Dotto)

Little Theatre, London, England, opened February 10, 1930. 67 performances. (Originally produced at the Empire Theatre, Preston, December 7, 1927.) Director, Hamilton Deane; Play by Peggy Webling Hamilton Deane (Frankenstein's Monster); Henry Hallatt (Henry Frankenstein); Stuart Lomath (Baron Frankenstein); Clare Lindsay (Baroness Frankenstein); Kathleen Grace (Emilie Lavenza); C. Malcolm Russell (Dr. Waldman); Desmond Greene (Victor Moritz); Dora Mary Patrick (Katrine); May Grimshaw (Elizabeth) Empire Theatre cast: Hamilton Deane (Frankenstein's Monster); W. E. Holloway (Henry Frankenstein); Stuart Lomath (Baron Frankenstein); Kilda MacLeod (Elizabeth); A. Edward Sproston (Dr. Waldman); Frederic Tomlin (Victor Moritz); May Grimshaw (Baroness Frankenstein); Dora Mary Patrick (Katrina Frankenstein); Freida Hearn (Emilie Lavenza)

**SCREEN**

Edison Motion Picture Company, released March 18, 1910. 1 reel. Director, J. Searle Dawley; Screenplay, "A Liberal Adaptation of Mrs. Shelley's famous story" by J. Searle Dawley Augustus Phillips (Dr. Frankenstein); Charles Ogle (The Monster); Mary Fuller (Elizabeth)

LIFE WITHOUT SOUL, Ocean Film Corporation, released November 21, 1915. Director, Joseph W. Smiley; Screenplay, based on Mrs. Shelley's novel, Frankenstein, Jesse J. Goldberg; Production supervisor, George De Carlton Percy Darrall Standing (The Monster); Lucy Cotton (Elizabeth); William W. Cohill (Dr. Frankenstein); Jack Hopkins (Victor); George De Carlton (Baron Frankenstein); with: Pauline Curley, David McCauley, Violet De Biccari

Universal Pictures, released November 21, 1931. Produced by Carl Laemmle, Jr.; Director, James Whale; Screenplay, based on Mary Wollstonecraft Shelley's novel and the play by Peggy Webling, by Garrett Fort, Francis Edward Faragoh; Adaptation, John L. Bal-
derston; Makeup, Jack Pierce; Camera, Arthur Edeson; Editor, Clarence Kolster; Art director, Danny Hall
Boris Karloff (The Monster); Colin Clive (Dr. Henry Frankenstein); Mae Clarke [replaced Bette Davis] (Elizabeth); John Boles (Victor); Edward Van Sloan (Dr. Waldman); Dwight Frye (Fritz, the Dwarf); Frederick Kerr (The Baron); Lionel Belmore (The Burgomaster); Marilyn Harris (Maria, the child); Michael Mark (Ludwig); Arletta Duncan, Pauline Moore (Bridesmaids); Francis Ford (Wounded Villager)

THE CURSE OF FRANKENSTEIN, Warner Brothers Pictures, released May 1957. Hamer Films Production; Executive producer, Michael Carreras; Producer, Anthony Hinds; Associate producer, Anthony Nelson-Keys; Director, Terence Fisher; Screenplay, based on Mary Shelley’s novel, Frankenstein; or The Modern Prometheus, by James Sangster; Camera, Jack Asher; Music, James Barnard; Art director, Ted Marshall; Editor, James Needs
Christopher Lee (The Creature); Peter Cushing (Baron Victor Frankenstein); Hazel Court (Elizabeth); Robert Urquhart (Paul Krempe); Valerie Gaunt (Justine); Noel Hood (Aunt Sophia); Melvyn Hayes (Young Victor); Paul Hardtmuth (Professor Bernstein); Fred Johnson (Grandfather)

MISCELLANEOUS FILMS

1935  Bride of Frankenstein (USA)
1939  Son of Frankenstein (USA)
1942  The Ghost of Frankenstein (USA)
1943  Frankenstein Meets the Wolf Man (USA)
1944  House of Frankenstein (USA)
1945  House of Dracula (USA)
1948  Abbott and Costello Meet Frankenstein (USA)
1953  Haram Alek (Egypt)
1955  The Phantom of the Operetta (Argentina)  Tres Eran Tres (Spain)
1957  I Was a Teenage Frankenstein (USA)
1958  Frankenstein's Daughter (USA)  How to Make a Monster (USA)  Revenge of Frankenstein (England)
1961  Frankenstein, El Vampiro Y Cia (Mexico)  Orlak, El Infierno de Frankenstein (Mexico)
1962  House on Bare Mountain (USA)

1964  Frankenstein Conquers the World (Japan)
      Kiss Me Quick (USA)

1965  Frankenstein Meets the Spacemonster (USA)

1966  Frankenstein Created Woman (England)
      Munster Go Home (USA)

1967  Casino Royale (USA)

1969  Dracula vs Frankenstein (Spain)
      Frankenstein Must Be Destroyed (England)
      One More Time (England)

1970  Flick (Canada)
      Frankenstein (USA)
      Horror of Frankenstein (England)
      Necropolis (Italy)

1971  Blood of Frankenstein (England)

1973  Frankenstein and the Monster from Hell

YOUNG FRANKENSTEIN, 20th Century-Fox, released December
1974. Produced by Michael Gruskoff; Director, Mel Brooks; Screen¬
play, based on characters in the novel Frankenstein by Mary Shelley;
Camera, Gerald Hirschfield; Production designer, Dale Hennesy;
Costumes, Dorothy Jenkins; Music, John Morris; Violin Soloist,
Gerald Vinci; Assistant directors, Marvin Miller, Barry Stern; Edi¬
tor, John Howard
Gene Wilder (Dr. Frankenstein); Peter Boyle (The Monster);
Marty Feldman (Igor); Madeline Kahn (Elizabeth); Cloris Leach¬
man (Frau Blucher); Kenneth Mars (Inspector Kemp); Richard
Haydn (Herr Falkenstein); Leon Askin (Herr Waldman); Teri Garr
(Inga); Liam Dunn (Mr. Hilltop); Danny Goldman (Medical Stud¬
ett); Oscar Beregi (Sadistic Jailer); Arthur Malet (Village Elder);
Lou Cutell (Frightened Villager); Richard Roth (Inspector Kemp's
Aide); Anne Beesley (Little Girl); Monte Landis, Rusty Blitz
(Gravediggers); Terrence Pushman, Ian Abercrombie, Randolph
Dobbs (Villagers); Gene Hackman (Blindman)

TELEVISION

Tales of Tomorrow, televised January 18, 1952. ABC. 30 minutes.

John Newland (Dr. Victor Frankenstein); Lon Chaney, Jr. (The
Monster)

Matinee Theatre, televised February 5, 1957. NBC. 1 hour. Pro¬
duced by Albert McCleary; Television adaptation, Robert Esson
Primo Carnera (The Monster)
Screen Gems, televised 1958. N/N. 1 hour. Tales of Frankenstein; Adapted and directed by Curt Siodmak; First episode, The Face in the Tombstone Mirror; Make-up, Jack Pierce; Produced by Hammer Films

Anton Diffring (Dr. Frankenstein); Don Megowan (The Monster)

Thames Television, televised 1968. Adapted and directed by Robert Muller

Ian Holm (Dr. Frankenstein); Sarah Bodel (Elizabeth)

THE MUNSTERS, Universal TV Series, televised September 24, 1964 to September 28, 1966. CBS. 30 minutes. Produced and written by Joe Connelly and Bob Mosher; Director, Lawrence Dobkin

First episode: Munster Masquerade

Fred Gwynne (Herman Munster); Yvonne DeCarlo (Lily Munster); Butch Patrick (Edward Wolfgang Munster); Al Lewis (Grandpa); Beverly Owen (Marilyn Munster); Linden Chiles (Tom Daly); Mabel Albertson (Agnes); Frank Wilcox (Albert); Lorene Tuttle (Mrs. Morton). Cast--Additional Episodes: John Fiedler (Warren Bloom); Claire Carleton (Yolanda Cribbens); Cliff Norton (Police Chief Harris); Larry Blake (Desk Sergeant); Barry Kelley (Commissioner Ludlow); Paul Baxley (Purse Snatcher); Paul Lynde (Dr. Dudley); Marilu Henner (Mrs. Dudley); Sid Melton (Diamond Jim); Peter Robbins (Elmer); Richard Deacon (Borden T. Pike); Jane Withers (Fanny Pike); Pat Harrington, Jr. (Sammy Hardness); Caryn Rowe (Nurse Fairchild); Dick Winters (Seymour Farber); Monty Margetts (Anna Farber); Michael Jackson (TV Announcer); Arch Johnson (Taggart); Richard Simmons (Balding); John Hubbard (Duke Ramsey); Joseph Moll (Hansen); Jean Wells (Mrs. Cartwright); Mike Mazurki (Leo Kraus); Linda Watkins (Lydia Gardner); Neil Hamilton (Malcolm); Lennie Weinrib (Freddie); Lee Krieger (Al); Maxie Rosenbloom (Big Louie); Val Avery (Marty); Joe Devlin (Police Sergeant); Joel Donte (Officer Blake); Pat McCaffrie (Officer Grady); Grant Williams (Dick Prince); Gavin MacLeod (Paul Newmar); John Hoyt (George Spelvin); Harvey Korman (Lennie Bates); Fred Beir (Chip Johnson); Lee Bergere (Ramon); Karen Flynn (Louisa); Irwin Charnone (Les- ter); Chet Stratton (Mr. Haggerty); Tommy Farrell (Assistant); Don Haggerty (Haskell); Ed Peck (Willard); Curt Barrett (Fisherman); Mike Ragan (Ranger); Pat Brettrum (Pop Malloy); Frank Maxwell (Coach Denham); Robert Easton (Moose Mallory); Gilbert Green (Mr. Brubaker); Alvy Moore (Dr. Grant); Barbara Babcock (Miss Guthrie); Tom McBride (Mr. Hazlett); Sally Mills (Stewardess); Maurice Manson (Mr. Graver); Mousie Garner (Fingers); Jack Bernardi (Scotty); Joyce Jameson (Miss Valentine); Don Rickles (Doc Havemeyer); Ken Lynch (Mr. Kempner); Doris Singleton (Mrs. Andrews); Herb Armstrong (Mike); Mike Winkelman (Him); Ronnie Haran (Her); Elliot Reid (Dr. Baxter); Norman Grabowski (Winthrop); Bryan O'Byrne (Calvin); Billie Mumy (Googie Miller); Russ Conway (Miller); Kelton Garwood (Hermit); Zalman King (Beard); Frank Killmond (Bell Boy); Sue Winton (Girl); Tom Curtis (Doorman); Bert Freed (Dennison); Joey Scott (Jerry); Lenore Shanewise (Elmira); Eddie Hanley
(Workman); Alma Murphy (Susan); Elroy "Crazylegs" Hirsch (Himself); Ken Hunt (Catcher); Gene Darfler (Charlie); Woodrow Parfrey (Petrie); Dan Tobin (Stubb); J. Edward McKinley (Murdoch); Johnny Jacobs (T. V. Announder); Al Checco (Bartender); Philip Ober (Dr. Wilkerson); Pat Harrington, Jr. (Thatcher); John Hoyt (Barney Walters); Bartlett Robinson (Curtis); Henry Beckman (Leadfoot Baylor); Brian Corcoran (Sandy Baylor); Brian Nash (Galen Stewart); Walter Brooke (John Stewart); Marge Redmond (Mrs. Stewart); Jesse White (J. R. Finlater); Walter Burke (Alfred Swanson); Michel Petit (Charlie Pike); Val Avery (Commissar); Leonard Yorr (Valery); John Laurence (Gregor); Bella Bruck (Ninotchka); Edward Mallory (Young Man); Henry Hunter (Older Man); John Zaremba (Charlie); Howard Wendell (John); Donald Barry (Ted); Dick Lane (Announcer); Leonard P. Geer (Cowpoke); Joe De Santis (Lou); Herbie Faye (Rod); Robert Morgan (Officer); Alma Murphy (Little Old Lady); Jefferson County (Daniel Boone); Emmaline Henry (Woman); Henry Beckman (Man); Robert Cornthwaite (Parker); Noam Pitlik (Jack Poyer); Jack Grunnage (Walpole); Vinton Hayworth (Bank Manager); Foster Brooks (Admiral); Dayton Allen (Dr. Willowy); Don Keefe (Dr. Elliott); Marge Redmond (Miss Hazlet); Justin Smith (Doctor); Bill Quinn (Attendant); Charles Bateman (Chester Skinner); Buddy Lewis (Leonard); Chet Stratton (The Man); Frank Maxwell (Desk Sergeant); Willis Bouche (Judge); Ted Bradley (Roger Perry); Don Edmonds (Frank Colson); Dick Wilson (Al); Dave Willock (Harry); Jackie Coogan, Jr. (Boy); Jan Barthel (Linda); Charlie Ruggles (Charlie Wiggens); Irwin Charone (Howel); Francis DeSales (Foster); Will J. White (Officer); J. Edward McKinley (Mayor Handley); Warren Parker (Ted); Bob Harvey (Photographer); Helen Kleeb (Woman); Jimmy Joyce (Reporter); Jackie Minty (Mack Mcinty); Chet Stratton (Clyde Thornton); Bryan O'Byrne (Uriah); Joyce Jameson (Lou); Batron MacLane (Big Boy); Sammy Shore (Vic); Charlie Callas (Lefty); Dom De Luise (Dr. Dudley); Joan Swift (Nurse); Jackie Joseph (Woman); Elvia Allman (Mrs. Harkness); Charles Lane (Holmes); Adele Claire (Secretary); Jane Withers (Pamela Thornton); Douglas Evans (Clarence); Paul Reed (Henry J. Fregasi); Louise Glenn (Telephone Operator); Joan Swift (Secretary); Louls Nye (Zombo); Digby Wolfe (Director); Mike Barton (Frank); Joan Staley (Claara Mason); Eileen O'Neill (Ann Carter); Harvey Korman (Professor Fagenspahen); George Petrie (Professor Hansen); Richard Poston (Doctor); John Abbott (Dr. Frankenstein, IV); Forrest Lewis (Motel Manager); Helen Kleeb (Manager's Wife); Rory Stevens (Boris); Wendy Cutler (Sally); Frank Gorshin (Fair Deal Dan); Rian Garrick (Corbett); Johnny Silver (Blinky); Dorothy Green (Mrs. Kingsley); Jerome Cowan (Ted Thatcher); Monroe Arnold (Director); Simon Scott (Wilbut Kingsley); Than Wynn (Legionnaire); Fabian Dean (Foreman); Willis Bouche (Bradley); Pat Woodell (Miss Thompson); Ned Romero (Wonga); Len Lesser (Manikoo); Felix Locher (Powatuma); Sally Frei (Indian Girl); Richard Jury (Man); Gene Blakely (Leo); Bill Quinn (White); Lee Henry (Roustabout); Jan Silo (Russian Teletypist); Robert Miller (Roger); Victor Buono (King Tut); Ziva Rodann (Nefertiti); Frank Christi (Scrivener); Don Barry (Grand Vizier); Alan Soule (Newscaster)
ABC Special, televised January 16/January 17, 1973. ABC. 90 minutes each. Produced by Dan Curtis for ABC-TV; Director, Glenn Jordan; Adaptation, Sam Hall, Richard Landau, Dan Curtis; Make-up, Mike Westmore

Robert Foxworth (Dr. Victor Frankenstein); Susan Strasberg (Elizabeth); Bo Svenson (The Monster); Heidi Vaughn (Agatha); Robert Gentry (Henri Clerval); Philip Bourneuf (Alphonse); John Kaplen (Otto); Willie Ames (William); John Lormer, William Hansen, Rosella Olson

Frankenstein, The True Story, NBC Special Telefilm. (released in Europe as a feature film.) Televised November 30/December 1, 1973. 2 hours. Produced by Hunt Stromberg, Jr.; Director, Jack Smight; Screenplay, Christopher Isherwood and Don Bachardy, from the Novel by Mary W. Shelley; Camera, Arthur Ibbetson; Music, Gil Melle; Editor, Richard Marden; Universal Studios-C.I.C.; Art director, Wilfrid Shingleton, Fred Carter; Special effects, Roy Whybrow; Music, Gil Melle; Costumes, Elsa Fennell

Leonard Whiting (Dr. Victor Frankenstein); Michael Sarrazin (The Creature); James Mason (Dr. Polidori); David McCallum (Henri Clerval); Jane Seymour (Agatha); Nicola Pagett (Elizabeth Fanshawe); Michael Wilding (Sir Richard Fanshawe); Agnes Moorehead (Mrs. Blair); Ralph Richardson (Lacey); John Gielgud (Chief Constable); Margaret Leighton (Foreign Lady); Tom Baker (Sea Captain); Dallas Adams (Felix); Julian Barnes (Young Man); Arnold Diamond (Passenger in Coach); Clarissa Kaye (Lady Fanshawe)

THE FRIGHTENED LADY see CRIMINAL AT LARGE

THE FRONT PAGE
A comedy in three acts by Ben Hecht and Charles MacArthur (1928)

Synopsis

A group of newspaper reporters wait in the press room of Chicago's Criminal Court Building for news of Earl Williams' midnight execution for the murder of a policeman. Ace reporter, Hildy Johnson, arrives to quit his job, get married and relocate in New York. A fusillade of gun-fire preceding Williams' jail-break deters Hildy who gets the exclusive story by bribing the assistant warden while the other reporters join police in searching for the criminal. Forced to reenact the crime, Williams is given a gun by Sheriff Hartman, makes his escape and arrives in the press room where he is joined by Mollie Malloy, a prostitute he once befriended. Mollie and Hildy hide Williams in fussbudget reporter Bensinger's roll-top desk. Hildy's editor, Walter Burns, arrives enthused over the scoop his paper's headlines will make and issues orders for the removal of desk and occupant to his newspaper office. Meanwhile, the Gov-
error has reprieved Williams but his messenger, Mr. Pincus, is persuaded by the Mayor, (hoping for re-election as a combatant of crime), not to deliver it to the court. The reporters return to the press room followed by the Sheriff and his men. Bensinger demands the use of his desk and when the Sheriff suspects Williams' hiding place, Molly leaps from the window to distract the search. Mr. Pincus returns in a drunken state to announce Williams' reprieve and the Mayor's bungling. Walter Burns extolls Hildy for saving an innocent man's life and gives his prize-reporter his pocket watch as a wedding gift after Hildy's intense insistence he was off to marry Peggy Grant. When Hildy boards the New York bound train Walter Burns calls the police to arrest Johnson because "The son-of-a-bitch stole my watch!"

Comment and Critique

The first collaboration of iconoclastic, former newspaper reporters, Ben Hecht and Charles MacArthur resulted in a hilariously funny, unusually racy comedy, The Front Page, still considered by members of the fourth estate to be the most authentic of the many subsequent newspaper-based plays and films it spawned, and still an exciting piece of theatre. The writing team later turned out the plays Twentieth Century (1932), Jumbo (1935), Ladies and Gentlemen (1939) and Swan Song (1946) but The Front Page remains their major contribution to the American theatre. "By superimposing a breathless melodrama upon a good newspaper play, the authors and directors of The Front Page have packed an evening with loud, rapid, coarse and unfailing entertainment," wrote Brooks Atkinson (The New York Times). Time magazine considered Osgood Perkins' portrayal of Editor Walter Burns so masterful he could qualify for a similar job on any newspaper and, commenting on the variety of moods the play presented, added "... The Front Page never quite loses its pace or its direction...."

The 1946 revival of the play was, according to William Hawkins (The New York World-Telegram), showing signs of two decades' wear and tear and "the brittle irreverence and the sparkling explosiveness one remembers seem to have given way to uproar and false excitement." John Chapman (New York Daily News) considered the revival a good job and its initial feverish excitement intact. Directed by co-author, Charles MacArthur, the play, wrote Robert Garland (New York Journal-American), "remains a tough, tense, and tender comedy about the "second oldest profession in the world." Forty-one years after the play's debut, it was again revived in 1969 with an excellent production and cast that Variety noted "also demonstrates that the Hecht-MacArthur play is a gem of construction and technique." In 1972, the Old Vic again revived the play in London in what was called "a rocket fuelled production."

The Front Page has been filmed three times; twice under it's original title, reworked for Rosalind Russell's His Girl Friday, and became the model for innumerable films with newspaper background.
Mordaunt Hall (The New York Times) called the 1931 screen version of the play, "a witty and virile talking picture. It is a fast-paced entertainment...." The Howard Hughes-produced United Artists picture was nominated Best Picture of the Year and Adolphe Menjou as Best Actor, but Cimarron won "The Oscar" as the Best Picture and Lionel Barrymore received the award as Best Actor for his role in MGM's A Free Soul.

Charles Lederer's revised script of The Front Page transformed Hildy Johnson into a female reporter, crisply played by Rosalind Russell (The role was originally assigned to Irene Dunne), in Howard Hawks' Columbia Pictures 1940 version retitled, His Girl Friday. "His Girl Friday is the 1939-40 version of The Front Page which set the newspaper film cartwheels rolling, but it is successful because of Cary Grant and Rosalind Russell and the production of Howard Hawks," claimed Photoplay magazine. Liberty magazine's appraisal was, "It is raucous, noisy, frequently hilarious. It is still bawdy, with some salty lines that seem to have escaped Will Hays' ear."

Director-writer Billy Wilder's 1974 screen translation of The Front Page was the weakest and most disappointing filming of the Hecht-MacArthur play. The Wilder screen treatment of The Front Page was termed "perfunctory" and "labored," completely missing the zest and pace of the play. Vincent Canby (The New York Times) felt Wilder's Front Page fell somewhere between his monumental bad taste flop, Kiss Me, Stupid and one of his better films, The Fortune Cookie while admiring the performances of both Jack Lemmon and Walter Matthau and praising the up-dating of the script to even rougher wisecracking dialogue than Hecht and MacArthur invented although maintaining the giddy bitterness of the play.

Columbia Broadcasting System's thirty-minute, weekly series, The Front Page premiered on September 29, 1949 with the future long-standing moderator of television's What's My Line?, John Daly, as the acerbic editor, Walter Burns. "This newest version of Front Page might not stop the presses but CBS and World Video have certainly come up with a saleable television show.... CBS Newscaster, John Daly, in what is claimed to be his first dramatic role, apparently copied all those who preceded him as the Managing Editor and in doing so came up with an excellent characterization," reported Variety. Lew Parker and Edward Everett Horton headlined Warren Wade's Broadway Television Theatre's 1953 airing of The Front Page and on January 31, 1970, ABC televised the Xerox Corporation-sponsored production of The Front Page as produced by the Plumstead Theatre and directed by Harold J. Kennedy. Variety reported, "This 40-year-old comedy classic of the American Theatre translated remarkably well to the TV screen."

Despite its many versions and revision, The Front Page remains a comedy classic of the American Theatre and, as Tennessee Williams once observed, "The Front Page uncorseted the American Theatre with its earthiness and two-fisted vitality."
Times Square Theatre, New York, opened August 14, 1928. 276 performances. Produced by Jed Harris; Director, George S. Kaufman

Lee Tracy (Hildy Johnson); Osgood Perkins (Walter Burns); Frances Fuller (Peggy Grant); George Leach (Earl Williams); Dorothy Stickney (Mollie Malloy); Walter Baldwin (Bensinger); Vincent York (Wilson); Allen Jenkins (Endicott); Willard Robertson (Murphy); William Foran (McCue); Tammany Young (Schwartz); Joseph Spurin-Calleia (Kruger); Violet Barney (Mrs. Schlosser); Jay Wilson (Woodenshoes Eichorn); Eduardo Ciannelli (Diamond Louis); Carrie Weller (Jennie); Claude Cooper (Sheriff (Hartman); Jessie Commette (Mrs. Grant); George Barbier (The Mayor); Frank Conlan (Mr. Pincus); Matthew Crowley, Gene West (Deputies); Larry Doyle, George T. Fleming (Policemen)

Geary Theatre, San Francisco, March 18, 1929. West Coast Production. Produced by Belasco, Butler and Curran (by arrangement with Jed Harris); Director, Worthington C. Miner (Courtesy of Jed Harris)

Roscoe Karns (Hildy Johnson); Ralf Harolde (Walter Burns); Marion Burns (Peggy Grant); Buckly Starky (Earl Williams); Doris Kemper (Molly Malloy); Franklin Parker (Bensinger); F. Jac. Foss (Wilson); Bruce Gentle (Endicott); Jack Carlyle (Murphy); James Donlan (McCue); Clyde McCoy (Schwartz); Kenneth Duncan (Kruger); Patricia Page (Mrs. Schlosser); Wilbur Higby (Woodenshoes Eichorn); Eugene Borden (Diamond Louis); Dorthea Wolbert (Jennie); Clarence H. Wilson (Sheriff Hartman); Lydia Knott (Mrs. Grant); Tom McGuire (The Mayor); Ethan Allen (Mr. Pincus); W. H. Cameron, Francis Wilbur (Deputies); James Williams, George Spelvin (Policemen)

Harlem-Lafayette Theatre, New York, opened July 8, 1935. Produced by Shepard Traube, Mack Hilliard; Director, Earl McGill; Harlem Players

Juano Hernandez (Hildy Johnson); Frank Wilson (Walter Burns); Christola Williams (Peggy Grant); Wardell Saunders (Earl Williams); Lulu King (Molly Malloy); Reginald Fendicorng (Bensinger); Carrington Lewis (Wilson); James Dunmore (Endicott); Canada Lee (Murphy); Milton Williams (McCue); Ken Renard (Schwartz); Alston Burleigh (Kruger); Dorothea Archis (Mrs. Schlosser); Henry Davis (Woodenshoes Eichorn); Tom Moseley (Diamond Louis); Juanita Hall (Jennie); Hayes Pryor (Sheriff Hartman); Susie Sutton (Mrs. Grant); George Randall (The Mayor); Al Watts (Mr. Pincus); Paul Johnson (Tony)

Summer Tour (1938). Produced by Jack Mehler; Director, Richard Clark; Setting, Lawrence Goldwasser

Eddie Nugent (Hildy Johnson); Brandon Peters (Walter Burns); Patricia Mollinson (Peggy Grant); Richard Bender (Earl Williams); Louise Larabee (Mollie Malloy); Derek Fairman (Bensinger); Ben Laughlin (Wilson); Robert Lindsey (Endicott); Bernard Zanville
[Dane Clark] (Murphy); William Foran (McCue); David Silva (Schwartz); Cecile Wulff (Jennie); John Carmody (Sheriff Hartman); Frances Brandt (Mrs. Grant); Robert Pitkin (The Mayor); Harold Grau (Mr. Pincus); James Kearney (Woodenshoes Eichorn); Norman Stuart (Diamond Louis); Sol Launer, Richard Carroll (Policemen); Ruth Gates (Mrs. Schlosser)

Royale Theatre, New York, opened September 4, 1946. 79 performances. Produced by Hunt Stromberg, Jr., Thomas Spengler; Director, Charles MacArthur; Setting, Nat Karson; Costumes, Irene Aronson

Lew Parker (Hildy Johnson); Arnold Moss (Walter Burns); Pat McClarney (Peggy Grant); George Lyons (Earl Williams); Olive Deering (Molly Malloy); Rolly Beck (Bensinger); Roger Clark (Wilson); Jack Arnold (Endicott); Bruce MacFarlane (Murphy); Benny Baker (McCue); Ray Walston (Schwartz); Pat Harrington (Kruger); Isabel Bonner (Mrs. Schlosser); Curtis Karpe (Woodenshoes Eichorn); Joseph De Santis (Diamond Louis); Blanche Lytell (Jennie); William Lynn (Sheriff Hartman); Cora Witherspoon (Mrs. Grant); Edward H. Robins (The Mayor); Harold Grau (Mr. Pincus); Leonard Yorr (Tony); Fred Bemis (Carl); Vic Whitlock (Frank)

Summer Tour (1954). Produced by S. M. Handelsman; Director, Martin Ritt; Setting, Charles Evans

Robert Preston (Hildy Johnson); Philip Bourneuf (Walter Burns); Georgiann Johnson (Peggy Grant); Jerry Weiss (Earl Williams); Lucille Patton (Mollie Malloy); Leon Janney (Bensinger); Gregory Morton (Wilson); Ralph Bell (Endicott); Earl Rowe (Murphy); Richard McMurray (McCue); Leonard Patrick (Schwartz); Lou Gilbert (Kruger); Adelaide Klein (Mrs. Schlosser); Val Avery (Diamond Louis); Bernice Sycamore (Jennie); David Clarke (Sheriff Hartman); Harriet MacGibbon (Mrs. Grant); Albert Ottenheimer (The Mayor); Will Lee (Mr. Pincus); Paul Randall, Peter Bauland (Deputies); Dan Prince, Steen Rondum (Policemen); Rudy Bond (Woodshoes Eichorn)

Summer Tour (1956). Produced by Nat Stevens and Andrew J. Brislin; Director, Ella Gerber; Setting, Alvin Schechter; Lighting, Pat Collins

Barney Biro (Hildy Johnson); Pat O'Brien (Walter Burns); Carole Mathews (Mollie Malloy); Jo Anna March (Peggy Grant); Stephen Joyce (Earl Williams); Nat Stevens (Wilson); Steve Turner (Endicott); Kent Montroy (Murphy); Tom Amoury (McCue); Robert Gardext (Schwartz); Buck Kartalian (Kruger); Ralph Purdum (Bensinger); Patricia Stevens (Jennie); Bill McHale (Sheriff Hartman); Miriam Phillips (Mrs. Grant); William Tierney (The Mayor); Sam Kasakoff (Mr. Pincus); William Moran (Woodshoes Eichorn); John Fostini (Diamond Louis); William Taylor, Christopher Custer (Policemen)

Ethel Barrymore Theatre, New York, opened May 10, 1969. (Caedmon Records released a three-record album of The Front Page,
produced by Jerry Schlossberg with the May 10, 1969, Broadway cast but with Will Gregory as Endicott and Margaret Hamilton as Jenny.) 64 performances. Produced by Theatre, 1969 (Richard Barr, Edward Albee, Charles Woodward); Director, Harold J. Kennedy; Setting, Will Steven Armstrong; Costumes, Sara Brook

Bert Convy (Hildy Johnson); Robert Ryan (Walter Burns); Katherine Houghton (Peggy Grant); Geoff Garland (Earl Williams); Peggy Cass (Molly Malloy); Harold J. Kennedy (Bensinger); Tom Atkins (Wilson); Robert Milli (Endicott); James Flavin (Murphy); Don Porter (McCue); Morison Gampel (Schwartz); Conrad Janis (Kruger); Walter Flanagan (Woodenshoes Eichorn); Val Avery (Diamond Louis); Doro Merande (Jennie); Charles White (Sheriff Hartman); Julia Meade (Mrs. Grant); John McGiver (The Mayor); Arnold Stang (Mr. Pincus); Bruce Blaine (Carl, a Deputy); Patrick Desmond (Tony); Will Gregory, Ed Riley (Policemen); Rick Hagan, Scott Hagan (Boy Scouts)

Old Vic Theatre, London, England, opened July 6, 1972. Produced by The National Theatre; Director, Michael Blakemore; Setting and costumes, Michael Annals; Lighting, Leonard Tucker

Denis Quilley (Hildy Johnson); Alan MacNaughton (Walter Burns); Anna Carteret (Peggy Grant); Clive Merrison (Earl Williams); Maureen Lipman (Molly Malloy); Benjamin Whitrow (Bensinger); Allan Mitchell (Wilson); John Shrapnel (Endicott); James Hayes (Murphy); Gawn Grainger (McCue); David Bradley (Schwartz); David Ryall (Kruger); David Henry (Woodenshoes Eichorn); Stephen Grief (Diamond Louis); Jennie Watts (Jenny); David Bauer (Sheriff Hartman); Mary Griffiths (Mrs. Grant); Paul Curran (The Mayor); Harry Lomax (Mr. Pincus); Maggie Riley (Mrs. Schlosser); Barry James (Tony); Kenneth Mackintosh (Carl, a Deputy); Malcolm Reid (Frank); Michael Essex, Paul Hetherington, David Kincaid, Roger Munk, Harry Waters, David Whitman (Policemen)
OTHER PRODUCTIONS OF THE FRONT PAGE


1968: Mineola, Long Island Production: with Henry Fonda, Robert Ryan, Anne Jackson, John Beal, Estelle Parsons, John McIntire, Anthony George

SCREEN

United Artists, released March 19, 1931. Produced by Howard Hughes; Director, Lewis Milestone; Screenplay, Bartlett Cormack; Camera, Glen MacWilliams; Settings, Richard Day; Assistant director, Nate Watt; Production manager, Charles Stallings; Editor, W. Duncan Mansfield; Dialogue, Charles Lederer

Pat O’Brien (Hildy Johnson); Adolphe Menjou [replaced the late Louis Wolheim] (Walter Burns); Mary Brian (Peggy Grant); Edward Everett Horton (Bensinger); George E. Stone (Earl Williams); Mae Clark (Molly Malloy); Phil Tead (Wilson); Eugene Strong (Endicott); Walter Catlett (Murphy); Frank McHugh (McCue); Fred Howard (Schwartz); Matt Moore (Kruger); Spencer Charters (Woodenshoes Eichorn); Maurice Black (Diamond Louis); Dorothea Wolbert (Jennie); Clarence H. Wilson (Sheriff Hartman); Effie Ellser (Mrs. Grant); James Gordon (The Mayor); Slim Summerville (Mr. Pincus); Dick Alexander (Jacobi)

His Girl Friday, Columbia Pictures, released January 18, 1940. Produced and directed by Howard Hawks; Screenplay based on the play The Front Page, Charles Lederer; Camera, Joseph Walker; Music director, Morris W. Stoloff; Editor, Gene Havlick

Rosalind Russell (Hildy Johnson); Cary Grant (Walter Burns); Ralph Bellamy (Bruce Baldwin); Ernest Truex (Bensinger); John Qualen (Earl Williams); Helen Mack (Mollie Malloy); Frank Jenks (Wilson); Cliff Edwards (Endicott); Porter Hall (Murphy); Roscoe Karns (McCue); Regis Toomey (Sanders); Frank Orth (Duffy); Abner Biberman (Diamond Louis); Gene Lockhart (Sheriff Hartman); Alma Kruger (Mrs. Baldwin); Clarence Kolb (The Mayor); Billy Gilbert (Joe Pettibone); Pat West (Warden Cooley); Edwin Maxwell (Dr. Egelhoffer); Irving Bacon (Gus); Earl Dwire (Mr. Davis); Ralph Dunn (Guard); Pat Flaherty, Edmund Cobb (Police-men)

The Front Page, Universal Pictures, released December 1974. Produced by Paul Monash; Director, Billy Wilder; Screenplay, Billy Wilder, I.A.L. Diamond; Camera, Jordan S. Cronenweth; Costumes, Burton Miller; Executive producer, Jennings Lang; Art director, Henry Bumstead; Music, Billy May; Assistant directors, Howard G. Kazanjian, Howard G. Desmuker; Editor, Ralph E. Winters
Jack Lemmon (Hildy Johnson); Walter Matthau (Walter Burns); Susan Sarandon (Peggy Grant); Austin Pendleton (Earl Williams); Carol Burnett (Molly Malloy); David Wayne (Bensinger); Noam Pilik (Wilson); Lou Frizzell (Endicott); Charlesurning (Murphy); Herbert Edelman (Schwartz); Allen Garfield (Kruger); Dick O'Neill (McHugh); Paul Benedict (Plunkett); John Furlong (City Editor Duffy); Cliff Osmond (Jacobi); Doro Merande (Jennie); Vincent Gardenia (Sheriff); Harold Gould (The Mayor); Martin Gabel (Dr. Eggelhofer); Joshua Shelley (Cab Driver); Allen Jenkins (Telegrapher); Biff Elliott (Police Dispatcher); Barbara Davis (Myrtle); Leonard Breman (Butch); Jon Korkes (Keppler)

SONGS: Button Up Your Overcoat (B. G. DeSylva, Lew Brown, Ray Henderson); That Old Gang of Mine

TELEVISION

CBS Series, televised September 29, 1949-1950. CBS. 30 minutes. Director, Franklin Heller; Television adaptation, Alvin Sapinsley; Produced by Donald Davis
John Daly (Walter Burns); Mark Roberts (Hildy Johnson); Jan Shaw (Peggy Grant); Leona Powers (Mrs. Grant); Cliff Hall (The Mayor)

Broadway Television Theatre, televised October 18, 1953. N/N. 90 minutes. Produced by Warren Wade; Director, Richard Larkin
Lew Parker (Hildy Johnson); Edward Everett Horton (Bensinger)

ABC Special, televised January 31, 1970. ABC. 90 minutes. Plumstead Theatre production; Director, Harold J. Kennedy
Robert Ryan (Walter Burns); George Grizzard (Hildy Johnson); Estelle Parsons (Molly Molloy); Harold J. Kennedy (Bensinger); Susan Watson (Peggy); John McGiver (Mayor); Charles White (Sheriff Hartman); Doro Merande (Jennie); Vivian Vance (Mrs. Grant); Helen Hayes (Narrator)

THE FUGITIVE see THE POWER AND THE GLORY

GASLIGHT
A play in three acts by Patrick Hamilton (1938)

Synopsis
Suave and handsome Mr. Manningham returns to the same house in 1880's London Pimlico district on Angel Street with his young, nervous, wealthy wife where fifteen years before he strangled elderly Mrs. Barlow for her priceless rubies that he never found. Manningham systematically tortures his wife into believing she is
losing her mind and will probably die in an insane asylum as her mother did. Scotland Yard Inspector Rough, still seeking a solution to Mrs. Barlow's murder, visits Mrs. Manningham during one of her husband's frequent absences and gradually persuade the terrified woman that her husband is a homicidal maniac. Manningham finally finds the rubies but Inspector Rough captures him and ties him to a chair while he seeks help. Wily, charming Manningham, believing in his wife's blind devotion, tries to persuade her to release him. But, Mrs. Manningham tells him, she is incapable and insane. Rough returns and takes Manningham away from the house on Angel Street.

Comment and Critique

Anthony Walter Patrick Hamilton's thrilling 1929 play Rope (produced on the stage as Rope's End and by Warner Brothers on the screen in 1948 as Rope, a surprisingly inferior Alfred Hitchcock film), was exceeded by the Victorian, intensely absorbing Gaslight that he based on a real-life Glasgow, Scotland thriller, The Slater Case, factually reported by William Roughhead in his book The Murderer's Companion. Former actor Hamilton wrote his first novel, Monday Morning, in 1923, followed by Craven House (1926) and Two-pence Colored (1928). His first play, Rope, had overtones of the Leopold-Loeb case and was successfully produced in 1929, the same year his novel The Midnight Bell appeared. Hamilton's novel The Siege of Pleasure was published in 1932; The Plains of Cement in 1934 and a trilogy, 20,000 Streets Under the Sky, in 1935. He adapted his novel, Hangover Square, to the screen in 1947 but none of his novels nor plays equalled the dramatic impact of Gaslight.

Ten years before Hamilton's death at his home in Sheringham, Norfolk, England at the age of fifty-eight on September 23, 1962, he, together with Loew's, Inc brought suit against comedian Jack Benny for his television parody of Gaslight called Autolight. The case reached the Supreme Court and Mr. Benny finally paid for court costs and performing rights to retain his filmed television satire on Hamilton's play. The play's success in London was heralded by British critic Charles Morgan, "In brief, he can imagine and he can write. His work is not machine-made but the product of a stirred and individual mind." Transferred to the American stage Gaslight became Angel Street and was first performed early in 1941 at the Hollywood Playhouse in Los Angeles, California, produced by George Shafer, directed by Jerome Coray with settings by Frederick Stover and the following cast: Judith Evelyn (Mrs. Manningham); Tom Stevenson (Mr. Manningham); Nelson Leigh (Rough); Stella Rae (Elizabeth); Ola Lorraine (Nancy).

Producer Shepard Traube bought the play, added a few final touches to the ending and opened the play, as Angel Street, on Broadway on December 5, 1941 where it remained for 1,295 chilling performances. Patrick Hamilton's Angel Street far outdistanced such other thrillers as Kind Lady, Criminal at Large, Ladies in Retirement, Night Must Fall, Dangerous Corner and Payment Deferred and
equaled the playwright's 1929 chilling drama, *Rope's End*. The *New York Times'* Brooks Atkinson found Hamilton's Victorian, psychological play written with "... infinite craft and dexterity" in a performance that "... fills the theatre with an ominous and terrifying illusion."

Thorold Dickinson's 1940 British film version of *Gaslight* with Diana Wynyard and Anton Walbrook became one of the classics of England's film industry. Metro-Goldwyn-Mayer filmed the play in 1944, superbly directed by George Cukor in which Ingrid Bergman and Charles Boyer gave equally fine performances. Miss Bergman was awarded the Academy of Motion Picture Arts and Sciences Best Actress of the Year award for her performance as Mrs. Manningham and an eighteen year old actress from England, making her American screen debut, Angela Brigid Lansbury, was nominated as the year's Best Supporting Actress for her stunning performance as the Manningham's cockney maid, Nancy Oliver. Miss Lansbury lost to Ethel Barrymore for her performance in *None But the Lonely Heart* and Charles Boyer's nomination as Best Actor of the Year in *Gaslight* was defeated by Bing Crosby's award-winning role of Father O'Malley in *Going My Way*. Cedric Gibbons, William Ferrari, Edwin B. Willis and Paul Huldschinsky won "Oscars" for their authentic and imaginative settings and decor for *Gaslight*.

MGM's *Gaslight* opened on Broadway at the Capitol Theatre to generally good reviews. *Photoplay* enthused, "The performance of Ingrid Bergman and Charles Boyer in one of the best psychological thrillers of the year has left us hoarse with shouted salvos to MGM for the casting and directing of this stage play." Three decades later, *Gaslight*, is still an absorbing, thrilling motion picture.

Television productions of the play (as *Angel Street*) varied over the years. Best of Broadway's 1948 telecast claimed *Variety*, "Trimming of the play turned a first-rate blood-tingler into a curiously anemic idyll of murder and madness." Two years later the weekly theatrical press added, "All the elements of suspense and terror were retained, if not intensified, in the video production of a timid woman deliberately being driven mad by her husband," reviewing Ford Theatre's television production. *Variety* tabbed Broadway Television Theatre's 1952 telecast of the play, "a second rate performance and production" and noted the three principals of the original Broadway production, reprising their roles on 1958's *Matinee Theatre* telecast, "saved the effectiveness of the play."

The eternal changing values and deprecation of the past was reflected in the reception of Shepard Traube's 1975 revival of *Angel Street* with Dina Merrill and Michael Allinson. Thirty five years, two wars and television had diminished the impact and shuddering horror of Hamilton's play.
5, 1938. 117 performances. Directed by Gardner Davies
Gwen Ffrangcon-Davies (Mrs. Manningham); Dennis Arundell
(Mr. Manningham); Beatrice Rowe (Elizabeth); Elizabeth Inglis
(Nancy); Milton Rosmer (Rough); Lynn Thomas, Toby Jewell Der-
rick (Two Men)

ANGEL STREET, John Golden Theatre, New York, opened Decem-
ber 5, 1941. 1,295 performances. Produced by Shepard Traube (in
association with Alexander H. Cohen); Director, Shepard Traube;
Setting and costumes, Lemuel Ayers; Lighting, Feder
Judith Evelyn (Mrs. Manningham); Vincent Price (Mr. Manning-
ham); Florence Edney (Elizabeth); Elizabeth Eustis (Nancy); Leo
G. Carroll (Rough)

Road Company (1942). Produced by Shepard Traube; Director, Shep-
ard Traube; Setting and costumes, Lemuel Ayers; Lighting, Feder
Sylvia Sidney (Mrs. Manningham); Victor Jory (Mr. Manningham);
Elfrida Derwent (Elizabeth); Judy Parrish (Nancy); Ernest Cos-
sart (Rough)

Road Company (1943). Produced by Shepard Traube; Director, Shep-
ard Traube; Settings and costumes, Lemuel Ayres; Lighting, Feder
Lynn Phillips (Mrs. Manningham); Byron McGrath (Mr. Manning-
ham); Daisy Belmore (Elizabeth); Jetti Preminger (Nancy); Ernest
Cossart (Rough)

New York City Center Theatre, New York, opened January 22, 1948.
14 performances. Produced by The New York City Center Theatre
Company; Director, Richard Barr; Setting and lighting, Herbert Brod-
kin; Costumes, Emeline Roch
Uta Hagen (Mrs. Manningham); Jose Ferrer (Mr. Manningham);
Nan McFarland (Elizabeth); Phyliss Hill (Nancy); Richard Whorf
(Rough)

West Coast Production (1948). Produced by Shepard Traube (in as-
association with The Actor's Company--Joseph Cotten, Mel Ferrer,
Jennifer Jones, Dorothy McGuire, Gregory Peck); Director, Shepard
Traube; Setting and costumes, Lemuel Ayers; Lighting, Feder
Laraine Day (Mrs. Manningham); Gregory Peck (Mr. Manningham);
Elizabeth Patterson (Elizabeth); Elizabeth Fraser (Nancy); Ernest
Cossart (Rough)

GASLIGHT, Vaudeville Theatre, London, England, opened June 29,
1950. 52 performances. Director, Dennis Arundell
Rosamund John (Mrs. Manningham); Robert Newton (Mr. Manning-
ham); Jean Webster Brough (Elizabeth); Jacqueline Howes (Nancy);
George Merritt (Rough)

Lyceum Theatre, New York, opened December 26, 1975. 52 per-
formances. Produced by Shepard Traube; Director, Shepard Traube;
Setting, Douglas W. Schmidt; Costumes, Patricia Adshead; Lighting,
Leon Di Leone
Dina Merrill (Mrs. Manningham); Michael Allinson (Mr. Manning-
ham); Bette Henritze (Elizabeth); Christine Andreas (Nancy); Robert E. Thompson (Rough)

SCREEN

GASLIGHT, British National Pictures, released May 1940. Produced by John Corfield; Director, Thorold Dickinson; Screenplay, A. R. Rawlinson, Bridget Boland; Camera, Bernard Knowles; Music, Richard Addinsell; Editor, Sydney Cole
Diana Wynyard (Bella Mallen); Anton Walbrook (Paul Mallen); Minnie Raynor (Elizabeth); Cathleen Cordell (Nancy); Frank Pettigell (Rough); Robert Newton (Vincent Ullswater); Mary Hinton (Lady Winterbourne); Jimmy Hanley (Cobb); Marie Wright (Alice Barlow); Jack Barty (Chairman); The Darmora Ballet; Aubrey Dexter (House Agent); Angus Morrison (Pianist)

GASLIGHT, Metro-Goldwyn-Mayer, released May 1944. Produced by Arthur Hornblow, Jr.; Director, George Cukor; Screenplay, John van Druten, Walter Reisch, John Balderston; Camera, Joseph Ruttenberg; Special Effects, Warren Newcombe; Musical score, Bronislau Kaper; Art directors, Cedric Gibbons, William Ferrari, Edwin B. Willis, Paul Hudchinsky; Editor, Ralph E. Winters
Ingrid Bergman (Paula Alquist Anton); Charles Boyer (Gregory Anton); Barbara Everest (Elizabeth); Angela Lansbury (Nancy); Joseph Cotten (Brian Cameron); Dame May Whitty (Miss Thwaites); Halliwell Hobbes (Mr. Muffin); Heather Thatcher (Lady Dalroy); Laurence Grossmith (Lord Dalory); Edmund Breon (General Hud- dleson); Emil Rameau (Maestro Guardi); Tom Stevenson (Williams); Jakob Gimpel (Pianist)

TELEVISION

The Theatre Guild, televised January 25, 1948. NBC. 1 hour. Produced by Theresa Helburn
Betty Field (Mrs. Manningham); Walter Abel (Mr. Manningham); Leo G. Carroll (Rough); Florence Edney (Elizabeth); Elizabeth Eustis (Nancy);

Ford Theatre, televised October 20, 1950. CBS. 1 hour. Produced and directed by Franklin Schaeffner; Television adaptation, Lois Jacoby; Sets, Al Ostander; Music, Ben Ludlow
Judith Evelyn (Mrs. Manningham); Ferdi Hoffman (Mr. Manning- ham); Ernest Cossart (Rough); Elfreda Derwent (Elizabeth); Elizabeth Eustis (Nancy)

Broadway Television Theatre, televised May 13, 1952. WOR-TV. 90 minutes. Produced by Warren Wade; Director, Richard Barr
Lola Montez (Mrs. Manningham); Victor Jory (Mr. Manningham); Melville Cooper (Rough); Anita Bolster (Elizabeth); Elizabeth Eustis (Nancy)
Gaslight / 603

Broadway Television Theatre, televised December 21, 1953. N/N. 90 minutes. Produced by Warren Wade
Sylvia Sidney (Mrs. Manningham)

Kraft Theatre, televised March 25, 1954. ABC. 1 hour.
Leueen McGrath (Mrs. Manningham); Jerome Kilty (Rough)

Matinee Theatre, televised May 9, 1958. NBC. 1 hour. Produced by Albert McCleery; Director and television adaptation, Walter Grauman
Judith Evelyn (Mrs. Manningham); Vincent Price (Mr. Manningham); Leo G. Carroll (Rough); Karen Scott (Nancy)

GEORGE AND MARGARET
A comedy in three acts by Gerald Savory (1937)

Synopsis

Breakfast in the Hampstead, London home of Malcolm and Alice Garth-Bander explodes in open rebellion when flighty Alice nervously announces to her family that two impossible, irritating bores, George and Margaret, are arriving in two weeks for a very, long weekend. During the two weeks of desperate and dreaded anticipation of George and Margaret's arrival, daughter Frankie falls in love with her piano-playing brother Dudley's best friend, composer Roger, and prudish, architect-son, Claude, announces he is marrying Gladys, the maid. Surviving joy over her daughter's engagement to Roger and hysterics over Claude's marriage to Gladys, Alice Garth-Bander is unprepared for the eccentricities of the brash new maid, Beer, and no one is prepared for Beer's announcement of the arrival of George and Margaret.

Comment and Critique

Actor Gerald Savory, born in London, England on November 17, 1909, wrote his first play, George and Margaret, during a period of being "at liberty" or, unemployed. The highly successful play became known as England's answer to George S. Kaufman and Moss Hart for their play, You Can't Take It With You, that Londoners found too whacky for their taste and expired after one incomprehensible week in London's West End. George and Margaret, with less substance than the Kaufman-Hart 1937 Pulitzer Prize Play, delighted London theatre-goers for nearly three years.

London's Bystander critic astonished at the success of George and Margaret, called the comedy "a brilliantly polished and balanced piece of nothing." London's Sphere added, "Here, indeed, is much ado about nothing. But the "ado" is irresistibly amusing and the
author, Gerald Savory, is a master-hand at dialogue which, if it is not the wit which endures for all time, raises incessant laughter."

An all-British cast opened in the comedy on Broadway on September 22, 1937, but folded after 86 performances. "... like so many of the comedies imported from Piccadilly, it is wafer thin in plot and very, very smart, almost to the point of preciousness, in its dialogue." was Robert Coleman's appraisal in The New York Daily Mirror. John Mason Brown (The New York Evening Post) viewed the crack-brained British family anticipating the non-appearing George and Margaret as "What seems hilarious to Londoners is not always what seems hilarious to New Yorkers. George and Margaret seems a very minor tempest in an extremely small and slightly cracked teapot. Mr. Savory has as little to say as his characters have to do." Time magazine noted the play's London success had disqualified Savory for the dole by some $150,000 and found "George and Margaret lives up to the reputation of current English humor for amiability and mildness. Manhattan audiences that took the madcaps of You Can't Take It With You to their bosoms had at least a friendly nod for the funny Sycamores' British cousins."

George and Margaret transferred successfully to film in a British-Warner Brothers screen version, released in England in March 1940. The screen comedy found a pleasant reception in England but failed in the United States. "Unfortunately, and not through the fault of the very competent cast, it turned out to be neither very much of a comedy nor anything resembling a British family" was Variety's verdict on Broadway Television Theatre's March 30, 1953, telecast of George and Margaret.

STAGE

Joyce Barbour (Alice); Noel Howlett (Malcolm); Nigel Patrick (Dudley); Ann Casson (Gladys); Jane Baxter (Frankie); John Boxer (Claude); Ronald Ward (Roger); Irene Handl (Beer)

Morosco Theatre, New York, opened September 22, 1937. 86 performances. Produced and directed by John C. Wilson; Settings, Geoffrey Nares
Irene Browne (Alice); Morland Graham (Malcolm); Arthur Macrae (Dudley); Moya Nugent (Gladys); Rosalyn Boulter (Frankie); Richard Warner (Claude); Alan Webb (Roger); Gladys Henson (Beer)

Irene Browne (Alice); Noel Howlett (Malcolm); Arthur Macrae (Dudley); Ann Casson (Gladys); Jane Baxter (Frankie); John Boxer (Claude); John Perry (Roger); Irene Handl (Beer)
The Glass Menagerie*
A play in two acts by Tennessee Williams (1945)

Synopsis

Faded Southern belle, Amanda Wingfield, constantly dwelling on her once glamorous past, lives in a shoddy alley tenement apartment in St. Louis with her restless, warehouse clerk son, Tom and her crippled, psychopathic daughter, Laura, who lives in a dream world and collects small, glass animals. Tom's wanderlust and ambition to write is deprecated by whining, domineering Amanda who nags him into inviting a "gentleman caller" to a candle-lit dinner as

*New York Drama Critics Circle Award Play (1945).
a prospective husband for his pathetically shy, withdrawn sister Laura. Amanda resurrects an ancient chiffon dress and parades her Southern-belle pretensions before Jim, "the gentleman caller," who is unfortunately engaged to be married. Realizing he must make a life for himself, aware of the futility of Amanda’s existence and Laura’s moribund future, Tom joins the Merchant Marines, leaving Amanda clinging in desperation to Laura and advising his sister to blow out her candles, "... for nowadays the world is lit by lightning."

Comment and Critique

Tennessee Williams’ first success in the theatre was his beautifully written, autobiographical play The Glass Menagerie. Thomas Lanier Williams was born on March 26, 1914, in Columbus, Mississippi and spent his youth in St. Louis, Missouri where he set his "memory play," The Glass Menagerie. The Theatre Guild’s production of Williams’ first play, Battle of Angels, in 1940 closed in Boston where it was blasted as being obscene. After his memorable classic, The Glass Menagerie, established him as one of America’s foremost playwrights, Williams revised Battle of Angels in 1957, re-titling the play Orpheus Descending. Aside from establishing Williams in the theatre, The Glass Menagerie re-established in the theatre one of America’s greatest actresses whose lengthy battle with alcoholism had virtually destroyed her illustrious career: Laurette Cooney Taylor, the widow of playwright J. Hartley Manners who had written her greatest theatrical success, Peg O’My Heart (opened at the Cort Theatre, New York, on December 20, 1912, for 603 performances). Miss Taylor had returned to the stage in 1938 playing the role of Mrs. Midget in Sutton Vane’s play Outward Bound to the joy of press and public but her portrayal of Amanda Wingfield in The Glass Menagerie remains one of the American theatre’s finest moments, the greatest work of her career and her last. Miss Taylor died in New York City at the age of sixty-two on December 17, 1946. The Glass Menagerie was awarded the New York Drama Critics Circle Award as the Best Play of 1945. The Pulitzer Prize was awarded to Mary Chase’s comedy, Harvey.

Following an acclaimed thirteen weeks in Chicago, where it opened December 26, 1944 at the Civic Theatre, The Glass Menagerie arrived at The Playhouse on Broadway on March 31, 1945, where William’s poetic drama remained for 561 performances. 'Tennessee Williams’ simple play forms the framework for some of the finest acting to be seen in many a day. 'Memorable' is an overworked word, but that is the only one to describe Laurette Taylor’s performance... she plays softly and part of the time seems to be mumbling—a mumble that can be heard at the top of the gallery," wrote Lewis Nichols (The New York Times). Ward Morehouse (The New York Sun) joined all critics in acclaiming the sustained skill of Laurette Taylor’s acting, adding, "The Glass Menagerie, written by Tennessee Williams, and his first play to reach New York, is fragile and poignant. It is a vivid, eerie and curiously enchanting play and it is made an eventful one by the appearance of Miss Taylor as a faded and bedraggled
Southern belle from a past long receded." Robert Garland (The New York Journal American): "The craftsmanship--the playwriting, which is memorable; the playacting which is flawless; and the production, which is inimitable--makes The Glass Menagerie a masterpiece of make-believe."

Helen Hayes made her London stage debut as Amanda Wingfield in The Glass Menagerie on July 28, 1948 at the Haymarket Theatre. (The Glass Menagerie was also produced at Dublin, Ireland's Gaeity Theatre on March 1, 1950, by Stanley Illsley and Leo McCabe with Bessie Love as Amanda; Samuel Illsley as Tom; Josephine Griffin as Laura and Leo McCabe as "The Gentleman Caller." ) London's critics admired Helen Hayes' lovely, sensitive performance as Amanda but did not rejoice in the play. Eight years later, Miss Hayes repeated her performance as Amanda in the New York City Center revival of The Glass Menagerie and, in 1961, performed the role virtually around the world with the United States State Department sponsored Theatre Guild American Repertory Company. In repertory with the plays Skin of Our Teeth and The Miracle Worker, The Glass Menagerie was seen in Athens, Beirut, Ankara, Madrid, Vienna, Rome and in the Scandinavian countries with the following cast: Helen Hayes (Amanda Wingfield); James Broderick (Tom); Nancy Coleman (Laura); Leif Erickson (The Gentleman Caller).

Tennessee Williams, with Peter Berneis, adapted his "memory play" to the screen for Warner Brothers who masterly miscast Gertrude Lawrence in the role of frumpy, Southern, aging Amanda Wingfield. Miss Lawrence had not been seen on the screen since she appeared as a hell-raising shrew in Charles Laughton's 1936 Rembrandt but had played a frousy, middle-aged wife on the stage in Noel Coward's Fumed Oak, one of the Tonight at 8:30 cycle plays. Additionally, her husband's (Richard Aldrich) insistence on pointless "flashbacks" that would show the lovely Miss Lawrence as the once reigning beauty of Blue Mountain, Mississippi diminished the sensitivity of Williams' play. Ruth K. Friedlich in Films in Review deftly exposed the miscasting of Gertrude Lawrence, "... Miss Lawrence is a seasoned, versatile legitimate actress but the temptation to use her full bag of tricks proved too strong and the camera too revealing...."

CBS' two hour taped, Color-Special televised on December 8, 1966 featured Shirley Booth as Amanda and Hal Holbrook as Tom in Williams' television adaptation of his The Glass Menagerie. Variety found Shirley Booth, "too charming and light for a role that asked her to gnaw insensitively at the souls of her children. Instead of nagging, prodding and railing corrosively, Miss Booth was merely gabby."

ABC's Telefilm of The Glass Menagerie, televised on December 16, 1973, was filmed at Pinewood Studios outside of London in five weeks starring Katharine Hepburn as Amanda Wingfield, with Sam Waterson as Tom. For their playing of Laura and Jim O'Connor, the Gentleman Caller, Joanna Miles and Michael Moriarty received
the 1973 Television "Emmy" Awards. Katharine Hepburn, making her television debut as Amanda, gave a beautifully controlled, acidly-sketched portrayal of garrulous, self-centered Amanda.

STAGE

Playhouse Theatre, New York, opened March 31, 1945. 561 performances. Produced by Eddie Dowling, Louis J. Singer; Directors, Eddie Dowling, Margo Jones; Setting and lighting, Jo Mielziner; Original music, Paul Bowles
   Laurette Taylor (The Mother); Eddie Dowling (Her Son); Julie Haydon (Her Daughter); Anthony Ross (The Gentleman Caller)

Kungl Dramatiska Teaterns, Stockholm, Sweden (1945)
   Mimi Pollak (Amanda); Uno Henning (Tom); Nancy Dalunde (Laura); Olof Bergstrom (Jim O'Connor)

National Road Company (1946-1947). Produced by Eddie Dowling, Louis J. Singer; Directors, Eddie Dowling, Margo Jones; Setting and lighting, Jo Mielziner; Music, Paul Bowles
   Pauline Lord (The Mother); Richard Jones (Her Son); Jeanne Shepherd (Her Daughter); Edward Andrews (The Gentleman Caller)

National Road Company (1948-1949). Produced by Eddie Dowling, Louis J. Singer; Director, John Cosgrove; Setting and lighting, Jo Mielziner; Music, Paul Bowles
   Helen MacKellar (The Mother); Ernest Graves (Her Son); Meg Wyllie (Her Daughter); Ted Erwin (The Gentleman Caller)

   Helen Hayes (Amanda Wingfield); Phil Brown (Tom); Frances Heflin (Laura); Hugh McDermott (The Gentleman Caller)

Road Company, Summer 1950. Produced and directed by Ray Boyle
   Carroll McComas (The Mother); Robert Rawlings (Her Son); Julie Hayden (Her Daughter); Griff Davies (The Gentleman Caller)

Summer Tour (1952)
   June Walker (Amanda); Dana Andrews (Tom); Mary Todd (Laura); Walter Matthau (The Gentleman Caller)

New York City Center, New York, opened November 21, 1956. 15 performances. Produced by Jean Dalrymple; Director, Alan Schneider; Setting and lighting, Peggy Clark; Music, Paul Bowles
   Helen Hayes (Amanda); James Daly (Tom); Lois Smith (Laura); Lonny Chapman (The Gentleman Caller)

Road Company, Summer 1959.
   Jo Van Fleet (The Mother); Eli Wallack (Her Son); Anne Jackson (Her Daughter); Robert Gerringer (The Gentleman Caller)
Goodman Theatre, Chicago, Ill., opened January 10, 1964. 24 performances. Produced by the Goodman Memorial Theatre Company; Director, Patrick Henry; Setting, James Maronek; Costumes, Uta Olson; Lighting, G. E. Naelius
Peggy Wood (Amanda); Charles Geraci (Tom); Martha Galphin (Laura); David Mink (Jim)

Tyrone Guthrie Theatre, Minneapolis, Minn., opened June 1, 1964. 42 performances. Produced by the Minnesota Theatre Company; Director, Alan Schneider; Setting, Lewis Brown; Music, Herbert Pilhofer
Ruth Nelson (The Mother); Lee Richardson (The Son); Ellen Geer (The Daughter); Ed Flanders (The Gentleman Caller)

Brooks Atkinson Theatre, New York, opened May 4, 1965. 175 performances. Produced by Claude Giroux, Orrin Christy, Jr.; Director, George Keathley; Setting, James A. Taylor, Robert T. Williams; Lighting, V. C. Fugua; Costumes, Patton Campbell; Music, Paul Bowles
Maureen Stapleton (Amanda Wingfield); George Grizzard (Tom); Piper Laurie (Laura); Pat Hingle (The Gentleman Caller) Replaced in final two months of run by: Jo Van Fleet (Amanda Wingfield); Hal Holbrook (Tom); Carol Rossen (Laura); Farley Granger (The Gentleman Caller)

Gwen Ffrangcon-Davies (Amanda Wingfield); Ian McShane (Tom); Anna Massey (Laura); George Baker (The Gentleman Caller)

Philadelphia Drama Guild, Walnut Street Theatre, Philadelphia, opened December 2, 1975. 24 performances. Produced by Sidney S. Bloom; Director, Richard Maltby, Jr.; Setting, John Kasarda; Lighting, Spencer Mosse; Costume, Jane Greenwood; Incidental music, Arthur Rubenstein
Geraldine Fitzgerald (The Mother); James Valentine (Her Son); Margaret Ladd (Her Daughter); Edward Albert (The Gentleman Caller)

Circle in the Square Theatre, New York, opened December 18, 1975. 78 performances. Produced by the Circle in the Square Company; Director, Theodore Mann; Setting, Ming Cho Lee; Lighting, Thomas Skelton; Costumes, Sydney Brooks; Music, Craig Wasson
Maureen Stapleton (Amanda Wingfield); Rip Torn (Tom); Pamela Playton-Wright (Laura); Paul Rudd (The Gentleman Caller)

Maxine Audley (Amanda Wingfield); James Aubrey (Tom); Connie Booth (Laura); Angus Macinnes (The Gentleman Caller)
Director, Peter James; Setting, Poppy Mitchell; Lighting, Tim Thornton

Gloria Grahame (Amanda); Clive Arrindell (Tom); Veronica Roberts (Laura); Malcolm Ingram (The Gentleman Caller)

SCREEN

Warner Brothers, released September 19, 1950. Produced by Jerry Wall, Charles K. Feldman; Director Irving Rapper; Screenplay, Tennessee Williams, Peter Berneis; Camera, Robert Burks; Art Director, Robert Haas; Music, Max Steiner; Editor, David Weisbart

Gertrude Lawrence (Amanda Wingfield); Arthur Kennedy (Tom); Jane Wyman (Laura); Kirk Douglas (Jim, The Gentleman Caller); Ralph Sanford (Mendoza); Ann Tyrrell (Clerk); John Compton (Young Man); Gertrude Graner (Woman Instructor); Cris Alcaide (Paul); Dick Bartell (Barman); Sarah Edwards (Mrs. Miller); Louise Lorrimer (Miss Porter); Pedita Chandler (Girl in Bar); Sean McClory (Richard); Victor Desney, Peter Camlin, Philip Ahn (Sailors); Marshall Romer, James Horn (Callers)

TELEVISION

CBS Color Special, televised December 8, 1966. CBS. 2 hours.  
Produced by David Susskind; Director, Michael Elliott; Television adaptation, Tennessee Williams; Sets, John Clements

Shirley Booth (Amanda Wingfield); Hal Holbrook (Tom Wingfield); Barbara Loden (Laura); Pat Hingle (Jim O'Connor, the Gentleman Caller)

ABC Telefilm, televised December 16, 1973. ABC. 2 hours.  
Produced by David Susskind; Director, Anthony Harvey; Television adaptation, Tennessee Williams; Costumes, Patricia Zipprodt; Camera, Billy Williams; Music, John Barry

Katharine Hepburn (Amanda Wingfield); Sam Waterston (Tom Wingfield); Joanna Miles (Laura Wingfield); Michael Moriarty (Jim O'Connor, The Gentleman Caller)

RECORDINGS: 1964 Caedmon Records: Director, Howard Sackler; Jessica Tandy (Amanda); Montgomery Clift (Tom); Julie Harris (Laura); David Wayne (The Gentleman Caller)

THE GOLD DIGGERS

A comedy in three acts by Avery Hopwood (1919)

Synopsis

A diversified group of man-hunting Broadway chorus girls,
aspiring less to theatrical stardom than to sudden wealth provided by eagerly susceptible, appreciative males, have earned the reputation of "golddiggers." Staid and proper millionaire, Stephen Lee, objects to his nephew, Wally Saunders', decision to marry a lady of the chorus, Violet Dayne, the protégée of worldly-wise, seductive show girl Jerry Lamar. Jerry convinces Stephen that Violet is unlike Mabel Munroe, who believes matrimony is the key to alimony, and not a true sister-under-the-golddigging-skin and, after getting Stephen drunk, quickly accepts the millionaire's marriage proposal. Later, in a haze of sobriety, Jerry confesses her premeditated entrapment and sincere love to Stephen. Stephen forgives Jerry and marries her.

Comment and Critique

The brief but prolific career of journeyman playwright Avery Hopwood produced several of the most successful and hilarious farces written for the American stage. His comedies aspired to no future acclaim as classic but were written to provide laughter for audiences of yesterday. Avery Hopwood, born in Cleveland, Ohio in 1882, arrived in New York City as a correspondent for the newspaper, The Cleveland Leader and, after the success of his first play, Clothes, written with Channing Pollock, that opened on Broadway on September 11, 1906, his future was geared to playwrighting. Hopwood co-authored his third play, Seven Days, with Mary Roberts Rinehart in 1909 after the failure of his initial effort, This Woman and This Man expired after twenty-four performances in February 1909. Nobody's Widow (1910) and Fair and Warmer (1915) established long runs on Broadway and in 1920 Hopwood had four shows playing on Broadway, Spanish Love, Ladies Night in a Turkish Bath, Getting Gertie's Garter and The Bat, again with Mary Roberts Rinehart as co-author, and he was earning $5,000 weekly from his farces in the theatre. Hopwood donated some of the wealth derived from his plays to the University of Michigan, his alma mater, to establish an annual Hopwood Award for the most promising young playwright. Arthur Miller in 1936, received the Hopwood Award for his first play, No Villain, written while attending the University. In the mid-twenties Hopwood pursued a career of heavy-drinking and on July 1, 1928, at the age of 46, he walked into the surf at Juan-les-Pins, near Nice, France and drowned.

The most successful of Hopwood's comedies was The Gold Diggers, produced by David Belasco at the Lyceum Theatre in New York on September 30, 1919, for a run of 720 performances. The play, starring Ina Claire, ably assisted by her predatory, prospecting partners, Jobyna Howland, Luella Gear, Lilyan Tashman and Mae West's sister, Beverly, became 1919's brightest comedy, was completed by Hopwood in five weeks and injected a new definition of "Golddigging" into the English language. Not all of the critics were as enthused about The Gold Diggers as the public. Arthur Hornblow in Theatre magazine considered the farce a sophomoric effort with an archaic plot and deplored producer David Belasco's participation.
in the farce, "Frankly, one is put to it to guess what induced the theatrical wizard to lend the prestige of his name to this trivial hodge-podge of chorus girl slang, bedroom suggestiveness and false sentiment. ... The chorus has always had a bad name and this play will not help to redeem it. ... Ina Claire was excellent as the heroine. She dances, sings, cajoles and makes the most of what few opportunities the author has given her."

Seven years later Tallulah Bankhead stunned London with her free-wheeling, cart-wheeling finish in dancing "The Charleston" in the role of Jerry Lamar in The Gold Diggers.

Warner Brothers brought The Gold Diggers to the screen in 1923 starring Hope Hampton in virtually the only successful silent motion picture she made in a checkered Hollywood career. Photoplay called the screen version of Hopwood's comedy, "the most sophisticated photoplay of the month. And Harry Beaumont, the director, has made an interesting and amusing picture." Warner Brothers used the play as a framework for their musical extravaganza, The Gold Diggers of Broadway in 1929, an enormously successful film that would spawn a series of profitable sequels, Gold Diggers of 1933, 1935, 1937; 1938's Gold Diggers in Paris and 1931's Painting the Clouds with Sunshine. (Gold Diggers of 1935 was derived from an original screenplay; Gold Diggers of 1937 was based on Richard Maibaum's play, Sweet Mystery of Life and five writers worked on the original screenplay for Gold Diggers in Paris.) Warner Brothers all-Technicolor 1929 Vitaphone musical featured Winnie Lightner, Ann Pennington, Nancy Welford and Lilyan Tashman as the gold prospectors and two songs that became standards, Painting The Clouds With Sunshine and Tip-Toe Through the Tulips (sung by Nick Lucas). Warners followed their box-office musical bonanza, 42nd Street, with a stunningly extravagant remake of Avery Hopwood's The Gold Diggers --of 1933 in which an expert cast plus Busby Berkeley's spectacular musical numbers overcame a mediocre script. Mordaunt Hall (The New York Times) called the film "an imaginatively staged, breezy show, with a story of no greater consequence than is to be found in this type of picture," and Lucius Beebe (The New York Herald Tribune) added, "For sheer comedy the film proper is very swell stuff." The Gold Diggers was remade by Warner Brothers in 1951 as Painting the Clouds With Sunshine, utilizing the title of one of the song hits from the 1929 version, with the story set against a Las Vegas background of lavish and luxurious sets with adequate acting to retell the oftold story.

Broadway Television Theatre's December 29, 1952 telecast of The Gold Diggers was an uninspired entry that generated little comment.

STAGE

Lyceum Theatre, New York, opened September 30, 1919. 720 performances. Produced by David Belasco
Ina Claire (Jerry Lamar); Lilyan Tashman (Trixie Andrews); Jobyna Howland (Mabel Munroe); Beverly West (Violet Dayne); Bruce McRae (Stephen Lee); Luella Gear (Eleanor Montgomery); H. Reeves-Smith (James Blake); Frederick Truesdell (Barney Barnett); Ruth Terry (Topsy St. John); Pauline Hall (Cissie Gray); Horace Braham (Wally Saunders); Harold Christy (Fenton Jessup); D. Lewis Clinton (Tom Newton); Frank Lewis (Marty Woods); Gladys Feldman (Gypsy Montrose); Katherine Walsh (Dolly Baxter); Louise Burton (Sadie); Austin Harrison (Freddie Turner); Louise Galloway (Mrs. Lamar)


Tallulah Bankhead (Jerry Lamar); Madge Aubrey (Trixie Andrews); Jobyna Howland (Mabel Munroe); Joan Barry (Violet Dayne); Ian Hunter (Stephen Lee); Joan Clarkson (Eleanor Montgomery); Fred Kerr (James Blake); Charles Carson (Barney Barnett); Ruth Terry (Topsy St. John); Betty Shale (Cissie Gray); Hugh Williams (Wally Saunders); Sydney Seaward (Freddie Turner); David Wilton (Tom Newton); Marjorie Brooks (Gypsy Montrose); Dorothy Field (Dolly Baxter); Dorothy St. Elmo (Sadie); John Perry (Fenton Jessup); Jessie Bateman (Mrs. Lamar)

SCREEN

Warner Brothers, released September 22, 1923. Produced by David Belasco; Director, Harry Beaumont; Screenplay, Grant Carpenter; Editor, Frank Dazey

Hope Hampton (Jerry La Mar); Wyndham Standing (Stephen Lee); Louise Fazenda (Mabel Munroe); Gertrude Short (Topsy St. John); Alec B. Francis (James Blake); Arita Gillman (Eleanor Montgomery); Peggy Browne (Trixie Andrews); Anne Cornwall (Violet Dayne); Louise Beaudet (Cissie Gray); Jed Prouty (Barney Barnett); Margaret Seddon (Mrs. La Mar); Johnny Harron (Wally Saunders); Edna Tichenor (Dolly Baxter); Frances Ross (Gypsy Montrose); Marie Prade (Sadie)

GOLD DIGGERS OF BROADWAY, Warner Brothers, released August 30, 1929. Director, Roy Del Ruth; Screenplay, (based on the play The Gold Diggers), Robert Lord; Camera, Barney McGill, Ray Ren-nahan; Titles, De Leon Anthony; Dance director, Larry Ceballos; Technicolor assistant, Natalie Kalmus; Editor, William Holmes; Assistant director, Ross Lederman; Costumes, Earl Luick; Technicians, Lewis, Geib, M. Parker, F. N. Murphy, Victor Vance; Musical di-rector, Louis Silvers; Songs, Al Dubin, Joe Burke, "Painting the Clouds with Sunshine"; "Tip-Toe Thru the Tulips"; "What Will I Do Without You?"; "The Song of the Gold Diggers"; "In a Kitchenette"; "And They Still Fall in Love"; "Poison Kiss of That Spaniard"; "Keep-ing the Wolf from the Door"; "Mechanical Man"; "Go to Bed" Nancy Welford (Jerry); Conway Tearle (Stephen Lee); Winnie Lightner (Mable Munroe); Ann Pennington (Ann Collins); Lilyan Tashman (Eleanor Montgomery); William Bakewell (Wally Saunders);
Nick Lucas (Nick); Helen Foster (Violet Dayne); Albert Gran (James Blake); Gertrude Short (Topsy St. John); Neely Edwards (Stage manager); Julia Swayne Gordon (Cissy Gray); Lee Moran (Dance director); Armand Kaliz (Barney Barnett)

GOLD Diggers OF 1933, Warner Brothers, released September 1933. Director, Mervyn Le Roy; Screenplay, (based on the play The Gold Diggers), Edwin Gelsey, James Seymour; Dialogue, David Boehm, Ben Markson; Camera, Sol Polito; Art director, Anton Grot; Gowns, Orry-Kelly; Choreography, Busby Berkeley; Production supervisor Robert Lord; Songs, Harry Warren, Al Dubin, Editor George Amy
Ruby Keeler (Polly Parker); Dick Powell (Brad Roberts); Joan Blondell (Carol King); Warren William (J. Lawrence Bradford); Aline MacMahon (Trixi Lorrainel); Guy Kibbee (Faneuil H. Peabody); Ned Sparks (Barney Hopkins); Ginger Rogers (Fay Fortune); Clarence Nordstrom (Gordon); Robert Agnew (Dance director); Sterling Holloway (Messenger Boy); Tammany Young (Gigolo Eddie); Ferdinand Gottschalk (Clubman); Charles C. Wilson (Deputy); Fred Kelsey (Detective Jones); Billy Barty ("Pettin' in the Park" Baby); Fred "Snowflake" Toones, Theresa Harris (Black Couple); Hobart Cavanaugh (Dog Salesman); Busby Berkeley (Call Boy); Lynn Browning (Gold Digger Girl); Wallace MacDonald (Stage manager); Joan Barclay (Chorus Girl); Charles Lane, Wilbur Mack, Grace Hayle (Society Reporters); William Elliott (Dance Extra); Dennis O'Keefe (Man at Intermission); Frank Mills (First "Forgotten Man"); Etta Moten ("Forgotten Man" Singer); Billy West (Medal of Honor Winner); Fred Kelsey (Detective Jones); Renee Whitney, Gloria Faythe, Bonnie Bannon, Maxine Cantway, Muriel Gordon, Pat Wing, Ann Hovey, Kitty Cunningham, June Glory, Lorena Layson, Monica Bannister, Amo Ingraham, Shadduck, Ebba Hally, Anita Thompson, Adrien Brier, Dorothy Coonan, Bee Stevens (Gold Diggers); Sam Godfrey (Reporter)
SONGS: Pettin' in the Park; Remember My Forgotten Man; The Shadow Waltz; We're in the Money: I've Got to Sing a Torch Song

PAINTING THE CLOUDS WITH SUNSHINE, Warner Brothers, released October 1951. Produced by William Jacobs; Director, David Butler, Screenplay, based on Avery Hopwood's play The Gold Diggers, Harry Clark, Roland Kibbee, Peter Milne; Camera, Wilfrid M. Cline; Art director, Edward Carrere; Musical director, Ray Heindorf; Musical numbers director, LeRoy Prinz; Editor, Irene Morra
Virginia Mayo (Carol); Dennis Morgan (Vince Nichols); S. Z. Sakall (Felix Hoff); Gene Nelson (Ted Lansing); Lucille Norman (Abby); Virginia Gibson (June); Wallace Ford (Sammy Parks); Tom Conway (Bennington)

TELEVISION

Broadway Television Theatre, televised December 29, 1952. N/N, 90 minutes. Produced by Warren Wade
Gloria McGhee (Jerry Lamar); John Newland (Stephen Lee)
THE GOOD COMPANIONS
A play by J. B. Priestley and Edward Knoblock (1931)

Synopsis

Slow-witted, inarticulate Yorkshireman, Jess Oakroyd, loses his job and leaves his shrewish wife. Inigo Jollifant leaves his dull East Anglia prep-schoolmaster position and, with Susie Dean and Oakroyd, joins a troupe of traveling amateur players called the Dinky-Doos. Romantic spinster, Miss Trant, using a small inheritance to adventurously travel in her two-seated car, rescues the stranded theatrical troupe and changes their name to The Good Companions. The Good Companions tour of provincial England meets with moderate success until a rival theatrical producer employs a gang of hoodlums to create a riot during one of the Companions' performances when the theatre is set on fire. Forced to disband, the disparate members of The Good Companions feel they have "seen life and lived." Inigo has realized success as a composer with Susie singing his songs and aging Jess Oakroyd is content to leave for Canada to spend his remaining years with his married daughter.

Comment and Critique

Edward Knoblock, author of Kismet, collaborated with J. B. Priestley in adapting Priestley's massive 1929 best-selling novel, The Good Companions, to the stage. The May 14, 1931 opening performance of The Good Companions at His Majesty's Theatre in London of the Priestley-Knoblock adaptation was an overly faithful reproduction of the novel, presented in two parts of eight scenes each that ran three hours and was called diverting entertainment. The "diverting entertainment" ran a year. Vernon Woodhouse (The Bystander) reported, "It is not usual for novels to dramatize well, but The Good Companions is an exception, for the stage version makes a truly delightful play, and this despite, or it may be because of, the fact that the novel possesses very little plot."

The London Daily Telegraph disagreed that the play equated the excellence of the novel but added, "The result is a show which gets moving at once and gathers momentum as it goes on, till in the end it sweeps you away with it...." The London Times trumpeted, "This is the theatre all out, ... His Majesty's is a big playhouse and The
Good Companions is a whale of a play." The Good Companions remained at His Majesty's Theatre for 331 performances. New York Post's critic, Richard Watts, reported on the London show expressing doubts for its ultimate success on Broadway due to a combination of the parochial British aspect of the play and Priestley's unpopularity in the States where the author's patronizing attitude toward press and public during recent visits to the Colonies had made him persona non grata. Watts praised the play as "an expert production... The Good Companions is, no doubt, a rambling and shamelessly sentimental work that lacks compactness and a direct dramatic drive. Certainly though, it is one of the most genuinely heart-warming entertainments imaginable. Obviously it is an excellent job of dramatizing the letter and spirit of a novel."

Lee Shubert sponsored the Broadway production of The Good Companions that opened at the 44th Street Theatre on October 1, 1931. "In the novel they were The Good Companions but in the play, acted at the Forty-fourth Street Theatre last evening, they are only pretty good companions," reported J. Brooks Atkinson (The New York Times). "Shed those tears for a story that has lost the rapture of its spirit in transition to the stage." Time magazine found the adaptation by John Boynton Priestley and playwright Edward Knoblock, "demonstrates once more that the novel's place is in the study."

Ronald Harwood adapted J. B. Priestley's novel to the musical stage in 1974 with music by Andre Previn and, (what were the last), lyrics written by the late Johnny Mercer. "It takes a brave man to start a musical with a number called Goodbye. Although there are several big—if not brave—talents involved, nothing else in the musical version of J. B. Priestley's The Good Companions lives up to this initial stroke of daring," reported Helen Dawson in Plays and Players.

Gaumont-British filmed The Good Companions in 1933 with Edmund Gwenn as Jess Oakroyd, Jessie Matthews as Susie Dean and, repeating his 1933 stage performance, John Gielgud as Inigo Jollifant. Directed by Victor Saville, The Good Companions was the first "talking" picture given a Royal Command Performance for King George V and Queen Mary of England at a matinee in London's New Victoria Cinema. King George and Queen Mary congratulated the cast after the showing of the film. The players were all presented to England's sovereigns except Jessie Matthews who, as a divorced woman, was not acceptable to their Majesties. The British screen version of Priestley's novel, like the play, was received in America with less praise. Critics found the film better than was to be expected from an English production but John S. Cohen, Jr. (The New York Sun) considered the screen adaptation and acting thin, adding, that like the theatre version, the movie, "... didn't come off either...."

England remade The Good Companions again in 1957 featuring in that filming, Janette Scott, John Fraser, Eric Portman, Celia Johnson, and Hugh Griffith. The attempt to update Priestley's tale in a pseudo Hollywood-style with the addition of modern-beat songs
and references to current fads could not diminish the stale dialogue or disguise the fact that The Good Companions were aging. Variety called the film, "A pedestrian musical--Much of the characterization and writing quality of the original is lost in T. J. Morrison's conventional screenplay. An old-fashioned story line, without surprise, is not aided by the moderate quality of the score."


STAGE


Adele Dixon (Susie Dean); John Gielgud (Inigo Jollifant); Edith Sharpe (Elizabeth Trant); Edward Chapman (Jess Oakroyd); Beatrice Feilden-Kaye (Mrs. Oakroyd); Clive Morton (Leonard Oakroyd); Jack Clewes (Albert Tuggeridge); Deering Wells (Fauntley); Frank Pettigell (Sam Ogilthorpe); Lawrence Baskcombe (Morton Mitcham); Alexander Field (Joby Jackson); Max Montesole (Professor Miro); Edwin Ellis (Jimmy Nunn); Ellen Pollock (Elise Longstaffe); Bernard Dudley (Joe Brundit); Viola Compton (Mrs. Joe); Jack Clewes (Jerry Jerningham); Pollie Emery (Miss Thong); Margaret Yarde (Lady Partlit); William Heilbronn (Ridvers); Alexander Field (Mr. Pitzner); Dorothy Seacombe (Ethel Georgia); Nat Lewis (Monte Mortimer); William Heilbronn (Tumbley Landlord); Constance Anderson (Mrs. Tarvin); Mark Turner (Mr. Tarvin); William Heilbronn (Linoleum Man); Larry O'Brien (Envelope Man); James Stadden (Summers); Nat Lewis (The Ginger Policeman); Margaret Yarde (Mrs. Mounder); Clive Morton (A Waiter); Gerald Hornby (Mr. Dulver); Max Montesole (Photographer); Deering Wells (Reporter); Mark Turner (Crown Landlord); James Stadden, Clive Morton, Walter W. Langford, Doris Rogers, Betty Hardy (The Dulver Family); Deering Wells (Mr. Gooch); Harry Terry (Railway Porter)

44th Street Theatre, New York, opened October 1, 1931. 68 performances. Produced by Lee Shubert; Director, Julian Wylie; Settings, Rollow Wayne; Music, Richard Addinsell; Lyrics, Harry Graham, Frank Eyton; Musical director, Harry Lee Danziger

Vera Lennox (Susie Dean); Hugh Sinclair (Inigo Jollifant); Valerie Taylor (Elizabeth Trant); George Carney (Jess Oakroyd); Mildred Cottell (Mrs. Oakroyd); Robert Harrigan (Leonard Oakroyd); Max Kirby (Albert Tuggeridge); J. C. Aubrey (Fauntley); Matthew Boulton (Sam Ogilthorpe); Henry Hallatt (Morton Mitcham); Ernest Jay (Joby Jackson); Robert Harrigan (Professor Miro); Wallace Evennett (Jimmy Nunn); Norah Wyn Clare (Elise Longstaffe); Roy Emerton (Joe Brundit); Isobel Ohmead (Mrs. Joe); Max Kirby (Jerry Jerningham); Mildred Cottell (Lady Partlit); Frank Petley (Ridvers); Ernest Jay (Mr. Pitzner); Marcella Swanson (Ethel
Georgia); James Baber (Monte Mortimer); Frank Petley (Tumbleby Landlord); Isobel Ohmead (Mrs. Tarvin); Wallace Evennett (Mr. Tarvin); Matthew Boulton (Linoleum Man); Frank Petley (Envelope Man); Roy Emerton (Summers); J. C. Aubrey (The Ginger Policeman); Lillian Brennard Tonge (Mrs. Mounder); James Jolly (A Walter); Basil Hanbury (Mr. Dulver); Robert Harrigan (Photographer); Matthew Boulton (Reporter); James Jolly (Crown Landlord); Boyd Gilmour, Philip Tonge, Walter Plinge, Minnie Pine, Ann Pinner (The Dulver Family); Basil Hanbury (Railway Porter); Dorothy Daniels (Miss Thong)

Her Majesty's Theatre, London, England, opened July 11, 1974. Produced by Bernard Delfont, Richard M. Mills and Richard Pilbrow on behalf of the Bernard Delfont Organization, Ltd.; Directed by Braham Murray; Designed by Malcolm Pride; Lighting, John B. Read; Sound, David Collison; Musical supervisor, Marcus Dods; Choreography, Johnathan Taylor; Orchestration, Herbert W. Spencer and Angela Morley; Book, based on the novel by J. B. Priestley; by Ronald Harwood; Music, Andre Previn; Lyrics, Johnny Mercer; Production associate, Peter Rawley; Musical conductor, Denys Rawson

John Mills (Jess Oakroyd); Judi Dench (Miss Trant); Christopher Gable (Inigo Jollifant); Marti Webb (Susie Dean); Ray C. Davis (Jerry Jerningham); Hope Jackman (Mrs. Joe Brundit); Malcolm Rennie (Morton Mitchum); Roy Sampson (Jimmy Nunn); Jeannie Harris (Elsie Longstaff); Bernard Martin (Mr. Joe Brundit); Ann Way (Miss Thong); Sidney Johnson (Charlie); Neil Kennedy (Mr. Billingham); Laurie Webb (Sam Oglethorpe); Richard Denning (Ted); Madeleine Newbury (Mrs. Oakroyd); Neil Kennedy (Leonard); Alan Rebbeck (Albert); Madeleine Newbury (Hilda); Dudley Jones (Truby); Alexander John (Hugh McFarlane); John Bardon (Sergeant Comrie); Laurie Webb (Fauntley); Richard Denning (Fenton); Madeleine Newbury (Mrs. Tarvin); Sidney Johnson (Waiter); Neil Kennedy (Deck Chair attendant); Patrick Reilly (Bernie); Stanley Fleet (Theatre Manager); Nicholas Denney (Call Boy); Dudley Jones (Ridvers); Alan Rebbeck (Photographer); Neil Kennedy (Fred); David Barclay (Nobby); Madeleine Newbury (Lady Partlitt); John Bardon (Milbrau); Zoe Bright (Sybil); Jean Reeve (Edith); Eric Francis (Pitsner); Laurie Webb (Monte Mortimer); Tilly Tremayne (Ethel Georgia); Eric Francis (Gooch)

SONGS: Goodbye; Camaraderie; Bruddersford (All Mucked Up; The Pools; Aye, Lad); The Great North Road; Fancy Free; On My Way; Pleasure of your Company; Stage Struck; Dance of Life; Good Companions; Slippin' Around the Corner; A Little Travelling Music; And Points Beyond; Darkest Before the Dawn; Susie for Everybody 'Ta Luv; I'll Tell the World; Stage Door John

RECORDINGS: Original cast of The Good Companions on EMI Records. Recording of Gaudeamus Igitur by boys of Highgate College; Director of Music, Reginald Thompson.
A. B. P. C. Pathe Productions, released March 1957. Produced by Hamilton G. Inglis; Director, J. Lee Thompson; Screenplay, T. J. Morrison, J. L. Hodgson, John Whiting; Camera, Gilbert Taylor; Art director, Robert Jones; Music, Laurie Johnson; Songs and lyrics, C. Alberto Rossi, Paddy Roberts, Geoffrey Parsons; Choreography, Paddy Stone, Irving Davies; Editor, Gordon Pilkingon

Janette Scott (Susie Dean); John Fraser (Inigo Jolifant); Eric Portman (Jess Oakroyd); Celia Johnson (Miss Trant); Alec McCowen (Albert); John Salew (Joe Brundit); Mona Washborune (Mrs. Brundit); Hugh Griffith (Mortimer Mitcham); Joyce Grenfell (Lady Parlett); Bobby Howes (Jimmy Nunn); Thora Hird (Mrs. Oakroyd); Paddy Stone (Jerry Jerningham); John le Mesurier (Monte Mortimer); Fabia Drake (Mrs. Tarvin); Anthony Newley (Milbrau); Rachel Roberts (Elzie; Effie Longstaffe); Beatrice Varley (Mrs. Nunn); Shirley Ann Field, Margaret Simon, Kim Parker (The Three Graces); Ralph Truman (Mansford); Lloyd Pearson (Mr. Tarvin); Jimmy Carroll (Leonard); Beryl Kaye (Principal Dancer); Anna Turner (Daisy); Brian Oulton (Fauntley)

**TELEVISION**

Summer Theatre, televised August 25, 1952. CBS. 1 hour.

Edith Fellows (Susie Dean); Hamish Menzies (Inigo Jolifant)

**THE GOOD FAIRY**

A comedy in three acts and Epilogue by Ferenc Molnar; English adaptation by Jane Hinton (1931)

**Synopsis**

Whimsical, amoral movie usherette, Lu, is convinced she
was born to bring good luck and happiness to all and fated to be everyone's good fairy. She nobly rejects corporate president Konrad's offer of jewels, requesting only that all of his legal business be given to her non-existing lawyer-husband. Lu randomly selects from the telephone book a highly ethical but impoverished lawyer, Max Sporum, explains her altruistic adventure then runs off with a handsome waiter for a more romantic interlude. Konrad exposes Lu to her perplexed, presumed husband. Max denies the marriage, regains his ethics and self-respect but loses Konrad's exclusive legal business. Ten years later, Lu has left the sexy waiter to marry a cabinet minister while Max has married his faithful secretary and sired six children. Konrad has become a dedicated, philandering tycoon and the Waiter is waiting.

Comment and Critique

Ferenc Molnar's comedy was originally produced in Budapest on October 11, 1930, with Franziska Gaal and in Germany by Max Reinhardt with Grete Mosheim. In New York the play provided Helen Hayes with one of her rare comedy roles and returned playwright Molnar to the satirical survey of morals he had tested so well in his play The Guardsman. The Molnar epilogue to the play was considered superfluous and patronizingly unconvincing. The New Yorker magazine review stated, "For three acts it coasts along pleasantly on the edge of fantasy, slipping frequently into the more actual aspects of Budapest life ... an odd, crisp play beautifully acted by Miss Hayes and Walter Connolly and half a dozen other capable people." The New York Daily Mirror reported, "It is difficult to associate the Hungarian dramatist with such dull people and lusterless dialogue as characterizes the English adaptation by Jane Hinton. Thanks to the scintillating Miss Hayes and the ever-dependable Walter Connolly, The Good Fairy boasts several scenes that are diverting and gay." In England, The Bystander reviewed the play on May 14, 1937, at London's Royalty Theatre and feared that mighty intellects would suffer humiliation and be baffled by such entertainment, adding, "The acting, though embarrassed by the poly-syllabic, old-fashioned dialogue, is pleasant."

Margaret Sullavan's third Universal motion picture was The Good Fairy in 1934 in which her lack of self-confidence on the set eventually erupted in an outburst of fury by the film's director, William Wyler. Wyler contritely took Miss Sullavan to dinner and, on November 11, 1934, they were married. On March 13, 1936, they were divorced. Between these two hurried events, the film version of The Good Fairy was released in 1935. Andre Sennwald (The New York Times) saw "... a disappointing lack of invention" in the screen translation of Molnar's fantasy and that "... a director less earth-bound than William Wyler" could have taken advantage of the rich opportunities afforded by the comedy. Photoplay: "Preston Sturges, one of the finest playwrights in Hollywood, turned in to his boss, Carl Laemmle, Jr., a somewhat spicy scenario of Ferenc Molnar's play The Good Fairy, while Hollywood was quaking before threats of bans
and boycotts. 'This,' said Junior, 'will have to be re-written and toned down.'"

Twelve years later, Universal remade The Good Fairy under the title of I'll Be Yours. The Deanna Durbin schmaltzy edition included the addition of songs but Molnar's original fantasy disappeared into a welter of straight, fairly pleasant, Hollywood comedy. The New York Times' reviewer compared the 1947 remake with Preston Sturges' original 1935 script and found it "hasn't improved with age, or through the addition of some songs and the substitution of Deanna Durbin for Margaret Sullavan. The delightful fantasy in Molnar's original is all but gone and the story is developed as a straight comedy, which is more suitable for the talents of the performers involved."

Preston Sturges supplied the book and Hugh Martin the music and lyrics for the musical version of The Good Fairy that opened under the title of Make A Wish on Broadway at the Winter Garden Theatre on April 18, 1951, starring Nanette Fabray. Time magazine considered the musical "has only two real weak points--its music and its book." Raoul Pene Du Bois' color splashed settings and costumes made Make A Wish an opulent show. Nanette Fabray, in her first Broadway starring role, as a French orphan befriended by two American dancers (Harold Lang and Helen Gallagher), strove mightily to overcome the ponderous book adapted by Preston Sturges (who had made the screen adaptation of Molnar's play in 1935) and extensively revised by unbilled Abe Burrows during the road tryout. Hugh Martin's musical score was highly forgettable and the $330,000 production faded from the Broadway scene after 103 performances, closing July 14, 1951.

Hallmark Hall of Fame's telecast of the play on February 5, 1956 benefited by color and a stunning performance by Julie Harris. Wrote Variety, "... a skillful, enjoyable reincarnation for TV, this Molnar excursion into an almost forgotten blend of sophisticated wackiness showed a surprising endurance--came off as pleasant TV theatre."

**STAGE**

Henry Miller Theatre, New York, opened November 24, 1931. 151 performances. Produced and directed by Henry Miller; Settings, Joseph Urban

- Helen Hayes (Lu); Walter Connolly (Dr. Sporum); Paul McGrath (The Head Waiter); Douglas Wood (Dr. Metz); Ruth Hammond (Karoline); Salo Douday (Underwaiter); Evelyn Roberts (Konrad); Jack Lynds (Law Clerk)

Forrest Theatre, New York, opened November 17, 1932. 68 performances. Produced by O. E. Wee and J. J. Leventhal, Inc.; Director, Lionel Bevans; Settings, Joseph Urban
Ada-May (Lu); Charles A. Francis (Dr. Sporum); John Eldredge (The Head Waiter); Thomas A. Braidon (Dr. Metz); Hilda Plowright (Karoline); Salo Douday (Underwaiter); Robert T. Haines (Konrad); John Lynds (Law Clerk)

Summer Tour (1933). Produced by F. Cowles Strickland; Director, Jack Lynds

June Walker (Lu); Charles Francis (Dr. Max Sporum); A. P. Kaye (Dr. Metz); Audrey Ridgewell (Karoline); Robert Middlemass (Konrad); Geoffrey Kerr (Kellner); J. Don Aiken (Under Waiter); Dan Killfoile (Delivery Boy); Jack Lynds (Law Clerk); William Duggan (Picture Delivery Boy)

Summer Tour (1934). Produced by West Chester Country Playhouse, Day Tuttle and Richard Skinner; Director, Day Tuttle; Settings, John Koenig

June Walker (Lu); Murray Stevens (Dr. Sporum); Allan Tower (Dr. Metz); Mildred Natwick (Karoline); Ralph Morehouse (Konrad); Edward Fisher (Kellner); Angelo Marchiano (Under Waiter); Norman Leavitt (Law Clerk); Robert Van Rigglo (Decorator); Charles Holden, Leslie Gorall (Workmen); Day Tuttle (Manager)


Diana Beaumont (Lu); Henry Oscar (Dr. Max Sporum); John Moody (The Head Waiter); Ralph Truman (Dr. Metz); Elizabeth Greenhill (Karoline); Garry Marsh (Konrad)

Bucks County Playhouse, New Hope, Pa., opened July 7, 1941. Produced by Kenyon Nicholson and Theron Bamberger; Director, Hume Cronyn; Settings, Howard Bay

Katherine Locke (Lu); Walter Slezak (Dr. Sporum); Donald Randolph (The Head Waiter); Morton L. Stevens (Dr. Metz); Grace Coppin (Karoline); Jack Geer (Underwaiter); Otto Hulett (Konrad); Charles Parsons (Art Shop Man); Garry Davis (Clerk); Thomas Hume (Delivery Man); James Gregory (The Manager)

MAKE A WISH, Winter Garden Theatre, opened April 18, 1951. 103 performances. Produced by Harry Rigby and Jule Styne, with Alexander H. Cohen; Director, John C. Wilson; Settings and costumes, Raoul Pene Du Bois; Dances and musical ensembles, Gower Champion; Musical direction, Milton Rosenstock; Vocal arrangements, Hugh Martin; Orchestration, Phil Lang, Allan Small; Dance music arranged by Richard Pribor; Vocal direction, Buster Davis; Book, based on Ferenc Molnar's play The Good Fairy, by Preston Sturges; Music and lyrics by Hugh Martin

Nanette Fabray (Janette); Melville Cooper (Marius Frigot); Harold Lang (Ricky); Helen Gallagher (Poupette); Stephen Douglass (Paul Dumont); Howard Wendell (Sales Manager); Le Roi Operti [Replaced Franklin Pangborn] (Mr. Labiche); Eda Heineman (Dr. Didier); Phil Leeds (Dr. Frances); Mary Finney (Madam); David Vogel (Stagehand); Howard Wendell (Policeman); Mary Harmon, Carol Hendricks, Anne Humphrey, Jane Janvier, Beverly Mc-
The Good Fairy / 623

Fadden, Ellen Martin, Claire Mitchell, Peggy O'Hara, Rica Owen, Dean Campbell, Robert Davis, Edward Gombos, David Huenergardt, Douglas Luther, Don McKay, Michael Mason, Robert Shaver, David Vogel (Singers); Aleen Buchanan, Lynn Joelsson, Margaret Jeanne, Lida Koehring, Carol Lee, Charlotte Ray, Sue Scott, Thelma Tadlock, Norma Thornton, Gene Gayliss, Dick Crowley, Ray Dorain, John Lavery, Jack Purcell, Ernie Preston, Richard Reed, Kenneth Urmston, Ken Whelan (Dancers)

SONGS: The Tour Must Go On; I Wanna Be Good 'n' Bad; Suits Me Fine; Tonight You Are in Paree; Who Gives a Sou?; What I Was Warned About; When Does This Feeling Go Away; Paris, France; That Face; Janette; I'll Never Make a Frenchman Out of You; Over and Over; The Sale; Make a Wish; Take Me Back to Texas with You; Dropped from New York production: Vive the USA; The One I Need; She's Not in a Class With You

RECORDINGS: Original Cast Album--RCA Records.

SCREEN

Universal Pictures, released February 18, 1935. Produced by Henry Hennigson; Associate producer, Carl Laemmle, Jr.; Director, William Wyler; Screenplay, Preston Sturges; Camera, Norbert Brodine; Technical director, Hans Joby; Art director, Charles B. Hall; Editor, Daniel Mandell

Margaret Sullavan (Luisa Ginglebusher); Herbert Marshall (Dr. Max Sporum); Frank Morgan (Konrad); Reginald Owen (Detlaff); Alan Hale (Schlapkohl); Beulah Bondi (Dr. Schultz); Cesar Romero (Joe); Hugh O'Connell (Telephone Man); Eric Blore (Dr. Stanislaus Metz); Luis Alberni (The Barber); George Davis (Chauffeur); Al Bridges (Doorman); Matt McHugh, Frank Moran (Moving Men); Lillian Lawrence (Teacher); June Clayworth (Actress in Movie); Gavin Gordon (Actor in Movie); Torben Meyer (Head Waiter); Edith Kingdon (Old Lady); Gino Corrado (Barber); Irene Homer, Cecile Elliott, Ann Howard (Women); Ivan Linow (Bearded Man); Edwin Mordant, Albert Taylor, Arthur Stuart Hill; Spec O'Donnell (Men)

I'LL BE YOURS, Universal Pictures, released February 1947. Produced by Felix Jackson; Director, William A. Seiter; Screenplay (based on Ferenc Molnar's play The Good Fairy), Preston Sturges; Camera, Hal Mhor; Art director, John B. Goodman; Music, Frank Skinner; Music director, Walter Schumann; Editor, Otto Ludwig

Deanna Durbin (Louise Ginglebusher); Tom Drake (George Prescott); William Bendix (Wechsberg); Adolphe Menjou (J. Conrad Nelson); Walter Catlett (Mr. Buckingham); Franklin Pangborn (Barber); William Trenk (Captain); Joan Fulton (Blonde); Patricia Alphin (Usherette); William Brooks (Stage Door Johnny)

SONGS: Granada; It's Dream Time; Sari Waltz; Cobleskill School Song
Hallmark Hall of Fame, televised February 5, 1956. NBC. 90 minutes. Produced by Maurice Evans; Television adaptation, Jean Kerr; Director, George Schaeffer; Sets, Jan Scott; Costumes, Noel Taylor

Julie Harris (Lu); Walter Slezak (Max Sporum); Cyril Ritchard (Konrad); Roddy McDowall (Waiter); Florida Friebus (Karoline); Paul Lynde (Dr. Metz); Harry Ellerbe (Clerk); Temple Texas (Blonde); Maurice Evans (Narrator)

GOWNS BY ROBERTA see ROBERTA

THE GREAT ADVENTURE
A play in four acts by Arnold Bennett, based on his novel Buried Alive (1913)

Synopsis

World renowned artist, Ilam Carve, weary of fame and artistic sycophants and seeking peace and anonymity, finds a solution to his disenchantment when his valet, Albert Shawn, suddenly dies and Dr. Pascoe mistakenly records Carve's name on the death certificate. Artist Carve permits Shawn's body to be buried with high, national honors in Westminster Abbey and attends his own funeral to bask in the laudatory elegies and obituaries. Assuming his valet's identity, Carve marries Janet Cannot then discovers Shawn has a wife and two avaricious sons. His life is further complicated when his resumed painting is identified by art critic Ebag. Carve reluctantly admits the deception of Shawn's burial and resigns himself to fame.

Comment and Critique

Born in Hanley, England in 1867, English playwright-novelist, Arnold Bennett, in 1912 co-authored the long-running play, Milestones, with Edward Knoblock, author of the prior year's Kismet. The following year Mr. Bennett adapted his novel Buried Alive to the stage under the title of The Great Adventure. The play opened in London on March 25, 1913, for a run of eighteen months.

Producer Winthrop Ames (1871-1937) opened his new Booth Theatre on 45th Street in New York City on October 16, 1913 with Bennett's The Great Adventure. The Booth Theatre, with its 712 seats and comfortable decor, was a welcomed addition to Broadway but the Bennett play was not.

A similar play then current on Broadway, The Temperamental
Journey, adapted by Leo Ditrichstein from André Rivoire and Yves Mirandeis' French comedy, *Pour Vivre Heureux*, and produced by David Belasco, had a theme much like Bennett's comedy and audiences were detracted from *The Great Adventure*. But the Bennett play was also badly miscast and deplored by the critics and closed after 52 performances.

Bennett's fascinating comedy was filmed twice under the title of *The Great Adventure*, remade as *His Double Life* (1933) and again as *Holy Matrimony* (1943). Of the four film translations of the play, *Holy Matrimony* was best realized and benefited from excellent supporting players and exceptionally fine performances from Monty Woolley and England's Music Hall star, Gracie Fields, in the offbeat casting as the artist's wife. Both Woolley and Miss Fields were ideally cast and two years later would be reunited by 20th Century-Fox in *Molly and Me*.

Nunnally Johnson's screenplay, *Holy Matrimony*, was transferred to the stage as a musical comedy by Jule Styne and E. Y. Harburg in 1968, retitled *Darling of the Day*. The musical adventure had a short life of 33 performances. The joint production effort of The Theatre Guild and Joel Schenker was considered by Dan Sullivan (*The New York Times*) as a "soggy creampuff... Blandness and staleness are the problems, and since the show was concocted by such sharp people as Nunnally Johnson (book), Jule Styne (music) and E. Y. Harburg (lyrics) it is hard to understand why."

U.S. Steel Hour televised the play *The Great Adventure* on January 18, 1956. The tandem, virtuoso acting of Jessica Tandy and Hume Cronyn lifted Arnold Bennett's charming tale into the realm of great entertainment.

**STAGE**


Henry Ainley (Ilam Carve); Wish Wynne (Janet Cannot); Guy Rathbone (Cyrus Carve); Clarence Derwent (Ebag); Geoffrey Denys (James Shawn); John Astley (John Shawn); Alma Ellerslie (Mrs. Albert Shawn); Gedge Twyman (Albert Shawn); Claude King (Dr. Pascoe); Neville Gartside (Edward Horning); Cyril Bennett (A Page); Acton Bond (Father Looe); Lydia Bilbrooke (Honoria Looe); A. G. Poulton (Peter Horning); Val Cuthbert (A Waiter); Dawson Milward (Lord Leonard Alcar); Franklyn Roberts (Texel); Owen Mansel (A Servant)

Booth Theatre, New York, opened October 16, 1913. 52 performances. Produced by Winthrop Ames; Director, Frank Vernon

Lyn Harding (Ilam Carve); Janet Beecher (Janet Cannot); Frank Goldsmith (Cyrus Carve); Edgar Kent (Ebag); Cyril Biddulph (James Shawn); Erskholme Clive (John Shawn); Ina Rorke (Mrs. Albert Shawn); Edward Martyn (Albert Shawn); T. Wigney Per-
cyval (Dr. Pascoe); Walter Maxwell (Edward Horning); Gardner James (A Page); Rupert Lumley (Father Looe); Edyth Latimer (Honoria Looe); Herbert Evans (Peter Horning); Guthrie McClintic (A Waiter); Walter Creighton (Lord Leonard Alcar); Edward Connelly (Texel); Lloyd Machan (A Servant)

Neighborhood Playhouse, New York, opened February 25, 1921. Produced by the Neighborhood Players of the Henry Street Settlement
Ian Maclaren (Ilam Carve); Deirdre Doyle (Janet Cannot); Pacie Ripple (Cyrus Carve); Lionel Glenister (Dr. Pascoe); William Rothschild (Ebag); John Burr (James Shawn); Annie Hughes (Mrs. Albert Shawn); Harold West (John Shawn); John Roche (Lord Leonard Alcar); Albert Carroll (Edward Horning); George Fitzgerald (Texel); Alice Lewison (Honoria Looe); John Burr (Albert Shawn); Edgar Kent (Father Looe); Henry Crosby (A Page)

Princess Theatre, New York, opened December 22, 1926. 45 performances. Produced and directed by Reginald Pole
Reginald Pole (Ilam Carve); Spring Byington (Janet Cannot); C. T. Von Voorhis (Cyrus Carve); Henry Mowbray (Ebag); Wheeler Dryden (James Shawn); Harry Green (John Shawn); Ruth Vivian (Mrs. Albert Shawn); George Thompson (Albert Shawn); Wheeler Dryden (Dr. Pascoe); Wayne Whitten (Edward Horning); Charles Lowden (Father Looe); Miriam Cutler (Honoria Looe); Harry Green (Peter Horning); George Fitzgerald (Lord Leonard Alcar); Lowden Adams (Texel)

Leslie Farber (Ilam Carve); Hilda Trevelyan (Janet Cannot); Hubert Harben (Cyrus Carve); Lewin Mannering (Ebag); Ronald Simpson (James Shawn); Matthew Morgate (John Shawn); Dora Gregory (Mrs. Albert Shawn); George Bellamy (Albert Shawn); Cecil Fowler (Dr. Pascoe); W. W. Palmer (Edward Horning); Dorothy Cheston (Honoria Looe); Acton Bond (Father Looe); Alan Stevenson (A Waiter); Felix Aylmer (Lord Leonard Alcar); Cecil Brooking (Texel); Edmund Gordon (Servant)

Bucks County Playhouse, New Hope, Pa. opened June 30, 1941. Produced by Kenyon Nicholson and Theron Bamberger; Director, Donald Blackwell; Settings, Howard Bay
Barry Jones (Ilam Carve); Pauline Lord (Janet Cannot); Maurice Colbourne (Cyrus Carve); Clarence Derwent (Ebag); Stanley Bell (James Shawn); Jack Yule (John Shawn); Bernice Vert (Mrs. Albert Shawn); Edward Lester (Albert Shawn); Morton L. Stevens (Dr. Pascoe); James Gregory (Edward Horning); Patricia Calvert (Honoria Looe); St. Clair Bayfield (Father Looe); Ivan Doubble (A Waiter); Charles Francis (Lord Leonard Alcar); Otto Hulett (Texel); Alastair Kyle (Page); Kenneth Treseder (Peter Horning)

Maurice Denham (Ilam Carve); Jenny Laird (Janet Cannot); John
Welsh (Cyrus Carve); David Hurst (Ebag); Nicholas Amer (James Shawn); Charles Hodgson (John Shawn); Elinor Lithgow (Mrs. Albert Shawn); Richard Warner (Dr. Pascoe); Alan Macnaughton (Albert Shawn); Gerald Harper (Dr. Edward Horning); John Ruddock (Father Looe); Mary Hingnett (Honoria Looe); Alan Macnaughton (Lord Leonard Alcar); Gerald Harper (Peter Horning); Anthony Bacon (Waiter); Gabriel Ashcroft (Waitress); John Ruddock (Texel); James Vowden (Servant)

The Great Adventure was produced at the Cape Playhouse, Dennis, Mass. in 1929 with Bette Davis, Janet Beecher and Edward Rigby

DARLING OF THE DAY, George Abbott Theatre, New York, opened January 27, 1968. 33 performances. Produced by The Theatre Guild and Joel Schenker; Director, Noel Willman; Settings, Oliver Smith; Costumes, Raoul Pene du Bois; Lighting, Peggy Clark; Musical director, vocal arranger, Buster Davis; Choreography, Lee Theodore; Dance music, Trude Tirrman; Orchestrations, Ralph Burns; Assistant director, Fred Hebert; Book (based on Arnold Bennett's novel Buried Alive and play The Great Adventure), Nunnally Johnson; Music, Jule Styne; Lyrics, E. Y. Harburg

Vincent Price (Priam Farll); Patricia Routledge (Alice Challice); Charles Welch (Henry Leek); Camila Ashland (Mrs. Leek); Peter Woodthorpe (Oxford); Brenda Forbes (Lady Vale); Leo Leyden (Doctor); Joy Nichols (Daphne); Teddy Green (Ali); Marc Jordan (Bert); Beth Howland (Rosalind); Reid Klein (Sydney); Larry Brucker (Attendant); Mitchell Jason (Duncan); Paul Eichel (Frame Maker); Leo Leyden (Judge); John Aman (Equerry); Charles Gerald (The King); Michael Lewis (Pennington); Herb Wilson, Fred Siretta (Curates); John Aman (Constable); Ross Miles (Cabby); Carl Nicholas (Old Gentleman); Marian Haroldson, Kay Oslin, Jeannette Seibert, Maggie Trask, Maggie Worth, John Aman, Larry Brucker, Paul Eichel, Reid Klein, Carl Nicholas, Albert Zimmermann (Singers); Bonnie Ano, Reby Howells, Beth Howland, Denise Winston, Georgianne Thon, Phyllis Wallach, Christopher Chadman, George Lee, Jim May, Ross Miles, Fred Siretta, Herb Wilson (Dancers)

SONGS: Mad for Art; He's A Genius; To Get Out of This World Alive; It's Enough to Make A Lady Fall in Love; A Gentleman's Gentleman; Double Soliloquy; Let's See What Happens; Panache; I've Got a Rainbow Working for Me; Money, Money, Money; That Something Extra Special; What Makes a Marriage Merry; Not on Your Nellie; Sunset Tree; Butler in the Abbey

RECORDINGS: Original Cast; RCA Victor Records

SCREEN

Turner Films (Ideal), released December 1915, England. Directed by Lawrence Trimble; Screenplay, Benedict James

Henry Ainley (Ilam Carve); Esme Hubbard (Janet Cannot); Rutland Barrington (Mr. Texel); E. H. Brooke (Sampson Ebag); Amy Lorraine (Mrs. Shawn); Arthur M. Cullin (Albert Shawn); Hubert
Harben (Cyrus Carve); Dorothy Rowan (Lady Alice Rawfant); Fred Rains (Courier); Campbell Gullan (Reporter)

First National Pictures, released January 6, 1921. Produced by Whitman Bennett; Director, Kenneth Webb; Screenplay, Dorothy Farnum; Camera, Harry Stradling, T. L. Griffith
Lionel Barrymore (Priam Farll); Doris Rankin (Alice Challice); Thomas Brandon (Henry Leek); Ivo Dawson (Duncan Farll); Octavia Broske (Lady Sophia Entwhistle); Arthur Rankin (James Leek); Paul Kelly (Mr. Witt); E. J. Ratcliffe (Lord Edward Alcar); Katherine Stewart (Mrs. Leek); Maybeth Carr (Dorothy)

HIS DOUBLE LIFE, Paramount Pictures, released December 1933. Produced by Arthur Hopkins; Directors, William C. de Mille, Arthur Hopkins; Screenplay, Clara Beranger, Arthur Hopkins (based on Arnold Bennett's novel Buried Alive and his play The Great Adventure); Camera, Arthur Edeson; Editor, Arthur Ellis
Roland Young (Priam Farll); Lillian Gish (Alice Challice); Montagu Love (Duncan Farll); Lumsden Hare (Charles Oxford); Lucy Beaumont (Mrs. Leek); Charles Richman (Mr. Witt); Philip Tonge, Oliver Smith (Leek Twins); Roland Hogue (Henry Leek); Audrey Ridgewell (Helen)
SONGS: Someday, Sometime, Somewhere; Springtime in Old Granada

HOLY MATRIMONY, 20th Century-Fox, released August 27, 1943. Produced by Nunnally Johnson; Director, John Stahl; Screenplay, (based on Arnold Bennett's novel Buried Alive and his play The Great Adventure), Nunnally Johnson; Camera, Lucien Ballard; Special effects, Fred Sersen; Art directors, James Basevi, Russell Spencer; Musical score, Cyril J. Mockridge; Editor, James B. Clark
Monty Woolley (Priam Farll); Gracie Fields (Alice Challice); Laird Cregar (Clive Oxford); Una O'Connor (Mrs. Leek); Alan Mowbray (Mr. Pennington); Melville Cooper (Dr. Caswell); Franklin Pangborn (Duncan Farll); Ethel Griffies (Lady Vale); Eric Blore (Henry Leek); George Zucco (Mr. Crepitude); Montagu Love (Judge); Fritz Feld, William Austin (Critics); Richard Fraser (John Leek); Whitner Bissell (Harry Leek); Edwin Maxwell (King Edward VII); Leyland Hodgson (Solicitor); Geoffrey Steele (Matthew Leek); Lumsden Hare (Lady Vale's Footman); Ian Wolfe (Stavley); Milton Parsons (Clerk); Alec Craig (Aylmer); Thomas Louden (Court Clerk); Colin Hunter (Equerry); Charles Knight (Druggist); Barbara Denny (Secretary); Arthur Gould-Porter (Hat Store Clerk); Eric Wilton (Captain of Waiters); Tom Stevenson (Postman); Charles Erwin (Constable); Mary Field (Oxford's Secretary); David Thursey (Process Server); Bob Stephenson (Bobbie); Helena Grant (Housekeeper); Bobbie Hale (News Vendor); Tudor Williams (Canon); Colin Campbell (Researcher); Olaf Hytten, Emerson Fisher-Smith (Cockneys); Matthew Boulton (Sergeant); Guy Kingsford (Young Policeman); Edward Cooper, Keith Hitchcock (Constables); Yorke Sherwood, Billy Bevan (Cabbies); Leslie Denison (Usher); Marten Lamont, Jimmy Aubrey, Charles Hall,
Cyril Delevanti (Men); John Rogers (Lounger); Gabriel Canzone (Man with Monkey); Dorothy Lloyd (Parrot Voice Imitator); Denis Green (Young Man)

TELEVISION

U.S. Steel Hour, televised January 18, 1956. CBS. 1 hour. Director, Alex Segal; Television adaptation, Kay Arthur
Hume Cronyn (Priam Farll); Jessica Tandy (Alice Wiggims); Victor Wood (Henry Leek); Anthony Kemble Cooper (Duncan Farll); Frederic Worlock (Lord Lonsdale); Ronald Long (Tramp)

THE GREAT GATSBY
A play in Prologue and three acts by Owen Davis (1926);
based on the novel by F. Scott Fitzgerald

Synopsis

During World War I poverty-bred Jay Gatz falls in love with belle of the ball, selfish and willful Daisy Fay, who promises to marry him. After the war Gatz discovers Daisy has been forced into a marriage with wealthy, dissolute, socialite Tom Buchanan. Accumulating great wealth as a bootlegger and dealer in stolen bonds, Gatz, now Jay Gatsby, feels he is more financially Daisy's equal and asks her to divorce Tom and marry him. Daisy, enamoured of her social position, refuses to divorce Tom but is willing to become Gatsby's mistress. Gatsby declines her offer, despite knowing that Tom Buchanan is having an affair with a garage-owner's wife, Myrtle Wilson. While driving Gatsby's car, Daisy accidentally kills Myrtle Wilson. Wilson, crazed by his wife's death and convinced she was having an affair with Jay Gatsby, shoots and kills Gatsby.

Comment and Critique

F. Scott Fitzgerald spent ten months writing one of his finest novels, The Great Gatsby and, in 1926, journeyman playwright Owen Davis, adapted the novel to the stage. The play opened on Broadway at the Ambassador Theatre on February 2, 1926, for a moderate run of 112 performances. Owen Davis' erratic adaptation of Fitzgerald's novel was confused and conflicting in attempting to absorb most of the story on the stage. Although Percy Hammond (The New York Herald Tribune) considered Mr. Davis had rearranged the book's essential episodes and preserved a good deal of Fitzgerald's dialogue, he added, "The Great Gatsby in the theatre is at least half as satisfactory as entertainment as it is in the book...."

F. Scott Fitzgerald realized approximately $17,000 on the production of Davis' dramatization of his novel, which had been pub-
lished by Scribner's on April 10, 1925, and received an additional $15,000 from Paramount Pictures for the screen rights to the book. Paramount Pictures filmed The Great Gatsby in 1926 with Warner Baxter in the title role; Lois Wilson as Daisy and Neil Hamilton as the story's narrator, Nick Carraway, with William Powell as Gatsby's executioner. Mordaunt Hall (The New York Times) called the Herbert Brenon directed picture "quite a good entertainment, but at the same time it is obvious that it would have benefited by more imaginative direction."

The Great Gatsby received it's best screen translation in Paramount's 1949 remake of the story with Alan Ladd as the ambitious bootlegger. The 1949 experiment with Gatsby reduced the mad, wild, giddy high-life of the Prohibition-era nonsense in favor of the romantic aspects of the novel and Alan Ladd gave a well defined, restrained performance as Gatsby.

David Merrick's extravagantly lavish, over-blown 1974 Paramount Pictures production of The Great Gatsby starred Robert Redford as Gatsby and Mia Farrow as Daisy. The Fitzgerald tale emerged somewhere between frames of endlessly extravagant period settings, costumes and parties. David Merrick's screen version was filmed on location at Newport, Rhode Island using as settings the palatial homes of Hermann Oelrichs, Cornelius Vanderbilt's sumptuous residence, The Breakers, and William K. Vanderbilt's Marble House, all three mansions owned by the Newport Preservation Society. Residents of Newport were assembled as extras in the film and taught the Charleston and Black Bottom by dance director Tony Stevens. The 1974 screen version of The Great Gatsby opened at four theatres in the metropolitan New York City area and was, wrote Vincent Canby in The New York Times, "as lifeless as a body that's been too long at the bottom of a swimming pool." Francis Ford Coppola, who adapted the novel after Truman Capote's screenplay was rejected, virtually documented the morals, manners and life-style of the roaring twenties rich enjoying their privileges rather than Fitzgerald's elegiac, romantic bitter-sweet story-line. Robert Redford did well with the role of Gatsby but the six-million dollar picture was as boring as Mia Farrow as Daisy.

Robert Montgomery's May 9, 1955, television production of The Great Gatsby, "purveyed a suspenseful mood, with some exciting scenes, while sketchy and episodic in story and characterization. This was particularly evident in the Gatsby part, in the face of a crackergack, sensitive portrayal by Montgomery," according to Variety. The Montgomery video version of Gatsby had originally been scheduled for telecast on April 11, 1955, but due to Robert Montgomery's illness, was televised on May 9th. Playhouse 90 produced The Great Gatsby for television on June 26, 1958 that Jack Gould, in The New York Times, found "so disorganized that a good part of the meaning of the novel got misplaced. Robert Ryan's Gatsby was a puzzlement but then I don't know any other actor who could have made it less so." Variety's report was "Shaw's adaptation was spasmodic and oftimes bewildering. Robert Ryan groped as best he
could with the role of Gatsby. Jeanne Crain didn’t handle the role of Daisy. Production was lavish and impressive; too bad they didn’t have something better in front of those sets.”

**STAGE**

Ambassador Theatre, New York, opened February 2, 1926. 112 performances. Produced by William A. Brady; Director, George Cukor; Settings, Livingston Platt

Prologue: James Rennie (Jay Gatsby); Florence Eldridge (Daisy Fay); Elliot Cabot (Tom Buchanan); Virginia Hennings (Sally); Ralph Sprague (Dr. Carson); Margherita Sargent (Mrs. Fay); June Webster (Effie). Play: James Rennie (Jay Gatsby); Florence Eldridge (Daisy Buchanan); Elliot Cabot (Tom Buchanan); Carol Goodner (Catherine Rogers); Porter Hall (Milt Gay); Edward H. Wever (Nick Carraway); Grace Heyer (Mrs. Morton); Charles Dickson (Meyer Wolfshiem); Edward Butler (Ryan); Robert W. Craig (Wilson); Catherine Willard (Jordan Baker); Josephine Evans (Myrtle Wilson); William Clifford (Doo Civit); Richard Rawson (Tom Turner); Ellen Mason (Mrs. Gay); Gladys Feldman (Mrs. Turner); Gordon Mullen (Donovan); William Leith (Crosby)

**SCREEN**

Paramount Pictures, released November 8, 1926. Produced by Famous-Players-Lasky Corporation, Adolph Zukor, Jesse L. Lasky; Director, Herbert Brenon; Screenplay, Becky Gardiner; Camera, Leo Tover; Adaptation, Elizabeth Meehan; Assistant director, Ray Lissner

Warner Baxter (Jay Gatsby); Lois Wilson (Daisy Buchanan); Neil Hamilton (Nick Carraway); Georgia Hale (Myrtle Wilson); Hale Hamilton (Tom Buchanan); William Powell (George Wilson); George Nash (Charles Wolf); Carmelita Geraghty (Jordan Baker); Eric Blore (Lord Digby); Claire Whitney (Catherine); "Gunboat" Smith (Bert)

Paramount Pictures, released June 1949. Produced by Robert Maibaum; Director, Elliott Nugent; Screenplay, Cyril Hume, Richard Maibaum; Camera, John F. Seitz; Musical score, Robert Emmett Dolan

Alan Ladd (Jay Gatsby); Betty Field (Daisy Buchanan); Macdonald Carey (Nick Carraway); Barry Sullivan (Tom Buchanan); Shelley Winters (Myrtle Wilson); Howard Da Silva (George Wilson); Ruth Hussey (Jordan Baker); Henry Hull (Dan Cody); Carole Mathews (Ella Cody); Ed Begley (Myron Lupus); Elisha Cook, Jr. (Klipspringer); Nicholas Joy (The Guest); Walter Greaza (Kinsella); Tito Vuolo (Mavromichalis); Diane Nance (Pamela)

Paramount Pictures, released March 20, 1974. Produced by David Merrick; Director, Jack Clayton; Screenplay, Francis Ford Coppola; Associate producer, Hank Moonjean; Camera, Douglas Slocombe,
Chic Waterson Production designer, John Box; Costumes, Theoni V. Aldredge; Music, Nelson Riddle; Assistant directors, David Tringham, Alex Hapssas; Art directors, Eugene Rudolf, Robert Laing; Set decorators, Herb Mulligan, Peter Howitt; Choreographer, Tony Stevens; Men's Wardrobe, Ralph Lauren; Women's Wardrobe, Barbara Mattera, Ltd.; Assistant cameraman, Robin Vidgeon; Production managers, Norman I. Cohen, Peter Price; Assistant Choreographer, Mary Jane Houdina; Editor, Tom Priestley

Robert Redford (Jay Gatsby); Mia Farrow (Daisy Buchanan); Sam Waterston (Nick Carraway); Bruce Dern (Tom Buchanan); Karen Black (Myrtle Wilson); Scott Wilson (George Wilson); Lois Chiles (Jordan Baker); Howard Da Silva (Meyer Wolfsheim); Edward Herrmann (Klipspringer); Elliot Sullivan (Wilson's friend); Kathryn Leigh Scott (Catherine); Arthur Hughes (Dog Vendor); Beth Porter (Mrs. McKee); Paul Tamarin (Mr. McKee); John Devlin (Gatsby's Bodyguard); Patsy Kensit (Pamela Buchanan); Marjorie Wildes (Pamela's Nurse); Jerry Mayer (Reporter); Bob Sherman, Norman Chauncer (Detectives at Pool); Regina Baff (Miss Baedeker); Janet Arters, Louise Arters (Twins); Oliver Clark (Fat Man); Vincent Schiavelli (Thin Man); Sammy Smith (Comic); Tom Ewell (Guest)

TELEVISION

Robert Montgomery Presents, televised May 9, 1955. (Originally scheduled for telecast on April 11, 1955, but was canceled due to Robert Montgomery's illness. Lee Bowman replaced Ed Binns in the May 9, 1955, telecast.) NBC. 1 hour. Director, Robert Montgomery; Television adaptation Alvin Sapinsley

Robert Montgomery (Jay Gatsby); Phyllis Kirk (Daisy Buchanan); Lee Bowman (Nick); Gena Rowlands (Myrtle); John Newland (Tom Buchanan); Scott Tennyson (Wilson); Gage Clark (Chauffeur); Frederic Worlock (Middle-age man); Ralph Bunker (Portly Man); Jane Heller (Young Girl)

Playhouse 90, televised June 26, 1958. CBS. 1 hour. Produced and directed by Franklin Schaffner; Television adaptation, David Shaw; Executive producer, Martin Manulis

Robert Ryan (Jay Gatsby); Jeanne Crain (Daisy Buchanan); Rod Taylor (Nick Carraway); Patricia Barry (Myrtle Wilson); Barry Atwater (Wilson); Philip Reed (Tom Buchanan); Virginia Grey (Jordan Baker)

THE GREAT WALTZ
A musical play in two acts by Moss Hart, based on a libretto, Waltzes from Vienna, by Dr. A. M. Willmer, Heinz Reichert, Ernest Marischka, Caswell Garth and Desmond Carter, with music by Johann Strauss, Sr. and Jr.; Lyrics by Desmond Carter (1934)
Synopsis

Johann Strauss, Sr., Waltz King of Vienna, has little faith in, but considerable jealousy of, his son Johann Strauss, Jr.’s composing ability, especially the younger man’s persistent gift for devising waltzes. Countess Olga Baranskaja detains Strauss, Sr. from the prestigious opening of Vienna’s musical festival at Dommayer’s Gardens to give Strauss, Jr. the opportunity to play for Vienna his new composition, *The Beautiful Blue Danube*, a waltz. The Viennese proclaim a new waltz king and with his success, young Strauss marries the baker’s daughter, Resi.

Comment and Critique

Hassard Short’s dazzling success with a massive production called Waltzes in Vienna in London in 1931 was not reflected in Sphere’s review. “It is an extremely bad play—poorly constructed, banal, unfunny, and without a single really dramatic moment. But it is an attractive entertainment, mainly owing to the effects not of revolving stages but of two deceased gentlemen whom America would call Johann Strauss I and Johann Strauss II ... but the Strauss music triumphed without the aid of either mechanics, a bottomless purse, or the efforts of the undoubtedly gifted Mr. Hassard Short.... A score of revolving stages, revolving simultaneously and studded with diamonds, would not make Waltzes from Vienna a good play.” The musical survived its critics for 407 performances.

Waltzes from Vienna (Alfred Hitchcock filmed Waltzes from Vienna in England in 1933 with Jessie Matthews) was rewritten by Moss Hart and called The Great Waltz. The staggeringly lavish production by Max Gordon practically over-ran the mammoth stage of Rockefeller Plaza’s 3,822-seat Center Theatre in New York where The Great Waltz opened on September 22, 1934, for 298 performances. London’s Waltzes from Vienna had become New York’s Great Waltz, a massive musical by multiplication. Richard Lockridge (The New York Sun) did not find the transatlantic refurbishing of the London musical much of an improvement, “This story, which not even an adaptation by Moss Hart has made an altogether thrilling one, is decked out lavishly. I am surprised, as well as sorry, to report that all of this does not really add up to the entertainment everyone expected.” The $250,000 production (for 1934 a huge theatrical investment) was called by Percy Hammond (New York Herald), “the biggest, the most beautiful, the most tasteful and the most extravagant, the greatest eye and ear show of all time.” Whitney Bolton (The New York Telegraph) added, “The most gorgeous production our theatre has ever had. A vast, shimmering, iridescent and colorful spectacle.” Brooks Atkinson (The New York Times) praised the extravaganza as “The most colossal operetta in years runs gracefully through an evening of pageantry and music. It is impossible not to admire the resourcefulness, the courage and the artistry that has gone into this enterprise.” Bernard Sobel (The New York Mirror) felt it was, “The most beautiful musical spectacle I have ever seen.
A superb production, a triumph of unswerving good taste. A continuous succession of scenes and numbers that are unforgettable. A rhapsody of music, singing, pageantry and beauty."

Jerome Chodorov's adaptation of The Great Waltz, set to new lyrics by Robert Wright and George Forrest, who were responsible for the musical hits Song of Norway (1944), Kismet (1953) and the less noted Anya in 1965, opened at the Drury Lane Theatre in London on July 9, 1970. "... This stage production has to work its juicy vulgarity through extravagance, glamour and professional operatic singing. But in the event, the corn is really too pedestrian to be worth the preparation for self-indulgence," wrote Ivan Howlett in Plays and Players. The Chodorov-Wright-Forrest version of The Great Waltz had originally been produced by the San Francisco Civic Light Opera Association at the Curran Theatre in San Francisco on September 14, 1965.

Metro-Goldwyn-Mayer's screen version of The Great Waltz opened at the Capitol Theatre in New York on November 24, 1938. Frank S. Nugent (The New York Times) wrote, "Metro makes the most beautiful bores in the world.... No other studio could build such ballrooms and fill them with such lovely ladies. No other studio could make so big a picture out of so small a script ... a confectioner's delight among extravaganzas--ornamental and artificial." The New York Herald Tribune called the picture, "... a sumptuous musical film as far as the music and ensemble scenes are concerned, but it is much too pretentious ... the story is weighty and the cast an admixture of actors who are fine in their own right but make Vienna seem like a seat of the League of Nations." Photoplay trumpeted, "Fernand Gravet brings great understanding and humanness to his portrayal of Strauss, while Luise Rainer as his self-sacrificing wife is superb. Miliza Korjus, newest foreign import, sings like the proverbial lark." The New Yorker magazine cleared a bit of Photoplay's overlay with "The director, Julian Duvivier (of Carnet de Bal), lightly and airily combines his music and story, and the combination is winning and a pleasure. Monsieur Duvivier didn't have any too airy a cast to work with.... A Madame Miliza Korjus, who was unearthed in Covent Garden, turns out to be a very, very, coloratura, and good at it, but she is also formidable, even a terrifying person in her role of siren and diva.... As the composer's wife, Luise Rainer must suffer much, a feat at which she is adept."

Metro's 1938 screenplay was "based on the life of Johann Strauss, II" by Gottfried Reinhardt and was not a noted improvement over the original libretto nor Moss Hart's American stage adaptation. Andrew L. Stone's 1972 reworking of the Strauss story failed to revive interest in the waltz or redeem filmmakers schmaltzy vision of Vienna, despite being filmed in Panavision, Metrocolor and glorious Stereophonic sound. Roger Greenspun (The New York Times) noted, "You must not confuse it with any other movie of the same name. Especially not with Julien Duvivier's The Great Waltz of 1938, now, perhaps happily, sunk out of memory. This is also a biography of Johann Strauss, Waltz King of Vienna, but it is wholly new and, as
written and directed by Andrew L. Stone, utterly ridiculous ... a genuinely bad film."

Peter Buckley (Films and Filming) wrote "... the assault on the ears is bad, but as soon as you catch a glimpse of what's going on before your very eyes, its offensiveness is almost forgivable."

The Great Waltz on television was more rewarding than in the screen versions. Max Liebman's November 5, 1955 ninety-minute color television production was acclaimed by Variety who praised the players in the color telecast, Jarmila Novotna, Keith Andes, Bert Lahr and, especially Patrice Munsel adding, "... it was another victory for RCA's brilliant and still secret compatible hues and for Johann Junior's score."

Walt Disney's feature film, The Waltz King (Various adaptations of the Strauss story, similar to The Great Waltz were produced on the stage. The Waltz King and The Blue Danube, both staged in San Francisco were fore-runners to the Disney film and television feature.) became a television special on October 27, 1963, over the National Broadcasting Company's network. The Disney-Viennese version was released in England and Europe as a ninety-five minute feature film, and was reviewed in England as "Various chandelier-strewn and gilt-laden ballrooms and theatres provide glittering settings, and there is no lack of colour in the costumes; but it is the magic of the ever-popular music which predominates--a magic which is not lost even in the truncated versions which unsurprisingly are presented here."

STAGE

WALTZES FROM VIENNA, Alhambra Theatre, London, England, opened August 17, 1931. 607 performances. Produced by Sir Oswald Stoll; Director, Hassard Short; English book and lyrics, Desmond Carter, Caswell Garth (based on book by A. M. Willmer, Heinz Reichert, Ernest Marischka); Music Johann Strauss; Music arrangers, G. H. Clutsam, Herbert Griffiths, Erich Wolfgang Korngold, Julius Bittner; Musical director, Wilfrid Hayden; Costumes, Doris Zinkeisen; Settings, Albert R. Johnson; Stage director, Stanley Bell. Robert Halliday [alternate: Esmond Knight] (Johann Strauss, Jr. - "Schani"); Evelyn Herbert [alternate: Adrienne Brune] (Therese Ebeseder-"Resi"); C. V. France (Johann Strauss, Sr.); Edgar Owen (Captain Boris Androff); Tarver Penna (Dommayer); E. Kalland-Espinosa (Hans); Marie Burke (Countess Olga Baranskaja); Eva Sternroyd Franzi; Davy Burnaby (Hieronymus Ebeseder); Molly Hamley Clifford (Kati); Robert Nainby (Ferdinand Wessely); Dennis Noble (Leopold Wessely); Helene Blackburn (Greta); Phyllis Blackburn (Lotte); Rosa Pinkerton (Mali); Margaret Fordue (Lili); Lucy Peters (Tini); Ambrose Manning (Karl Hirsch); Ernest Graham (Hartkopf); Clifton Boyne (Drechsler); Eve Lynett (Augustina); Alexandra Danilova (Premiere Danseuse)
Center Theatre, New York, opened September 22, 1934. 298 performances. Produced by Max Gordon; Director, Hassard Short; Settings, Albert Johnson; Costumes, Doris Zinkeisen; Additional costumes, Irene Sharaff; Lighting, staging, scenic and mechanical effects, Hassard Short; Orchestra conductor, Frank Tours; Dances and Ballets, Albertina Rasch; Book (based on libretto Waltzes from Vienna by Dr. A. M. Willmer, Heinz Reichert, Ernest Marischka, Caswell Garth, Desmond Carter), Moss Hart; Music, Johann Strauss, Sr. & Jr.; Lyrics, Desmond Carter; Arrangement of music and orchestrations, Erich W. Korngold, Julius Bittner, G. H. Clutsam, Herbert Girrith, Frank Tours, Robert Russell Bennett; Concert master, Fredric Fradkin

Guy Robertson (Johann Strauss, Jr. -"Schani"); Marion Claire (Therese Ebeseder -"Resi"); Marie Burke (Countess Olga Baranskaja); H. Reeves-Smith (Johann Strauss, Sr.); Alexandra Dani-lova (Kathi Lanner); Solly Ward (Dommayer); Ralph Magelssen (Capt. Boris Androff); Ernest Cossart (Ebeseder); Jessie Busley (Greta); Dennis Noble (Leopold -"Poldi"); Richard Lambert (Wilhelm); Ambrose Manning (Karl Hirsch); Robert C. Fischer (Dreschsler); Richie Ling (Hartkopf); Charles Romano (Franz Ludwig); Aphie James (Gretchen Ludwig); Ralph Glover (Lt. Carl Bock); Charles Brokaw (Capt. Hal Fredrich); Edgar Allan (Lt. Ferdinand Holmann); Ruby Asquith (Bride Augustina); Josephine McKendrick (Bride Lottie); Lew Christensen (Bridegroom Paul Heindrich); Harold Christensen (Bridegroom Hans Heindrich); Frances Hayes (Lili); Tanya Sanina (Franzi); Diana Walker (Tini); Sandra Walters (Mali); Rosalynd Hutner (Sini); Nina Dean (Mitzi); Ruth Clayton (Nini); Dorothy Forsyth (Betti); Frances Wise, Florence Chumbecos, Claire Manners, Mary Manners, Kathryn Mollowney, Jane Overton, Rabana, Maria Rio, Wiora Stoney (Leading dancers); Virginia Allen, Ruby Asquith, Marion Bancroft, Martha Coy, Alita Duncan, Viola Einarsen, Patti Heaton, Thekla Horn, Adrienne Kann, Jeanne Kroll, Sharon Lewis, Thalia Mara, Josephine McKendrick, Florence Miller, Nono Otero, Billie Partridge, Virginia Peck, Nora Puntin, Marjorie Shaw, Geraldine Spencer, Claire Stone, Virginia Watkins, Mary Wilkinson (Corps de Ballet); Alice Banks, Beulah Blake, Carol Chandler, Ruth Clayton, Clarice Cole, Nina Dean, Shirley Dorman, Mary Francis, Dorothy Forsyth, Vera Gorska, Sally Handle, June Hauger, Gladys Haverty, Frances Hayes, Ingar Hill, Fay Hope, Florence Hurst, Rosalynd Hutner, Constance McDonald, Emily Marsh, Sue Mason, Ruth Mather, Meg Mundy, May Muth, Rosalie Norman, Zoe Parenteau, Mary Rodes, Helen Sada, Tanya Sanina, Madgeio Smyle, Eleanor Standish, Doris Swanstrom, Virda Twiford, Theo Van Tassel, Nina Verde, Diana Walker, Sandra Walters, Marion Winchester (Girls in the Ensemble); Albert Amato, Bruce Barclay, Freeman Bloodgood, Roger Carr, Neil Collins, John Crayton, Tom Curley, Glenn Darwin, Roderick Deane, Martin Dennis, Eugene DePrussing, Jack Donaldson, Bert Doughty, William Douglas, Frank Floyd, Michael J. Forbes, John Frederick, Herbert Goff, George Gordon, Al Kacher, David King, Leslie Kingdom, Donald Lee, Frank Leonard, Robert Lewis, Philip Man, Frank Moffa, Jerry Moore, Fred Nay, Pat O'Brien,
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Joseph Olney, Jimmy Ryan, Dave Sachs, Morrie Siegel, Ward Tallman, Harold Voeth, Gilbert White, Castle Williams, Roger Williams (Boys in the Ensemble)

SONGS: Radetsky March; Morning; Look Before You Leap; You Are My Songs; Love Will Find You; One Love Alone; Like a Star in the Sky; With All My Heart; Night; Love's Never Lost; We Love You Still; While You Love Me; Love and War; The Blue Danube

Road Company (1935-1937). Produced by Max Gordon; Director, Hassard Short; Settings, Albert Johnson; Costumes, Doris Zinkeisen; Additional costumes, Irene Sharaff; Dances and Ballet, Albertina Rasch; Orchestra director, George Hirst; Lighting, staging, scenic and mechanical effects, Hassard Short; Book (based on libretto Waltzes from Vienna, Dr. A. M. Willmer, Heinz Reichert, Ernest Mariščka, Caswell Garth, Desmond Carter), Moss Hart; Music, Johann Strauss; Lyrics, Desmond Carter

Guy Robertson (Johann Strauss, Jr. - "Schani"}; Lee Whitney (Therese Ebeseider- "Resi"); Ruth Altman (Countess Olga Baranskaja); Charles Romano (Johann Strauss, Sr.); Vivien Fay (Kathi Lanner); Solly Ward (Dommayer); Earle McVeigh (Captain Boris Androff); Ralph Sanford (Ebeseider); Gladys Clark (Greta); John Early (Leo-pold- "Poldi"); Michael Forbes (Wilhelm); Stanley Harrison (Karl Hirsch); Sam Mann (Dreschsler); Gordon Richards (Hartkopf); Henry Bergman (Franz Ludwig); Sandra Lynde (Gretchen Ludwig); Ward Tallman (Lt. Carl Bock); Bob Gray (Captain Hal Frederich); Albert Amato (Lt. Ferdinand Holman); Ruth Ryder (Bride Augusta); Martha Pacina (Bride Lottie); Ernest Taylor (Bridegroom Hans Heindrich); Harry Corfus (Bridegroom Paul Heindrich); Adele Storey (Lili); Virginia Berger (Franzi); Rachelle Payntar (Tini); Betty Hall (Mali); Helen Russell (Sini); Dassah Mackintire (Mitzu); Jane Overton, Marion Bancroft, Alicia Duncan, Marjorie Shaw, Doris Newcombe, Georgiana Orr, Buddie Castle, Margaret Miller, Wiora Stoney, Louise Verne, Adrienne Toner, Zabelle Thall, Ruth Ryder, Martha Coy, Marion Haynes, Betty Carter, Ruth Prince, Ingaborg Schwarz, Anna Lucchesi, Martha Pacino (Corps de Ballet); Connie MacDonald, Helen Sada, Eleanor Standish, Eleanor MacManus, Marve Berne, Helen Russell, Vera Muller, Carol Tavanne, Adele Storey, Dassah Mackintire, Eloise Drake, Sylvia Stone, Rachelle Payntar, Mary MacDonald, Betty Hall, Burdette Evans, Virginia Berger, Gertrude Cole, Sandra Lynde, Kathryn Curll, Martin Dennis, Eugene De Prussing, Michael J. Forbes, Al Kacher, Jerry Moore, Ward Wallman, Bob Gray, John Richards, Ernest Taylor, Arthur Waxman, Leonard Rocky, Wayne McIntyre, Bill Garner, Walter Jones, John Muccio, Leroy MacLean, Joseph Scandur, Richard Neely (Ensemble)

THE WALTZ KING, Curran Theatre, San Francisco, opened September 27, 1943. Produced by Boris Morros; Director, Theodore Bach-enheimer; Settings, Boris Leven; Lighting and Technical supervision, Adrian Awan; Musical director, Fritz Berens; Vocal arrangements, Hugo Strelitzer; Music adapted from Johann Strauss by Boris Morros and Fritz Berens; Ballet costumes, Travilla; Dialogue director,
Dr. Serge Bertenson; Additional lyrics, Mort Greene; Additional dialogue, Bert Levine; Light opera in three acts by Boris Morros, Theodore Bachenheimer and Aubrey Staufer; Ballet, David Lichine

Richard Bonelli (Johann Strauss, the Waltz King); Margit Bokor (Henrietta Strauss); Virginia Card (Vicki); Max Willenz (Mandel); Marjorie Cooke (Fritzi); Randolph Symonette (Count Polesky); Leon Belasco (Minister of State); Nina Ferova (Alma); Anthony Marlowe (Peter); Edna Harris (French Lady); Nina Ferova (Russian Lady); Randolph Symonette (Coachman); Edna Harris (Waitress); Tatiana Riabouchinska (Prima Ballerina); Walter Stane (Premier Danseur); Marjorie Tallchief, Marilyn Radcliffe, Ravena Beverley Brasier, Maisie Coter, Betty Hannon, Gloria Maggenette, Mildred Mouldin, Svieliana McLee, Diane Meroff, Mary Virginia Morris, Patricia Overbey, Cynthia Revere, Betty Scott, Lois Ellen Smith, Paula Stacey, Doria Yrys, Rod Alexander, Pierre Andre, Edward Charles Browne, Allan Cooke, Claire Freeman, George Martin, G. Tony Saylor, Robert S. Tucker (Corps de Ballet)

SONGS: Perpetumobile; Where is Johann Strauss?; Who is His New Lorelei?; Try to See Clearly; I Dreamed of You Again Last Night; The Naughty, Naughty Polka; Don't Blame the Girl, Blame the Gown; Lost Paradise; The Polonaise; Waltz of Love; Deep in Love Again; Chick, Chick, Chickadee; I'll Remember Vienna; Life's A Song; Drinking Song; To You! To You!

THE WALTZ KING, Curran Theatre, San Francisco, opened August 28, 1944. Produced by the Universal Light Opera Company; Director, Theodore Bachenheimer; Production manager, Eugene Schwartz; Musical director, Eugene Schwartz; Setting, Boris Leven; Lighting, Leonard Maxam; Artistic advisor, Adolph Hoffman; Additional dialogue and direction, Monroe Manning; Additional lyrics, Mort Greene; Gowns, Emily Santiago; Ballet costumes, Travilla; Giles Borbridge, Fritzi Ehrens; A Light opera in three acts by Aubrey Staufer, Boris Morros, Theodore Bachenheimer

Richard Bonelli (Johann Strauss, the Waltz King); Margit Bokor (Henrietta Strauss); Litzie Helm (Vicki); Monroe Manning (Count Polesky); Luise LaMarr (Mary); Anthony Marlowe (Peter); Gretl Schubert (Alma); James B. Carson (Mandel); Marjorie Cooke (Fritzi); Jack Gardner (Minister of State); Lillian Fawcet (French Lady); Patty Silver (Hungarian Lady); Betty Carol DeKay (Russian Lady); Jessica Faulds, Blythe Miller, Gloria Martin (Waitresses); Beth Dean (Prima Ballerina); Hubert Bland (Premier Danseur); Ivy Kirby, Lois Goodman, Gwen Berry, Robert Tucker (Soloists); Morena Avak, Gloria Atherton, Beverly Goodwin, Marilyn March, Marian Morgan, Vicki Morres, Tamara Page, Do lores Parrish, Jeannie Randell, Dorothy Schloderer, Maxine Shirley, Geraldine Wyss, Helen Hanos, Jean Schneider, Robert Tucker, Felice Basso Frank Davis, Lynn Kelley, Lee Michel, Richard Townsend (Corps de Ballet); Betty DeKay, Jessica Faulds, Lillian Fawcet, Luise LaMarr, Gloria Martin, Blythe Miller, Patricia Saunders, Gretl Schubert, Mardeth Stowell, Susan Wallace, Bernard Brotherton, Louis F. deMangas, Alan Firestone, Don Gustafson, Martin Jenkins, Leland L. Ledford, Dave Smith (Singing Ensemble)
THE BLUE DANUBE, Curran Theatre, San Francisco, opened October 18, 1948. Produced by the Manhattan Light Opera Company; Director, Tibor Fejer; Music, Johann Strauss, adapted by Tibor Fejer; Book and lyrics, Ambrose Barker and Ralph Paonessa; Dances, Etienne; Stage director, Eugene Bryden

Miliza Korjus (Jetty Lang); Paul Keast (Johann Strauss); Al Shaw (Nebienskovich); Sam Lee (Dniepf); Gloria Lind (Friedl Pollinger); Peter Cusenelli (Fritz Hoppelmayer); June Dunn (Anna); Robert Vanselow (Joseph Strauss); Pat Jean (Mitzi); Phil Van Zandt (Phineas T. Waterbury); Charles LaTorre (Baron Van Schlemmer); Bonnie Murray (Sophia Schnable); Robert Lamont (Gino Antonelli); Alma Murphy (Mama Strauss); Rosine Roselle (Antoinette); Nana Gollner (Premiere Danseuse); Paul Petroff (Premier Dancer)

SONGS: The Customer is Always Right; A Song About Me; Verdi’s Bolero; Waltz Song; Playing in the Band; Fun at the Prater; My Song is Silent; Waltz Song of Love; I’m In Love With All the Strausses; Song of Renunciation; The Blue Danube

RECORDINGS: STRAUSS WALTZES by Miliza Korjus: R.C.A Victor Album

Curran Theatre, San Francisco, Cal., opened April 18, 1949. West Coast Production. Produced by the San Francisco Civic Light Opera Association, S. Laz Lansburgh, President, Edwin Lester, General Director; Director, Eugene Bryden; Settings, Watson Barrett; Costumes, Renie; Ballets, Aida Broadbent; Choral director, Harold Belfer, William Tyrolier; Lighting and technical director, Carlton Winckler; Musical director, Arthur Kay; Music, Johann Strauss; Adaptor and arranged, Erich Wolfgang Korngold; Book, Moss Hart; Lyrics, Desmond Carter

Walter Slezak (Johann Strauss); Melva Niles (Therese-"Resi"); Dorothy Sarnoff (Countess Olga); Mitzi Gerber (Katie Lanner); Charles Fredericks (Johann Strauss, Jr.-"Schani"); Leon Belasco (Dommayer); Bert Hicks (Capt. Boris Androff); Fred Essler (Ebeseder); Eric Brotherson (Mr. Hartkopf); Ralph Morgan (Drechsler); George Zoritch (Franz); Stewart Ballinger (Poldi); Sig Arno (Hirsch); Allegra Varron (Mrs. Hartkopf); Thayer Roberts (Ling Ching); Richard Vine (Hoffman); John Marshall (The Organ Grinder); Roland Hughston, Robert Vanselow, Robert Lamont, Kenneth Chapman (Composers); Shirley Whitney (Cashier); Leigh Allen, Betty Brusher, Hilda Correa, Dorothy Coulter, Audrey Gardner, Mary Jane Gray, Gwenn Hawthorne, Jeanne Marie Jorgensen, Costanza Pillori, Ramona Robinson, Nitza Satmar, Nancy Sheldon, Lillian Witherington, Frank Yahnke, Stewart Ballinger, Gerald Cardoni, Kenneth Chapman, Allen Eagan, Michael Farrell, Roland Hughston, Robert Lamont, John Marshall, Myron Nelson, Richard Scott, Burke Tollstrup, Dominic Tripoli, Robert Vanselow, Richard Vine, Fred Williams (Singers); Joyce Blunt, Joan Colleenette, Marietta Elliott, Eloise Farmer, Marie Farra, Terese McGeein, Mary Menzies, Oralee Thomas, Shirley Whitney, James Brooks, George Ellsworth, George Foster, William Harris, Elton Howard, Casse Jaeger, Nicky Nadeau, Michel Volinoff (Dancers)
Philharmonic Auditorium, Los Angeles, Cal., opened June 8, 1953. West Coast Production. Produced by the Los Angeles Civic Light Opera Association, Eric Scudder, President, Edwin Lester, General Director; Director, Vladimir Rosing; Scenery, Furth Ullman; Costumes, Adele Palmer; Choreography, Eugene Loring; Musical direction, Arthur Kay; Choral director, Edith Gordon; Lighting, Laird Davis; Vocal ensembles director, Harold Belfer; Costumes supervisor, Walter J. Israel; Technical supervisor, Richard Rodda; Music, Johann Strauss; Musical adaptation and supervision, Erich Wolfgang Korngold; Book, Milton Lazarus from the play by Moss Hart; Lyrics, Robert Wright, George Forrest, Forman Brown; Production manager, Michael Jeffrey

Bill Shirley (Johann Strauss, Jr. -"Schani"); Florence Henderson (Resi); Dorothy Kirsten (Countess Maria von Muehlenberg); John Charles Thomas (Johann Strauss, Sr.); Virginia Gibson (Katie); John Banner (Dommayer); Fred Essler (Ebeseder); Sig Arno (Herman Hirsch); Eric Brotherson (Adolph Hartkopf); Kenneth Harp (Captain Elliott); Ralph Morgan (Drexler); James B. Leong (Ling Ching); David Hodgson (Hoffman); David Schenker (Organ Grinder); Robert Lamont, Robert Vanselow, Roland Hughston, Harold Rudnick (Composers); Glynn Hill (Mrs. Haberwaetzel); Kirby Smith (Mr. Haberwaetzel); Betty Benson, Anita Coulter, Thelma Dare, Dolores Geisser, Doris Harbagle, Glynn Hill, Ingeborg Kjeldsen, Peggy Lawford, Ruthie Miller, Donna McDaniel, Jo Ann O'Connell, Ninon Straty, Sandra Stahl, Nita Satmar; Donald Combs, Eugene Dorian, Kim Kyle, Philip Harvey, David Hodgson, Roland Hugston, Robert Jensen, William Jackson, Robert Lamont, Sid Pepple, Harold Rudnick, Kirby Smith, David Schenker, Robert Vanselow (Ladies and Gentlemen of Vienna); Liz Ackard, Patsy Bangs, Janet Cowan, Elizabeth Carter, Devra Kline, Mildred Mauldin, Marlaina Tepel, Sandra Zell, George Allen, Harry Asmus, George Chakiris, Frank Dernhammer, Stanley Hall, James Merrill, John Ray, Felix Smith (The Vienna Dancing Society)

Curran Theatre, San Francisco, Cal., opened September 14, 1965. West Coast Production. Produced by the San Francisco Civic Light Opera Association, Allen L. Chickering, President, Edwin Lester, General Director; Director, Albert Marre; Settings, Oliver Smith; Costume, Freddy Wittop; Lighting, Peggy Clark; Assistant director, Gene Bayliss; Choreography, Eugene Loring; Technical director, Richard Rodda; Orchestrations, Arthur Kay, Al Woodbury, Albert Sendrey; Musical director, Karl Kritz; Book (based on the version by Moss Hart and Milton Lazarus), Jerome Chodorov; Music, Johann Strauss; Music adaptator, Erich Wolfgang Korngold; Lyrics and additional music adaptation, Robert Wright, George Forrest

Frank Porretta (Johann Strauss, Jr. -"Schani"); Anita Gillette (Therese-"Resi"); Giorgio Tozzi (Johann Strauss, Sr.); Jean Fenn (Helene Vernet); Eric Brotherson (Hartkopf); Leo Fuchs (Hirsch); Fred Essler (Ebeseder); Wilbur Evans (Dommayer); Mary Tremain (Countess vonLugenstein); Roy Fitzell (Albert); Lynn Fields (Katie); George Neise (Captain Elliot); Edward Pfeiffer (Fritz); Walter Janowitz (Drexler); John Carver (Ernest); James R. Leong (Ling Ching); Lucy Andonian (Frau Haberwaetzel);
Norman Fontaine (Organ Grinder); Grant Griffin, Bob Vanselow, James Tippey, Richard Frock (Composers); Lorenzo Fonseca (Clerk); Larry Dean (Servant); Alfio Zagnoli (Doorman); Dottie Beebe, Anita Hile, La Verne Highiet; Hope Mantoen, Mary Tremaine, Anne Turner, Pauline Wood, Vega Slorsi, Larry Dean, Larry Fonseca, Norman Fontaine, Richard Frock, Grant Griffin, Dick Gittings, John Hyden, James Martin, Richard McDonald, James Tippey, Bob Vanselow, Alfio Zagnoli (Singers); Sunny Asch, Anne Amor, Barrie Dufus, Mado del Castillo, Carol Gibson, Linda King, Anita Lugo, Shari White, Don Bradburn, Leo Duggan, Charles Edmondson, Paul Gleason, Howard Henderson, Charles Fernald, Keith Nelson, Edward Pfeiffer, Don Terwilliger (Dancers)

SONGS: Musical adaptation and lyrics (Wright and Forrest): A Waltz with Wings; Philosophy of Life; Teeter-Totter Me; The Years Are You; The Enchanted Wood; Celebrated People; The Gypsy Told Me; No Two Ways; Forman Brown, Lyrics; I'm In Love With Vienna; Love and Gingerbread

Theatre Royal, Drury Lane Theatre, London, England, opened July 9, 1970. 706 performances. Produced by Bernard Delfont, Harold Fielding (in association with L. A. and San Francisco Civic Light Opera Associations); Director, Wendy Toye; Settings, Oliver Smith; Costumes, Freddy Wittop; Lighting, Michael Northen; Choral director, John McCarthy; Musical director, Alexander Faris; Choreography, Edmund Balin; Design consultant, Tim Goodchild; Orchestrations, Arthur Kay, Al Woodbury, Albert Sendrey, Roland Shaw; Music preparation, Dr. Bernard Grun; Book, Jerome Chodorov; Music, Johann Strauss; Music adaptator, Erich Wolfgang Korngold; Lyrics, Robert Wright, George Forrest

David Watson (Johann Strauss, Jr. -"Schani"); Diane Todd (Resi); Inia Te Wiata (Johann Strauss, Sr.); Sari Barabas (Helen Vernet); Eric Brotherson (Hartkopf); David Tate (Hirsch); Gabor Baraker (Ebeseder); Robert Dorning (Dommayer); Donald Bisset (Drechsler); Patricia Hall (Frau Haberwatzel); Robert Howe (Albert); Deanne Horsham (Katie); Neville Jason (Captain Elliot); Paddy McIntyre (Hans); Philip Frazer (A Valet); John Raymon (Footman); Glyn Adams (Svant); Tearlach Bruce, Harry Goodier (Musicians); Kalman Glass (Segi Rostokoff); Nico Mott, Jonathan Poole, Dino Pardi, Harry Goodier (Composers); Tearlach Bruce (Organ Grinder); Jeffrey Benton (Clerk); Joan Browne, Rosemary Butler, Mercia Glossop, Carolyn Gray, Glenys Groves, Patricia Hall, Hilary Hutchins, Maureen Steart, Anne Sparrow, Eve T unstall, Glyn Adam, John Banks, Jeffrey Benton, Tearlach Bruce, Phillip Frazer, Carlo Mansi, John Ramon, Ken Ridgeway (Singers); Jane Bartlett, Sheila Coxhill, Gillian Hammond, Jennifer Layland, Nicholas Benton, Donald Britton, Terry Ethridge, Stephen Holtom, Paddy McIntyre, Peter Salmon, Jeffrey Taylor, Janet Lewis, Deidre Laird, Susan Nye, Gillian Sheppard, Sean Bartley

RECORDINGS: Original Cast Album--EMI-Columbia Records
OTHER PRODUCTIONS OF THE GREAT WALTZ

1946: St. Louis Municipal Opera Company: with Muriel O'Malley, Edmund Dorsay, A. J. Herbert, Patricia Bowman and John Cherry

1971: Kenley, Ohio: with Sally Ann Howes, Earl Wrightson, Lois Hunt, Terence Monk, Dean Dirrmann

SCREEN

WALTZES FROM VIENNA, Gaumont-British, released December 1933. Director, Alfred Hitchcock; Screenplay, Alma Reville and Guy Bolton; Play by Heinz Reichert, Ernest Marischka, A. M. Willmer; Settings, Alfred Junge, Peter Proud; released by Tom Arnold in U. S. A. April 1935 as Strauss' Great Waltz

Jessie Matthews (Resi); Esmond Knight (Shani Strauss); Frank Vosper (The Prince); Fay Compton (Countess Olga Baranskaaja); Edmund Gwenn (Johann Strauss, the Elder); Hindle Edgar (Leopold Wessely); Robert Hale (Ebezeder); Marcus Barron (Drechsler); Charles Haslop (Valet); Sybil Grove (Mme. Fouchet); Cyril Smith (Secretary); Berinoff and Chariot (Dancers); and Billy Shine, Jr., B. M. Lewis, Bertram Dench, Betty Huntley Wright

WALZERKRUG (Battle of the Waltzes), UFA, released November 1934. (Germany). Director, Ludwig Berger; Music by Johann Strauss and Joseph Lanner, recomposed by Franz Grothe; Camera, Carol Hoofman; Musical director, Aloys Meichler

Adolf Wohlbrueck (Johann Strauss); Paul Hoerbiger (Joseph Lanner); Renate Mueller (Katy); Willy Fritsch (Gusti); Rose Barsony (Itonka); Trude Brionne (Susy); Hanna Waag (Queen Victoria); Theo Lingen (Sir Phillip); Heinz von Cleve (Prince of Coburg); Judge (Dr. Adolphi)

Metro-Goldwyn-Mayer, released November 4, 1938. Produced by Bernard Hyman; Director, Julien Duvivier; Screenplay (based on a story by Gottfried Reinhardt), Samuel Hoffenstein, Walter Reisch; Camera, Joseph Ruttenberg; Art director, Cedric Gibbons; Music director, Arthur Guttmann; Strauss' music adapted and arranged, Dimitri Tiomkin; Editor, Tom Heald

Luise Rainer (Poldi Vogelhuber); Fernand Gravet (Johann Strauss); Miliza Korjus (Carla Dormer); Lionel Atwill (Count Hohenfried); Hugh Herbert (Hofhauer); Minna Gombell (Mrs. Hofhauer); Al Shean (Cellist); Curt Bois (Kienzl); Leonid Kinsky (Dudelman); George Houston (Schiller); Bert Roach (Vogelhuber); Greta Meyer (Mrs. Vogelhuber); Alma Kruger (Mrs. Strauss); Henry Hull (Franz Josef); Sig Rumann (Wertheimer); Christian Rub (Coachman)

SONGS: Tales of the Vienna Woods; Voices of Spring; Du Unt Du; The Bat; I'm in Love with Vienna; One Day When We Were Young; Revolutionary March; There'll Come a Time

EWIGER WALZER, Transocean Film, Germany (1954). THE ETER-
NAL WALTZ, released in U.S.A. (1959). Produced by Rotary World; An A.C.W. Tetting Production; Director, Paul Verhoeven; Screenplay, Alexander Rix and Friedrich Schreyvogel, based on the life of Johann Strauss; Camera, Franz Koch; Musical director, Alois Melichar

Bernhard Wicki (Johann Strauss); Hilde Krahl (Henriette Trefiz); Annemarie Dueringer (Adèle); Friedl Loor (Maria Geistinger); Lis Van Essen (Olga); Willy Trenk-Treatisch (Leibrock); Herman Thiming (Haslinger); Arnulf Schroeder (Jacques Offenbach); Ulrich Bettac (Director Steiner); Hans Putz (Alexander Girardi); Leonard Steckel (Baron Carlo Todesco); Michael Toost (Baron Victor Todesco); Eduard Strauss, Jr. (Eduard Strauss); Josef Henrichs (Josef Strauss); Elizabeth Newman (Mother Strauss); Maria Eis (Princess Mettemich); Gert Froebe (Gawnoff); Ellen Hille (Anastasia); Claus Biederstaedt (Gregor); Erik Frey (Emperor Franz Josef); Harry Hardt (Professor Billroth)

WIEN TANZT (VIENNA WALTZES), Vindobona Filmgesellschaft-Cordial Film, released 1961. Hoffberg Productions: Producer, Karl Ehrlich; Director, Emile Edwin Reinert; Screenplay, Benno Vigny, Jacques Companeez, based on a story by Hans Gustl Kernmayr; Camera, Gunther Anders; Assistant cameraman, Hannes Staudinger; Settings, Otto Niedermoser; Music, arranged from the music of Johann Strauss, Sr. and Johann Strauss, Jr., by Willy Schmidt-Gentner

Anton Walbrook (Johann Strauss); Marthe Harell (Millie Trampusch); Lilly Stepanek (Anna Strauss); Fritz Imhoff (Oberstrasser); Eva Leiter (Frau Reisner); with: Lotte Lang, Eric Frey, P. Czeike, Fritz Berger, H. Meixner, A. Truby, Karl Ehmann, F. Czepa

THE WALTZ KING, Walt Disney Productions, released 1963. Produced by Walt Disney; Associate producer, Peter V. Herald; Director, Steve Previn; Screenplay, based on a story by Fritz Eckhardt, by Maurice Tombragel; Camera, Gunther Anders; Art directors, Werner and Isabell Schlichting; Musical director, Helmut Froschauer; Choreography, Norman Thomson; Music, Johann Strauss, Sr., Johann Strauss, Jr. and Jacques Offenbach; Music played by Vienna Symphony Orchestra; Editor, Alfred Srp.

Brian Aherne (Johann Strauss, Sr.); Kerwin Mathews (Johann Strauss, Jr.); Senta Berger (Yetti Treffz); Fritz Eckhardt (Haslinger); Vilma Degischer (Mama Strauss); Michael Janisch (Cosack Officer); Kai Fischer (Countess Polensky); Hans Josef Schumm (Dommayer); Oskar Wegrostek (Flautist); Michael Teller (Oboist); Karl Lieffen (Stieglitz); Peter Kraus (Josef Strauss); Peter Wehle (Offenbach); Michael Toost (Orlofsky); Franco Steingberg (Alfred); Erich Arnold (Eisenstein); Ivan Holi-Holender (Frank); Geraldine Conwell (Adèlé); Hedwig Pistorius (Archduchess); Reinhard Habig-Hohenegg (Emperor Franz Josef); Walter Regelsberger (Russian Attache); Julius Bernfield (Russian Ambassador)

Metro-Goldwyn-Mayer, released November 1972. Produced, directed and written by Andrew L. Stone; Associate producer, Peter V. Herald; Camera, Dave Boulton; Art director, William Albert Havenmeyer;
Costumes, David Walker, Emmi Minnich, Josef Wanke; Choreography, Oona White; Assistant director, John O'Connor; Music, Johann Strauss, Jr. and Sr., Josef Strauss, Jacques Offenbach; Lyrics and musical adaptations, Robert Craig Wright, George Forrest; Editor, Ernest Walter; Narration sung by Kenneth McKellar

Horst Bucholz (Johann Strauss, Jr.); Mary Costa (Jetty Treffz); Rossano Brazzi (Baron Tedesco); Nigel Patrick (Johann Strauss, Sr.); Yvonne Mitchell (Anna Strauss); James Faulkner (Josef Strauss); Vicki Woolf (Lili Weyl); Susan Robinson (Emilie Trampusch); George Howe (Karl Frederick Hirsch); Lauri Lupino Lane (Donmayer); Michael Tellering (Karl Haslinger); Willard Parker (Karl Treffz); Ingrid Wayland (Theresa Strauss); Lorna Nathan (Olga); Hermione Farthingale (Louise); Elizabeth Muthsam (Caroline Strauss); Franz Aigner (Josef Weyl); Helmut Janatsch (Havemeyer); Marty Allen (Johann Herbeck); Dominique Weber (Jacques Offenbach); Guido Wieland (Max Steiner); Paola Loew (Princess Pauline Metternich); Prince Johannes Schonburg-Hartenstein (Emperor Franz Josef); Mike Sammes Singers

TELEVISION

NBC Special, televised November 5, 1955. NBC. 90 minutes. Produced by Max Liebman; Director, Bill Hobin; Television adaptation, William Friedberg, Neil Simon; Sets, Frederick Fox; Costumes, Paul duPont

Patrice Munsel (Resi Ebesterder); Keith Andes (Johann Strauss, Jr.); Jarmila Novotna (Mme. Baranska); Bert Lahr (Hans Ebesterder); Henry Sharp (Johann Strauss, Sr.); Lee Goodman (Ferdi); Gordon Dilworth (Otto Hartkopf); Sam Schwartz (Conductor); Mia Slavenska (Ballerina)

THE WALTZ KING, Disney's World, televised October 27, 1963. NBC. 1 hour. Produced by Walt Disney. See under SCREEN.

THE GREEN PASTURES*

A two act fable-play by Marc Connelly, based on Roark Bradford's southern sketches, *Ol' Man Adam and His Chillun'* (1930)

Synopsis

The Reverend Mr. Deshee teaches Sunday School to a group of young, black children in a small Louisiana town. His version of the Bible's five books of Moses is visualized in the minds of his pupils as everyday events that could have happened to them or the deeply religious, untutored, often illiterate, people they know. God, therefore, would possibly resemble Mr. Deshee and all the other

*Pulitzer Prize Play, 1930.
biblical characters their black townsmen. "De Lawd" mingles with the black inhabitants of earth while in a heaven of perpetual holidays mammy angels have a fish-fry and Gabriel smokes ten-cent seegars. The Lord Jehovah creates Eve; banishes Cain to Nod Parish; Noah reluctantly builds his Ark; Moses frees his people from Ol' King Pharaoh; Hezdrel defends Jerusalem's Temple and "De Lawd" determines, "Even bein' Gawd ain't no bed of roses" while constantly preventing impatient Gabriel from blowing his horn. The people, with humility, hope and reverence, rejoice in their religion.

Comment and Critique

Dramatist Marc Connelly, born in McKeesport, Pennsylvania in 1891 where his parents managed a hotel after retiring from theatrical careers, was thirty-nine years old when he wrote his great play, The Green Pastures. Pulitzer Prize New York World cartoonist, Rollin Kirby, recommended Roark Bradford's book, Ol' Man Adam and His Chillun' to Connelly who secured the dramatic rights from the publisher, Harper's. After outlining the play, and completing more than half of the first draft aboard the freighter S.S. Dixie en route to New Orleans, Connelly conferred with Roark Bradford, who live on Toulouse Street in the Vieux Carre quarter of New Orleans, winning the author's enthusiastic approval. Additionally Bradford helped Mr. Connelly select a repertoire of spirituals native to the deep south and New Orleans that were used in the course of the play.

Marc Connelly's career spanned a series of comedies, co-authored with George S. Kaufman, Dulcy (1921); To the Ladies, The 49-ers, and Merton of the Movies (1922); Helen of Troy and The Deep-Tangled Wildwood (1923); Beggar on Horseback and Be Yourself! (1924); a solo effort, The Wisdom Tooth (1923) and, with Herman J. Mankiewcz, Wild Man of Borneo in 1927.

The Green Pastures was rejected by producers Crosby Gaige, the Theatre Guild's Philip Moeller and Arthur Hopkins while Jed Harris' proposed production of the play was unacceptable to Connelly. During the period of rejection, Marc Connelly made six, two-reel RKO comedies for RKO in Hollywood during the summer of 1929. Former Wall Street broker, Rowland Stebbins, agreed to produce Connelly's masterpiece, and rehearsals began on December 29, 1929. Producer and playwright were fortunate in signing six-foot, sixty-five year old Richard Berry Harrison for the pivotal role of "De Lawd." Harrison was an imposing, gray-headed non-actor with a magnificent voice who never missed a performance during the long run of the play.

Directed by Marc Connelly, the Laurence Rivers' (pseudonym for Rowland Stebbins) production of The Green Pastures opened Wednesday, February 26, 1930 at the Mansfield Theatre in New York without an out-of-town tryout or preview. After 640 performances on Broadway, The Green Pastures eventually totaled 1,652 performances, played in 203 cities and won the Pulitzer Prize for 1930 as the most
original American play, performed in New York, best representing the educational value and power of the stage. Connelly's masterful theatrical fable also produced one of the greatest entrance cues ever written for the stage, "Gangway! Gangway, for de Lawd God Jehovah!" and the play was further highlighted by the superb singing voices of the Hall Johnson Choir.

New York and national critics dissolved adjectives in reviewing The Green Pastures. The play was succinctly capsulated by Robert Littell in The New York World as "The Green Pastures is simply and briefly one of the finest things that the theatre of our generation has seen ... it will move you to tears and make you gasp with the simple beauty of the Old Testament pageantry...."

Other plays with black casts had infrequently found favor in the theatre such as Paul Green's 1927 Pulitzer Prize play, In Abraham's Bosom; Eugene O'Neill's 1920 The Emperor Jones and DuBose and Dorothy Heyward's Porgy in 1927 but The Green Pastures remains the most successful and stimulating of the genre.

English producer Charles Cochran's proposed London production of The Green Pastures in 1930 was preemptorily banned by the Lord Chamberlain who had not as much as read the play. Despite a general outcry against the presumptive and stupid British censorship by leading actors, writers and even King George, The Green Pastures has never seen theatrical production in London. (The first continental production of The Green Pastures was produced in Sweden by Erik Wettergren under the direction of Olov Molander with Georg Blickenberg as De Lawd. The cast enacted their roles in blackface make-up. Called Guds Gronna Angan, in Swedish, the play remained at Sweden's state theatre in Stockholm, the Dramaten, for 200 performances.)

Warner Brothers filmed the play in 1936 with remarkable artistry. Photoplay recognized the challenge the play presented to the screen and added, "Never before has a folk-drama of such fantasy and charm been attempted on the screen.... Rex Ingram as De Lawd, gives a quiet dignity to a role that so obviously could have been mishandled.... It is a "must" picture, and one that will stand out in cinema history...." The Green Pastures was named as one of the best pictures of 1936.

Hallmark Hall of Fame's television production of The Green Pastures on October 17, 1957, featuring William Warfield as De Lawd and Jack Benny's Rochester, Eddie Anderson, reprising his 1936 screen role as Noah, was widely acclaimed by all. Ben Cross (New York Daily News) called the telecast, "... an unforgettable experience." Jack Gould (The New York Times) predicted, "It will survive in the memory of everyone privileged to have seen it" while Time magazine tersely compared The Green Pastures with the usual TV fare as "Heaven, against Sodom and Gomorrah...."

Viewed from today's perspective The Green Pastures might
be considered by some as patronizing but it remains a classic fable
and one of the greatest plays ever written for the American Theatre.

STAGE

Mansfield Theatre, New York, opened February 26, 1930. 640 per-
formances. Produced by Laurence Rivers, Inc.; Director, Marc
Connelly; Settings and lighting, Robert Edmond Jones; Music director,
Hall Johnson; Costumes, Louis Guttenberg, Helene Theatrical Cos-
tume Company; Choral arrangements, Hall Johnson

Richard B. Harrison (The Lord); Wesley Hill (Gabriel); Tutt
Whitney (Noah); Susie Sutton (Noah's Wife); Daniel L. Haynes
(Adam); Inez Richardson Wilson (Eve); Lou Vernon (Cain); Doro-
thy Randolph (Cain's Girl); Edna M. Harris (Zeba); James Fuller
(Cain the Sixth); Alonzo Fenderson (Moses); Mercedes Gilbert
( ziporah); McKinley Reeves (Aaron); George Randol (Pharaoh);
Charles H. Moore (Mr. Deshee); Alicia Escamilla (Myrtle); Jazz-
lips Richardson, Jr., Howard Washington, Reginald Blythwood
(Boys); Fredia Langshaw (Vangie); Frances Smith (A Cook); Homer
Tutt (Custard Maker); Anna Mae Fritz (First Mammy Angel); Jo-
sephine Byrd (Stout Angel); Edna Thrower (Slender Angel); J. A.
Shipp (Archangel); McKinley Reeves (Choir Leader); Louis Kelsey,
Collington Hayes, Ivan Sharp (Gamblers); Josephine Byrd (Voice
in Shanty); Milton J. Williams (Shem); Dinks Thomas, Anna Mae
Fritz, Geneva Blythwood, Benveneta Washington (Women); Emory
Richardson (First Man); Freddie Archibald (Flatfoot); J. Homer
Tutt (Ham); Stanleigh Morrell (Japheth); Florence Fields, Josephine
Byrd (Cleaners); J. A. Shipp (Abraham); Charles H. Moore (Isaac);
Edgar Burks (Jacob); Reginald Fenderson (A Candidate Magician);
Walt McClane (The General); Charles Winter Wood (The Admiral);
Emory Richardson (First Wizard); Arthur Porter (Head Magician);
Stanleigh Morrell (Joshua); Ivan Sharp (First Scout); Billy Cumby
(Master of Ceremonies); Jay Mondaaay (King of Babylon); Ivan
Sharp (Prophet); J. Homer Tutt (High Priest); Leona Winkler,
Florence Lee, Constance Van Dyke, Mary Ella Hart, Inez Per-
sand (The King's Favorites); Emory Richardson (Officer); Daniel
L. Haynes (Hezdrel); Stanleigh Morell (Another Officer); Phillistine
Bumgardner, Margery Bumgardner, Fredia Longshaw, Wilbur
Cohen, Jr., Verdon Perdue, Ruby Davis, Willmay Davis, Mar-
gerette Thrower, Viola Lewis (The Children); Amy Escamilla,
Elssie Byrd, Benveneta Washington, Thula Ortiz, Ruth Carl, Ge-
neva Blythwood (Angels and Townpeople); Carl Shorter, Earl
Bowie, Thomas Russell, Richard Henderson (Babylonian Band);
Bertha Wright, Geraldine Gooding, Marie Warren, Mattie Harris,
Gertrude De Verney, Massie Patterson, Marguerite Avery, Juan-
ita Hall, Ruthena Matson, Leona Avery, Mrs. Willie Mays, Viola
Mickens, Charlotte Junius, John Warner, Joe Loomis, Walter
Hilliard, Haroid Foster, Adolph Henderson, William McFarland,
McKinley Reeves, Arthur Porter, Oliver E. Foster, Gerome Ad-
dison, Walter Whitfield, D. K. Williams, Benjamin John Rags-
dale, Cecil McNair, Tom Lee, Walter Meadows, Frank Horace
(The Choir); Evelyn Burwell (Assistant director)
SONGS: Oh, Rise and Shine; When the Saints Come Marchin' In; Cer'n'y Lord; My God is So High; Hallelujah!; In Bright Mansions Above; Don't You Let Nobody Turn You Roun'; Run, Sinner, Run; You Better Min'; Dere's No Hidin-Place Down Dere; Some o'Dese Days; I Want to Be Ready; De Ole Ark's a-Moverin'; My Soul Is a Witness; City Called Heaven; My Lord's a-Writin' All de Time; Go Down, Moses; Oh, Mary, Don't You Weep; Lord, I Don't Feel No-ways Tired; Joshua Fit de Battle of Jericho; I Can't Stay Away; Hail de King of Babylon!; Death's Gointer Lay His Cold, Icy Hands on Me; De Blin' Man Stood on de Road an' Cried; March On!; Hallelujah, King Jesus!

Broadway Theatre, New York, opened March 15, 1951. 44 performances. Produced by the Wigreen Company (the estate of Dwight Deere Wiman) in association with Harry Fromkes; Director, Marc Connelly; Settings and lighting, Robert Edmond Jones; Musical director, Hall Johnson

William Marshall (The Lord); Ossie Davis (Gabriel); Alonzo Bosan (Noah); Alma L. Hubbard (Noah's Wife); William Dillard (Adam); Milroy Ingram (Eve); Van Prince (Cain); Vinie Burrows (Zeba); Van Prince (Cain the Sixth); John Marriott (Moses); Milroy Ingram (Zipporah); William Veasey (Aaron); John Bouie (Pharaoh); John Marriott (Mr. Deshee); Joyce Gissentanner (Myrtle); Philip Hepburn, Pierre Dillard (Boys); William Veasey, Alma L. Hubbard (Cooks); Avon Long (First Man Angel); Ethel Purnello (First Mammy Angel); Anna Mae Richardson (Stout Angel); Margaret Williams (Slender Angel); William O. Davis (Archangel); Courtenaye Olden (Teacher Angel); Rodger Alford (Choir Leader); James Fuller, George Hill, John Rainey, George Royston, Robert McFerrin (Gamblers); Anna Mae Richardson (Voice in Shanty); Robert McFerrin (Shem); Milroy Ingram, Anna Mae Richardson, Tina Marshall (Women); John Bouie (First Man); Randolph Sawyer (Flatfoot); Avon Long (Ham); James Fuller (Japeth); Margaret Williams, Anna Mae Richardson (Cleaners); Alonzo Bosan (Abraham); Robert McFerrin (Isaac); John Bouie (Jacob); Rodger Alford (A Candidate Magician); George O. Willis (A General); William O. Davis (First Wizard); Avon Long (Head Magician); Van Prince (Joshua); Calvin Dash, George O. Willis, Rodger Alford (Scouts); Randolph Sawyer (Master of Ceremonies); Avon Long (King of Babylon); Hope Foye, Yvonne Jiggets, Jumel Jones, Milroy Ingram (The King's Favorites); William Veasey (Prophet); John Bouie (High Priest); Tina Marshall (His Guest); Calvin Dash (Corporal); William Dillard (Hezdrel); Robert McFerrin (Second Officer); Courtenaye Olden (King's Favorite); Ernest Bloomfield (Randolph); Philip Brinson (Carlisle); William McDaniel (A Voice); James Fuller (Custard Maker); Philip Hepburn (Boy Gambler); Courtenaye Olden (A Concubine); Tina Marshall, Patricia Bloomfield, Beatrice Edwards, Joyce Gissentanner, Dierdre Greenway, Marcia Titus, Mary Young, Ernest Bloomfield, Eugene Bloomfield, Philip Brinson, Jimmie Burton, Pierre Dillard, Philip Hepburn, Robert Titus (The Children); Mabel Bergen, Maudine Brown, Miriam Burton, Hope Foye, Louise Hawthorne, Alma L. Hubbard, Oci Johnson, Madeline Preston, Louvinia White (So-
pranos); Alice Ajaye, Leona Avery, Willie Mays, Louise Parker, Ethel Purnello (Altos); Rodger Alford, Lawson Bates, Calvin Dash, William O. Davis, Curtis Hawkins, William McDaniel, Robert McFerrin, George Royston (Tenors); Alonzo Jones, John H. Rainey, Beecher Wilson (Baritones); Jack Carr, George Hill, William Veasey, George O. Willis (Bassos); The Choir; Hall Johnson, Director; Louvinia White, Assistant director

SCREEN

Warner Brothers, released May 1936. Production supervisor, Henry Blanke; Directors, Marc Connelly, William Keighley; Screenplay, Marc Connelly, Sheridan Gibney; Camera, Hal Mohr; Art directors, Allen Saaalburg, Stanley Fleischer; Choral music director, Hall Johnson

Rex Ingram (De Lawd); Oscar Polk (Gabriel); Eddie Anderson (Noah); Ida Forsyne (Noah's Wife); Rex Ingram (Adam); Myrtle Anderson (Eve); Al Stokes (Cain); Edna M. Harris (Zeba); James Fuller (Cain the Sixth); Frank Wilson (Moses); Rosina Weston (Zipporah); Ernest Whitman (Pharoah); George Reed (Rev. Deshee); Freddie Archibald (The Gambler); Anna May Fritz (Stout Angel); Bertha Wright (Slender Angel); Abraham Gileaves (Archange); Benevenita Washington (Flashily dressed woman); Ray Martin (Shem); Jimmy Burress (Japheth); Dudley Dickerson (Ham); Ivory Williams (Jacob); William Cumby (Abraham); David Berthea (Aaron); Reginald Fenderson (Joshua); Snowflake Toones (Zubo); Rex Ingram (Hezdrel); Clinton Rosamond (Hosea); W. W. Whitfield (Leon Randall); John Larkin (Sexton); Dolores May Lilly (Carlotta Prohack); Philip Hurlick (Carlisle Randall); Charles Andrews (Flatfoot); Louise Price (Viney Prohack); George Randol (High Priest); Florence Fields, Anna Mae Fritz (Cleaning Women); Slim Thompson (Master of Ceremonies); Reginald Fenderson (Young soldier); Jazzlips Richardson (Young Gambler); George Reed (Isaac); William Cumby (Head Magician); Donald Brown (Sexton's Grandson); Clinton Rosamond (Prophet); William Cumby (King of Babylon)

TELEVISION

Hallmark Hall of Fame, televised October 17, 1957. NBC. 90 minutes. Produced and directed by George Schaefer; Television adaptation of his play, Marc Connelly

William Warfield (De Lawd); Eddie Anderson (Noah); Earle Hyman (Adam); Terry Carter (Gabriel); Frederick O'Neal (Moses); Estelle Hemsley (Mrs. Deshee); Sheilla Guyse (Zeba); Richard Ward (Pharoah); Earle Hyman (Hezdrel); Vinette Carroll, Hilda Haynes, Butterfly McQueen (Angels); Rosetta Lenoire, William Dilliard
THE GUARDSMAN
A play in three acts by Ferenc Molnar (1911)

Synopsis

After six months of tempestuous marriage, The Actor is jealous and suspicious of his actress-wife whose past love affairs have seldom lasted beyond six months. Testing her fidelity, the Actor sends his wife gushing love letters and flowers in the name of a Russian Cossack Guardsman. When the Actress finally arranges a rendezvous with her unknown admirer, the Actor impersonates the Guardsman and tries to make love to his wife. Fearing his wife will submit to his great impersonation and amorous persuasions, the Actor reveals himself. The Actress tauntingly declares she was always aware that the Cossack Guardsman was her actor-husband. The Actor is perplexed. His disguise and performance were both excellent. Did she really know him?

Comment and Critique

Ferenc Molnar’s Hungarian play Testőr (Der Leibgardist) was translated into English by Philip Littell in 1913 under the title of Where Ignorance is Bliss and faded after eight performances after opening at the Lyceum Theatre on Broadway on September 3, 1913. Grace I. Colbron and Hans Bartsch adapted the play into a revised English version called The Guardsman that The Theatre Guild produced in 1924 after holding an option on the play for two years and failing to interest any established stars in appearing in the Molnar European success. Theatre Guild director Theresa Helburn insisted the play was perfect for the combined talents of Alfred Lunt and Lynn Fontanne who became husband and wife on May 26, 1922, but had not starred together on Broadway. The Guardsman became the Guild’s first great hit and established The Lunts as the foremost acting team in America.

Alexander Woollcott in his New York Sun review was prophetic: "They have youth and great gifts and the unmistakable attitude of ascent, and those who saw them last night bowing hand in hand for the first time, may well have been witnessing a moment in theatrical history. It is among the possibilities that we were seeing the first chapter in a partnership destined to be as distinguished as that of Henry Irving and Ellen Terry." Stark Young (The New York Times) was not as perceptive: "The Guardsman is not important comedy or distinguished writing in any sense, and the performance at the Garrick is not distinguished. But the play is entertaining most of the time and often witty and full of clever contrivance." Nearly fifty years later writer-critic Brooks Atkinson, reflecting on the 1924 Theatre Guild production of The Guardsman and the beginning of The Lunts unequaled theatrical teaming, still believed The Guild and The
Lunts "... produced a high comedy with a sophistication that no other Broadway organization could equal...."

Producer Irving Thalberg persuaded the Lunts to make a screen version of *The Guardsman* in 1931. (A silent screen version was made in Austria in 1926 called *Der Gardeoffizier.*) It would be the first and only film in which the theatre's greatest acting team would star. Alfred Lunt had a fleeting success as a silent film star in the films *Backbone* and *The Ragged Edge* (1923); *Second Youth* (1924), in which Miss Fontanne also appeared; D. W. Griffith's *Sally of the Sawdust* and Paramount's *Lovers in Quarantine* (1925) made in New York City while Lunt was appearing nightly for *The Theatre Guild* in *The Guardsman* on Broadway.

Metro-Goldwyn-Mayer's film version of *The Guardsman* opened on September 9, 1931, at the Astor Theatre in New York City. Robert Sherwood (Life magazine) called the production "... directed and photographed with skill and intelligence" and "perfectly delightful." Mr. Sherwood's hope that The Lunts would record their past acclaimed Theatre Guild stage performances on film died aborning. Irving Thalberg's offer of a three year contract for a million dollars to make screen versions of *Elizabeth the Queen* and *Reunion in Vienna* was rejected by the Lunts whose initial Hollywood effort they deplored. Later, they rejected another film offer from Universal Pictures' Carl Laemmle, informing the movie-mogul, "We can be bought but we can't be bored!" Mordaunt Hall (The New York Times) wrote, "It is a pity that there are not more Fontannes, Lunts and Molnars to help out the screen, for then this medium of entertainment would be on a far higher plane." Photoplay called the picture, "One of the most delightful pieces of satire yet brought to the talking screen."

Louis B. Mayer, having purchased the film rights to Oscar Straus's score for the operetta, *The Chocolate Soldier*, was unable to obtain George Bernard Shaw's permission to use his play *Arms and the Man* in 1941, which was the libretto for the musical. The film was made as *The Chocolate Soldier*, using Straus's music and substituting Metro-Goldwyn-Mayer's 1931 film script of *The Guardsman* for the story-line. Filmed in black and white, the MGM musical consolidation of Molnar and Straus was well received due mainly to a charming performance by Metropolitan Opera's Rise Stevens and a surprisingly less tedious performance by Nelson Eddy.

Ten years later, in 1951, Jeanette MacDonald and Gene Raymond ventured onto the theatrical road in a stage revival of *The Guardsman*. The play failed to reach Broadway. Jeanette MacDonald, visually enchanting, sang four interpolated songs but Molnar's Actress role was beyond the singer's acting range and became more of a mincing musical comedy prima donna than the sexually alluring, glamorous woman Molnar created. Gene Raymond was unhappily miscast as the actor-husband and almost ludicrous disguised as the Russian cossack Guardsman. A Stratford, Ontario, Canadian revival of the Molnar play in June 1977 was judged by Variety as "Brilliantly played by Maggie Smith. Brian Bedford is a vain, touching and en-
dearing husband—but Miss Smith is superb." London's National Theatre produced The Guardsman in 1978. John Willett in Plays and Players called it "a pretty feeble play, likely to interest only the admirers of the pair who now play the Lunts' roles: Diana Rigg and Richard Johnson."

Best of Broadway's color telecast of the play on March 2, 1955 starred Franchot Tone and Claudette Colbert who managed to extract some pleasant moments from Molnar's thin, improbable plot.

STAGE

WHERE IGNORANCE IS BLISS, Lyceum Theatre, New York, opened September 3, 1913. 8 performances. Produced and directed by Harrison Grey Fiske; Settings, Gates and Morange; English translation of Ferenc Molnar's play Der Leibgardist (The Guardsman) by Philip Littell

William Courtleigh (The Actor); Rita Jolivet (The Actress); Frederic de Belleville (The Critic); Florine Arnold (The Mama); Marion Pullar (The Maid); Kevitt Manton (The Bill Collector); May Greville (The Ouvreuse)

THE GUARDSMAN, Garrick Theatre, New York, opened October 13, 1924. 248 performances. Produced by The Theatre Guild; Director, Philip Moeller; Settings and Costumes, Jo Mielziner; English translation of Ferenc Molnar's play Der Leibgardist, Grace I. Colbron, Hans Bartsch; Acting version, Philip Moeller; Music director, Max Weiser

Alfred Lunt (The Actor); Lynn Fontanne (The Actress); Dudley Digges (The Critic); Helen Westley ('Mama'); Edith Meiser (Liesl); Philip Loeb (The Creditor); Kathryn Wilson (An Usher); Zona Maie Griswold, Maurice Soble (Opera Singers)

St. James's Theatre, London, England, opened June 20, 1925. Produced by Seymour Hicks; Director, Seymour Hicks; Translation of Ferenc Molnar's play by Grace I. Colbron and Hans Bartsch

Seymour Hicks (The Actor); Madge Titheradge (The Actress); Morton Selten (The Critic); Margaret Yarde ('Mama'); Betty Seymour Hicks (Liesl); Willie Warde (The Creditor); Adela Measor (An Usher)

Road Company (1928-1929). Produced by The Theatre Guild; Director, Philip Moeller; Settings and costumes, Jo Mielziner

Alfred Lunt (The Actor); Lynn Fontanne (The Actress); Ernest Cossart (The Critic); Jane Wheatley ('Mama'); Hortense Alden (Liesl); Hannan Clark (The Creditor); Geneva Harrison (An Usher); Antoinette LaFarge, Lucian Taranto (Opera Singers)

Geary Theatre, San Francisco, Cal., opened February 11, 1929. West Coast Production. Produced by The San Francisco Repertory Theatre; Director, Lowell Sherman; Scenery, Werner Wittkamp

Lowell Sherman (The Actor); Doris Lloyd (The Actress); Claude
Fleming (The Critic); Blanche Friderici ("Mama"); Betty Middleton (Liesl); Hans Herbert (The Creditor); Jane Elton (An Usher)

Road Company (1951). Produced by Richard Aldrich, Richard Myers, in association with Julius Fleischmann; Director, Sam Wanamaker; Scenery and costumes, Herbert Gahagan; Gowns, Cecil Beaton
Gene Raymond (The Actor); Jeanette MacDonald (The Actress - Singer); Herbert Berghof (The Critic); Josephine Brown ("Mama"); Maurice Shrog (The Creditor); Gwen Vandam (Liesl)
SONGS: Un Bel Di; Les Filles de Cadiz; Last Rose of Summer; Claire de Lune (lyrics by Gene Raymond)

Stratford Festival, Avon Stage, Stratford, Ontario, Canada, opened June 10, 1977. Director, Robin Phillips; Setting, Daphne Dar; Lighting, Gil Weeksher
Brian Bedford (The Actor); Maggie Smith (The Actress); Eric Donkin (The Critic); Mary Savidge ("Mama"); Karen Austin (Liesl); Richard Whelen (The Creditor); Margot Dionne (An Usher); Peter Brikmanis (Concierage); Richard McMillan (His Helper)

Lyttelton Theatre, London, England, opened January 3, 1978. Produced by The National Theatre Company; Director, Peter Wood; Settings, Ralph Koltai; Costumes, David Walker; Lighting, David Hersey; English translation, Frank Marcus
Richard Johnson (Nandor); Diana Rigg (Ilona); Philip Stone (Bela); Madoline Thomas (Mother); Brenda Blethyn (Lisa); David Schofield (Creditor); Diana Payan (Cook); Anne Leon (Usherette); Tom Durham, Peter Jolley, Robert Ralph, Andrew Tourrell (Men)

SCREEN

DER GARDEOFFIZIER, Austrian Films, 1926. Director, Robert Wienne; Screenplay, based on Molnar's play Der Leibgardist
Fritz Abel (The Actor); Maria Corda (The Actress)

Metro-Goldwyn-Mayer, released September 1931. Produced by Irving Thalberg; Director, Sidney Franklin; Screenplay, Ernest Vajda, Claudine West; Camera, Norbert Brodin; Editor, Conrad A. Nervig
Alfred Lunt (The Actor); Lynn Fontanne (The Actress); Roland Young (The Critic); Maude Eburne ("Mama"); ZaSu Pitts (Liesl); Herman Bing (A Creditor); Ann Dvorak (Girl)

THE CHOCOLATE SOLDIER, Metro-Goldwyn-Mayer, released November 1941. Produced by Victor Saville; Director, Roy Del Ruth; Screenplay, (based on Ferenc Molnar's play The Guardsman), Leonard Lee, Keith Winter; Music, Oscar Strauss (based on his operetta Der Tapfere Soldat, The Chocolate Soldier); Camera, Karl Freund; Music adaptation, direction, Herbert Stothart, Bronislau Kaper; Dances, Ernest Matray; Art director, Cedric Gibbons and John Detlie; Editor, James Newcome; Set decorator, Edwin B. Willis; Gowns, Adrian Nelson Eddy (The Actor, Karl Lang--Vasili Vasilovich Varonofsky); Rise Stevens (Maria Lanyi); Nigel Bruce (Bernard Fischer); Flor-
ence Bates (Madame Helene—"Pugsy"); Dorothy Gilmore (Magda, a Soubrette); Nydia Westman (Liesel, the Maid); Max Barwyn (Anton, the Valet); Charles Judels (Klementov, the Cafe Proprietor); Sig Arno (Voice Coach); Leon Belasco (Waiter); Dave Willock (Delivery Boy); Yvette Duguay (Child); Deena Newell, Joyce Coles, Paul Godkin, Lee Brent, Jack Vlaskin, William Sabbot, Leo Galitzine, Gabriel Soloduhin, Zara Lee (Gypsy Dancers); Lorraine Bridges, Robert Bradford, Jimmy Alexander, Thomas Clarke, Paul Keast, Bob Priester, Harry Stanton, Jack Lipson, Roy Loomis, Lee Murray, Buddy Ray, Alan Speer, Foy Van Dolsen, Cas Twid (Singers)

SONGS: My Hero; Thank the Lord the War is Over; Sympathy; Seek the Spy; The Letter Song; The Chocolate Soldier Man; Forgive, Forgive, Forgive (Straus-Stange); Mon Coeur s'Ouvre a Ta Voix (Saint-Saens); O, Du Mein Holder Abendstern (Wagner); Song of the Flea (Russian); While My Lady Sleeps (Kaper-Kahn)

RECORDINGS: Columbia Album: Rise Stevens, Nelson Eddy

TELEVISION

Best of Broadway, televised March 2, 1955. CBS. 1 hour. Produced by Felix Jackson; Director, Paul Nickell; Television adaptation, Reginald Jackson

Claudette Colbert (Actress); Franchot Tone (Actor); Reginald Gardiner (Critic); Mary Boland (Mama); Mary Grace Canfield (Liesl); Harry Worth (Stage Manager); Margaret Hamilton (Usher)

MISCELLANEOUS STAGE PRODUCTIONS OF THE GUARDSMAN

1933: Bert Lytell, Violet Heming
1940: Miriam Hopkins, Kent Smith
      Miriam Hopkins, Tullio Carminati
      Mady Christians, John Emery
      Bramwell Fletcher, Doris Dalton

GUEST IN THE HOUSE
A play in three acts by Hagar Wilde and Dale Eunson (1942), based on their story "Dear Evelyn"

Synopsis

Evelyn Heath is invited to share the Douglas Proctors' home. Her psychasthenia nearly destroys the household. Evelyn's imagined chronic heart condition and illusionary helplessness is inculcated in Proctor's young daughter, Lee. Her malicious gossip brings Ann Proctor to the brink of a nervous breakdown reinforced by Evelyn's false accusation that Ann's husband, Douglas, is having an extra-
marital affair. The bitchy Miss Heath attempts to wreck Douglas' career, drives him to drink and, when he rebuffs her well-planned seduction, she rips her blouse screaming that Douglas has tried to rape her. Wise Aunt Martha Proctor (ever aware of Evelyn's potential danger and pretenses) knowing of Evelyn's psychopathic fear of birds, releases a canary from its cage. Evelyn, terrified, leaps to her death.

Comment and Critique

Evelyn Heath is one of the theatre's more wicked-than-most characters in Guest in the House. The play opened at the Plymouth Theatre in New York on February 24, 1942. Time magazine termed the play neither "tense or tenable" while labeling the transparent character of Evelyn, "the season's arch-villain...." Variety added, "For pure malevolence, the girl in Guest in the House is about the most fiendish stage character since the brat in Children's Hour." John Anderson (New York Journal-American) noted that even Mary Anderson's effective performance as the despicable Evelyn failed to sustain the play's plot, although, "She makes Evelyn look like a purring wildcat drawn by Aubrey Beardsley, and makes her sound twice as frightening...." Burns Mantle (New York Daily News) thought the play was "a taut little horror drama" but Louis Kronenberger decided that "the play hits as many wrong notes as a drunken pianist."

The United Artists film version of the play in 1944, with Anne Baxter as Evelyn, was capsulized by Photoplay with "Never invite a neurotic for the week-end" but added that "few pictures boast so many fine performances." Time magazine found the film, up to its overly melodramatic ending, "sharp and scary" if not "a definite study of the tyranny of weakness...." Liberty magazine considered uncredited Lewis Milestone and John Brahm's direction of Ketti Frings tense adaptation of the play "expert," the tale "beautifully acted" and, "enhanced by Werner Janssen's fine musical score, it makes a first-rate movie."

Bonita Granville, former screen child-actress and, with her husband Jack Wrather, a producer of the long-running, successful television series, Lassie, played the role of psychotic Evelyn Heath on Broadway Television Theatre's "live" production of Guest in the House on February 23, 1953. Lenka Petersen was Kraft Theatre's diabolical Evelyn on the telecast of September 16, 1954, and on Front Row Center's airing of the play on August 24, 1955, Sally Forrest was the destructive Guest in the House.

STAGE

Plymouth Theatre, New York, opened February 24, 1942. 153 performances. Produced by Stephen and Paul Ames; Director, Reginald Denham; Setting, Raymond Sovey
Mary Anderson (Evelyn Heath); Leon Ames (Douglas Proctor); Louise Campbell (Ann Proctor); William Prince (Dan Proctor); Joan Spencer (Lee Proctor); Pert Kelton (Miriam Blake); Hildred Price (Hilda); Walter Beck (The Rev. Dr. Shaw); Katherine Emmet (Aunt Martha Proctor); Oscar Sterling (John); Richard Barbee (Frank Dow); Helen Stewart (Mrs. Dow); Frieda Altman (Miss Rhodes); Sully Michaels (Cam Travy)

Road Company (1942-1943). Produced by Stephen and Paul Ames; Director, Reginald Denham; Setting, Raymond Sovey
Nancy Kelly (Evelyn Heath); Richard Beach (Douglas Proctor); Louise Campbell (Ann Proctor); Robert Breton (Dan Proctor); Joan Spencer (Lee Proctor); Templeton Fox (Miriam Blake); Hildred Price (Hilda); Walter Beck (The Rev. Dr. Shaw); Suzanne Jackson (Aunt Martha Proctor); Oscar Sterling (John); Fred Howard (Frank Dow); Ellis Baker (Mrs. Dow); Louise Larabee (Miss Rhodes); Bruce Reilly (Cam Tracy)

Betty Ann Davies (Evelyn Heath); Anthony Ireland (Douglas Proctor); Adrianne Allen (Ann Proctor); Peter Forster (Dan Proctor); Elliot Mason (Janet Proctor); Eve Lynd (Miriam Blake); Gladys Henson (Hilda); Edward Dudgeon (The Rev. Dr. Shaw); Margaret Cooper (Caroline); Charles Lefeaux (Lord Reginald Barbee)

SCREEN

United Artists, released December 8, 1944. Produced by Hunt Stromberg; Director, John Brahm; Screenplay, Ketti Frings; Camera, Lee Garmes; Art director, Nicholai Remisoff; Musical score, Werner Janssen; Editor, James Newcome
Anne Baxter (Evelyn Heath); Ralph Bellamy (Douglas Proctor); Ruth Warwick (Ann Proctor); Scott McKay (Dan Proctor); Connie Laird (Lee Proctor); Marie McDonald (Miriam Blake); Margaret Hamilton (Hilda, the Maid); Jerome Cowan (Mr. Hackett); Aline MacMahon (Aunt Martha Proctor); Percy Kilbride (John, the Butler)

TELEVISION

Broadway Television Theatre, televised February 23, 1953. Produced by Warren Wade
Bonita Granville (Evelyn Heath); Richard Webb (Douglas Proctor); Meg Mundy (Ann Proctor)

Kraft Theatre, televised September 16, 1954.
Lenka Peterson (Evelyn); Karl Swenson (Douglas Proctor); Joan Tompkins (Ann Proctor); Dorothy Sands (Aunt Martha); Bibi Osterwald (Miriam); Katherine Meskill (Miss Rhodes); Leora Thatcher (Hilda); Jada Rowland (Lee Proctor); Al Markim (Tracy)
Half in Earneest see The Importance of Being Earneest

HANGMAN'S HOUSE
A play in four acts by Willard Mack (1926)

Synopsis

Connaught O'Brien promises her dying father, Lord Chief Justice O'Brien, known as Ireland's "hangman," she will marry wealthy, aging John D'Arcy. After drunken D'Arcy shoots Connaught's race-winning horse, she finds solace in a reunion with her true love, Dermot McDermot. Using various disguises, "Citizen" Hogan menacingly stalks D'Arcy seeking revenge against the wastrel for defiling his sister. Finally recognizing "Citizen" Hogan, terrified D'Arcy commits suicide. Connaught is released from her loveless, unconsummated marriage to wed Dermot who rides her horse, "The Bard of Amagh" and wins the Steeplechase.

Comment and Critique

Willard Mack's dramatization of Donn Byrne's novel Hangman's House opened on Broadway for a rapid eight performances at the Forrest Theatre on December 16, 1926. Compared with Willard Mack's two other then current Broadway shows, The Noose and Lily Sue, his adaptation of Hangman's House was a disaster. Brooks Atkinson (The New York Times) astutely labeled the play as "balderdash." The New York Review, however, praised Mack's dramatization of Byrne's Steve story as well-produced by William S. Brady, Jr. and Dwight Deer Wiman and magnificently directed by Mr. Brady, adding "The big scene is a horse race, after the fashion of In Old Kentucky, and it is gorgeously done with real race horses in the most thrilling style...."

William Fox produced the screen version of Hangman's House in 1928, directed by prestigious director John Ford. Marion Michael Morrison, who later became John Wayne, made his first appearance in a John Ford film, exhibiting unbridled excitement as a horse-race fan. Victor McLaglen replaced William Farnum as Citizen Hogan in what Photoplay called "... a pretty good film...."

Hangman's House was produced by Worthington Miner for television on Studio One's telecast on March 19, 1951, featuring Jessica Tandy and Kevin McCarthy.
Forrest Theatre, New York, opened December 16, 1926. Produced by William A. Brady, Jr. and Dwight Deer Wiman; Director, William A. Brady, Jr.

Walter Abel (Dermot McDermot); Katherine Alexander (Connaught O'Brien); Joseph Kilgour (Lord Chief Justice O'Brien); Percy Waram ("Citizen" Hogan); Charles Kennedy (Neddy Joe); Katherine Emmet (Anne McDermot); Frank Shannon (John D'Arcy); Felix Haney (Murphy); Clement O'Loghlen (Larry Mason); Walter Kenney (Paddy Talbot); R. Henry Handon (Mr. Doyle); Emmet O'Reilly (Mr. McSweeney); Jack McGraw (Mickey Regan); Ralph Cullinan (Robinson); Emmet O'Reilly (A Gardener); William Pearce (A Boy)

Fox Film Corporation, released May 13, 1928. Produced by William Fox; Director, John Ford; Screenplay, Marion Orth; Camera, George Schneiderman; Assistant director, Phil Ford; Titles, Malcolm Stuart Boylan; Screen adaption, Philip Klein; Editor, Margaret V. Clancy

Victor McLaglen (Citizen Hogan); Larry Kent (Dermot McDermot); June Collyer (Connaught O'Brien); Earle Foxe (John D'Arcy); Belle Stoddard (Anne McDermot); Hobart Bosworth (Lord Chief Justice O'Brien); Joseph Burke (Neddy Joe); Eric Mayne (Legionnaire Colonel); Marion Michael Morrison [John Wayne] (Horse Race Fan)

Studio One, televised March 19, 1951. CBS. Produced by Worthington Miner; Director, Paul Nickell

Kevin McCarthy (Dermot McDermot); Jessica Tandy (Connaught O'Brien)

THE HAPPY TIME
A play in three acts by Samuel Taylor, based on the book by Robert Fontaine (1950)

Synopsis
Young Bibi Bonnard is guided through adolescence by his ebullient, uninhibited French-Canadian family during the twenties in Ottawa, Canada. His Scottish-Presbyterian mother, Maman Bonnard, helplessly deplores the exuberance of her gentle, vaudeville-theatre violinist husband's brothers: philandering, handsome, traveling salesman, Desmonde, who collects ladies' garters; Louis, who has survived twenty years of a henpecked marriage to Aunt Felice by
constantly drinking wine from a water cooler during his years of blissful unemployment, and zestful, philosophical Grandpere Bonnard, an ancient, dedicated rake in hot pursuit of the opposite sex. Papa installs Mignonette, an unemployed vaudevillian, as Maman's maid. Bibi, well coached by his Uncles and Grandfather, quickly awakens to Mignonette's charms. Caught with a copy of La Vie Parisienne in school, Bibi is also accused of drawing obscene pictures and is unjustly beaten by the cruel school principal who is taught a lesson in humanity by Bibi's outraged Uncles. Mignonette wins the love of romantic Uncle Desmonde and Papa Bonnard carefully explains the facts of life to Bibi who turns his attentions to the girl next door, Sally.

Comment and Critique

Robert Fontaine, with his wife, made six dramatizations of his book, The Happy Time, when producer Leland Hayward persuaded Fontaine to permit radio and television writer, Samuel Taylor to make another adaptation. The Taylor dramatization was produced by Rodgers and Hammerstein and opened at the Plymouth Theatre on Broadway on January 24, 1950, where the delightful comedy ran 614 performances. Variety termed The Happy Time as a "... tender, touching and immensely enjoyable comedy" and "... a sort of French-Canadian combination of Life With Father and You Can't Take It With You...." William Hawkins (The New York World-Telegram-Sun) wrote, "If everybody could survive the first pangs of growing up under the charmed guidance of as understanding and delightful a family as the one in The Happy Time, the world would be a vastly improved place. It is written with brimming heart, infinite taste and the most luxurious humor." Robert Coleman (The New York Daily Mirror) compared the play with Rodgers and Hammerstein's previous Broadway success, I Remember Mama and found it reminiscent of Eugene O'Neill's Ah, Wilderness!, "with wacky overtones of You Can't Take It With You." Brooks Atkinson (The New York Times) felt the play was less than a work of art. John Chapman (The New York Daily News) qualified the play as "An affectionate family comedy, splendidly acted."

Andrew Ray, the twelve-year-old son of famous British Radio comedian, Ted Ray, who had played young Wheeler in Twentieth Century-Fox's 1950 film, The Mudlark, was praised for his performance as Bibi in the London production of The Happy Time, produced by Laurence Olivier and Gilbert Miller at St. James's Theatre on January 30, 1952. However, the London critics clobbered the play as salacious and indeciet and The Happy Time folded after 34 performances.

David Merrick produced a musical version of The Happy Time on Broadway on January 18, 1968, directed by Gower Champion with music and lyrics by John Kander and Fred Ebb who had provided the score for 1966's smash-hit, Cabaret. "The Happy Time is a musical in which something like fifty characters wander about in search not
only of an author but also of a composer and lyricist," was Brendan Gill's opinion in The New Yorker magazine. Newsweek magazine's review stated, "The Happy Time is just so corny you can't believe it--the climactic tunes sound like Norman Vincent Peale set to music." Despite the disenchantment of the critics, the musical held on for 285 performances due to David Merrick's elaborate publicity hyping.

Columbia Pictures screen version of The Happy Time, starring Charles Boyer, was filmed in 1952. Photoplay magazine advised its readers to "Have a happy time with this one. The coming of age of a young boy is the happy time, and around this theme snuggles a story that glows in its own warmth." Bosley Crowther (The New York Times) reviewed the opening of the film at Radio City Music Hall on October 29, 1959 as a 'rambunctious family farce' that lost the tender, simplicity of the coming-of-age of a French-Canadian boy depicted in the book and on the stage by substituting a 'harmless off-color joke.'

Paramount Pictures Television produced a pilot for a possible television series based on the Samuel Taylor play. Directed by Ralph Nelson, the well produced and acted telefilm went unsponsored and died aborning, in 1959. Claude Dauphin was signed for the series to repeat his Broadway stage role as Papa.

STAGE

Plymouth Theatre, New York, opened January 24, 1950. 614 performances. Produced by Richard Rodgers and Oscar Hammerstein, II; Director, Robert Lewis; Scenery and Costumes, Aline Bernstein; Claude Dauphin [succeeded by Roger Dann] (Papa); Johnny Stewart (Bibi); Leora Dana (Maman); Edgar Stehli (Grandpere); Richard Hart [succeeded by Donald Burr] (Uncle Desmond); Kurt Kasznar (Uncle Louis); Eva Gabor (Mignonette); Mary Aurelius (Aunt Felice); Marlene Cameron (Sally); Gage Clarke (Doctor Gagnon); James O'Rear (Alfred); Oliver Cliff (Mr. Frye);

St. James's Theatre, London, England, opened January 30, 1952. 34 performances. Produced by Laurence Olivier and Gilbert Miller; Director, George Devine; Settings and Costumes, Vivienne Keenot and Motley; Music arranger, Herbert Menges; Music director, Tod Boyd; Peter Finch (Papa); Andrew Ray (Bibi); Rachel Kempson (Maman); Ronald Squire (Grandpere); Peter Dyneley (Uncle Desmond); George Devine (Uncle Louis); Genevieve Page (Mignonette); Ann Wilton (Aunt Felice); Patricia Fryer (Sally); Geoffrey Bayldon (Dr. Gagnon); Michael Redington (Alfred); Aubrey Dexter (Mr. Frye);

Road Company (1952). (Opened at Phoenix, Arizona, February 25, 1952, with Frances Dee as Maman, who, due to illness, was succeeded by Irene Hervey.) West Coast Production. Production by
Lewis and Young; Director, George Somnes; Scenery and Costumes, Aline Bernstein

Reginald Gardiner (Papa); Warren Berlinger (Bibi); Irene Hervey (Maman); Joe E. Marks (Grandpere); Francis Bethencourt (Uncle Desmonde); Lloyd Corrigan (Uncle Louis); Maria Palmer (Mignonne); Ruth Lee (Aunt Felice); Patricia Wright (Sally); Douglas MacEachin (Doctor Gagnon); Richard Vath (Alfred); Oliver Cliff (Mr. Frye)

Broadway Theatre, New York, opened January 18, 1968. 285 performances. Produced by David Merrick; Director, Gower Champion; Settings, Peter Wexler; Costumes, Freddy Wittop; Lighting, Jean Rosenthal; Production Manager, Michael Thoma; Film Sequences Created by Christopher Chapman; Choreography and film director, Gower Champion; Associate Choreographer, Kevin Carlisle; Film Technical direction, Barry O. Gordon; Musical direction and Vocal arrangements, Oscar Kosarin; Orchestration, Don Walker; Dance and incidental music arrangements, Marvin Laird; Book, (based on characters in the stories by Robert L. Fontaine), N. Richard Nash; Music, John Kander; Lyrics, Fred Ebb

Robert Goulet (Jacques Bonnard); David Wayne (Grandpere Bonnard); Jeanne Arnold (Suzanne Bonnard); George S. Irving (Philippe Bonnard); Mike Rupert (Bibi Bonnard); Charles Durning (Louis Bonnard); Kim Freund (Annabelle Bonnard); Julane Stites (Gillie Bonnard); Connie Simmons (Nanette Bonnard); June Squibb (Felice Bonnard); Jacki Garland (Lizette); Mary Gail Laverenz (Dorine); Tammie Fillhart (Sylvie); Mary Ann O'Reilly (Monique); Vicki Powers (Bella); Susan Sigrist (Grace); Julie Gregg (Laurie Mannon); Jeffrey Golkin (Foufie); Dallas Johann (Ganache); Ron Abshire, Jovanni Anthony, Quinn Baird, Andy Bew, Blake Brown, Leonard Crofoot, Ron Crofoot, Wayne Dugger, Joe Giamalva, Dallas Johann, Gene Law, Steve Reinhart, Jon Simonson, Michael Stearns (Dancers); Marc Anthony, Alan Blight, George Connolly, Tom De Mastri, Paul Dwyer, Scott Gandert, Eric Hamilton, Gary Hamilton, Jeffrey Hamilton, Kevin Hamilton, Mark Lonergan, Brian Shyer, Brandy Wayne, Teddy Williams, Marc Winters (Singers); (Students of St. Pierre Boys' School)

SONGS: The Happy Time; He's Back; Catch My Garter; Tomorrow Morning; Please Stay; I Don't Remember You; St. Pierre; Without Me; Among My Yesterdays; The Life of the Party; Seeing Things; A Certain Girl; Being Alive

RECORDINGS: Original Cast Album--RCA Victor Records

SCREEN

Columbia Pictures, released August 26, 1952. Produced by Stanley Kramer; Associate producer, Earl Felton; Director, Richard Fleischer; Screenplay, Earl Felton; Camera, Charles Lawton; Settings, James Crowe; Music, Dimitri Tiomkin; Assistant Director, Milton Feldman; Lyrics, Ned Washington; Editor, William A. Lyon; Title song The Happy Time

Charles Boyer (Jacques Bonnard); Bobby Driscoll (Bibi); Marsha
Hunt (Susan Bonnard); Louis Jourdan (Uncle Desmonde); Kurt Kasznar (Uncle Louis); Linda Christian (Mignonette Chappuis); Marcel Dalio (Grandpere Bonnard); Jeanette Nolan (Felice); Jack Raine (Mr. Frye); Richard Erdman (Alfred Grattin); Marlene Cameron (Peggy O'Hare); Gene Collins (Jimmy Bishop); Ann Faber (Yvonne); Kathryn Sheldon (Miss Tate); Maurice Marsac (The Great Gaspari); Will Wright (Dr. Marchaud); Eugene Borden (Mon. Lafayette)

TEL EVISION

Paramount Pictures-Television, televised April 27, 1959. Series-Pilot. 30 minutes. Executive producer, James A. Schulke; Producer, Charles Irving; Director, Ralph Nelson; Television adaptation, Samuel Taylor

Claude Dauphin (Papa); Miko Oscard (Bibi); Mischa Auer* (Uncle Desmonde); June Vincent (Mignonette)

HARRIET CRAIG see CRAIG'S WIFE

HARVEY**
A comedy in three acts by Mary Chase (1944)

Synopsis

Lovable, gentle, dedicated drinker, aging bachelor Elwood P. Dowd's constant companion is an invisible 6'1½" white rabbit named Harvey; a Celtic sprite or "Pooka" capriciously attracted to lonely, friendly people preferring alcoholic stimulus. Harvey is a constant source of embarrassment to Elwood's flighty, widowed sister, Veta Louise, and to her snobbish, unattached, unattractive daughter Myrtle Mae. When Elwood replaces Papa Dowd's portrait with an excellent oil painting of Harvey, Veta Louise decides to have her brother committed to a sanitorium, Chumley's Rest. The sanitorium personnel mistake Veta for the patient and give her a rapid excursion into hydrotherapy while Elwood, Harvey and Dr. Chumley spend a delightful, boozy evening on the town. Veta, reluctantly admitting she has seen Harvey on occasions, insists Elwood return to Chumley's Rest for shock treatment. Taxi driver, E. L. Lofgren, tells Veta that after the treatment Elwood will be just like a perfectly normal human being, "and you know what bastards they are!" Veta decides not to separate Elwood and Harvey and the unusual friends stroll off together into the night.

*Mischa Auer had played the role in a 1952 Summer Theatre production of The Happy Time.
**Pulitzer Prize Play, 1945.
Mary Coyle Chase, born in West Denver, Colorado on February 25, 1907, was a former newspaper reporter for the Rocky Mountain News who married that newspaper's editor, Robert L. Chase, produced three sons and a very tall white rabbit named Harvey. Mrs. Chase's first play, Me Third, was produced by the Federal Theatre Project in 1936. A short-lived Broadway flop in 1937, Now You've Done It, in no way indicated the future massive success of her Pulitzer Prize comedy, Harvey. Mrs. Chase spent two years in writing Harvey under the title of The Pooka and the play was first copyrighted as The White Rabbit.

Brock Pemberton, who had produced Mrs. Chase's 1937 Broadway disaster, enthusiastically bought Harvey. The part of the genial sot, Elwood P. Dowd, was offered to writer Robert Benchley who declined citing his minimal acting talent. The play was further rejected by Roland Young who refused to be upstaged by a seven-foot rabbit. Edward Everett Horton and Jack Haley also shunned impersonating Harvey's alcoholic companion. Pemberton concluded the role was a natural for the Broadway debut of film comedian Harold Lloyd. Multi-millionaire Lloyd preferred to remain at his Green Acres Estate in California. The role was finally accepted by an irascible, egotistical, ex-vaudevillian and early talkies film actor, Frank Fay. The strange casting was as close to perfection as the theatre could hope to see.

Harvey opened on Broadway on November 1, 1944 and closed on January 15, 1949. During its 1,775 performances various guest stars replaced Frank Fay during vacation periods and while the ex-vaudevillian headed the national touring company. In August 1946, Bert Wheeler was Harvey's friend Elwood for 32 performances; James Stewart took over for 88 performances on July 14, 1947 followed by England's Jack Buchanan for 36 performances and on May 28, 1948, James Dunn began 108 performances. Producer Brock Pemberton subbed for one performance and Joe E. Brown, who had headed a second national road company of the play for three years, returned to Broadway for 140 performances, closing the show on January 15, 1949. English comedian Sid Fields kept Harvey running over six-hundred performances in London and in Paris, Fernand Gravey was acclaimed in the role while Rudy Vallee kept the "Pooka" company on the West Coast.

Harvey, for San Francisco born (November 17, 1898) Frank Fay, was the first straight play the fiery, red-headed actor had done since starting as a child actor in 1901. The former vaudeville headliner had appeared on Broadway in several revues and starred in a set of quickly forgotten early talkies for Warner Brothers-First National pictures. [Show of Shows (1929); Under a Texas Moon; The Matrimonial Bed (1930); Bright Lights; God's Gift to Women (1931). Frank Fay died at Santa Monica, Calif., on September 28, 1961.] On August 26, 1928, Fay married actress Barbara Stanwyck. They were divorced on December 31, 1935. Fay's final screen appearance
was as a priest in RKO's 1940 picture, They Knew What They Wanted. Prior to Harvey, Frank Fay was one of several older vaudevillians seen in a Broadway pastiche called Laugh Time in 1943. Awards, accolades and editorial paeans of praise were lavished on the "comeback" of Fay in Harvey and on Laurette Taylor for her "comeback" and stunning performance in The Glass Menagerie. Both players had reached stardom during their lifetime in the theatre. Both players were reformed alcoholics.

John Chapman (New York Daily News) wrote, "Harvey is the most delightful, droll, endearing, funny and touching piece of stage whimsey I ever saw, and in it Frank Fay gives a performance so perfect that forever hence he will be identified with the character he plays, as was Joseph Jefferson with Rip Van Winkle and Frank Bacon with Lightnin' Bill Jones." Howard Barnes (The New York Herald Tribune); "Fantasy has enchantment and infinite delight in Harvey. The new play is as wise as it is witty; as occult as it is obvious." The New Yorker magazine called Harvey, "the funniest play in town. A work of pure enchantment, touching, eloquent, and lit with a fresh, surprising humor that has nothing to do with standard comedy formulas." After Harvey left Broadway he was escorted around the summer theatre circuits by a cavalcade of comedians in 1950. Stuart Erwin, Bert Lahr, James Dunn, Burgess Meredith and Bert Wheeler were among the various Elwoods introducing the giant Pooka to the hinterlands.

James Stewart and Helen Hayes were critically acclaimed in Harvey's return to Broadway in 1970 and on April 9, 1975, Stewart made his London West End Theatre debut in the play described by London critic Sandy Wilson as "a long, long, evening!" but considered James Stewart better equipped for the role of Elwood than London's 1949 Sid Fields.

Universal Pictures screen version of Harvey won James Stewart an Academy Award nomination for his playing of Elwood P. Dowd but the "Oscar" went to José Ferrer for his portrayal of Cyrano De Bergerac. Josephine Hull, repeating her hilarious stage role of sister Veta Louise, won 1950's Academy Award for the year's Best Supporting Actress. Bosley Crowther (The New York Times) informed his readers that an hour and three-quarters of Harvey would do them a world of good, adding, "For, with all due respect to the people who have done the Mary Chase play on the stage (and this includes some of the people now doing it on the screen), this genial translation of the classic, which Universal-International has turned out, possesses the novelty and vigor of a fresh theatrical surprise."

DuPont Show of the Month telecast of Harvey on September 22, 1958, succeeded to a large degree from an excellent adaptation by Jacqueline Babbin and Audrey Gellen and the striking performances of Art Carney and Marion Lorne. Variety claimed the television production "succeeded in capturing the whimsical qualities that distinguished the Broadway presentation." James Stewart and Helen Hayes repeated their stage performances for Hallmark Hall of Fame's
telecast of Harvey in 1972 and their television performing was considered to be superior to their prosenium playing. Variety noted, "Miss Hayes tones down some of the more outrageous mugging she had concocted to manipulate the stage production. It's all very gentle and Mr. Stewart is superb. And he gets excellent support from a first rate cast."

STAGE

48th Street Theatre, New York, opened November 1, 1944. 1,775 performances. Produced by Brock Pemberton; Director, Antoinette Perry; Settings, John Root
Frank Fay (Elwood P. Dowd); Josephine Hull (Veta Louise Simmons); Jane Van Duser (Myrtle Mae Simmons); Eloise Sheldon (Miss Johnson); Fred Irving Lewis (William R. Chumley, M.D.); Jesse White (Marvin Chauvenet); Tom Seidel (Lyman Sanderson, M.D.); Dora Clement (Betty Chumley); John Kirk (Judge Omar Gaffney); Robert Gist (E. J. Lofgren)

Sid Field [succeeded by Leslie Henson, February 14, 1950] (Elwood P. Dowd); Athene Seyler (Veta Louise Simmons); Rosalie Haddon (Myrtle Mae Simmons); Henzie Raeburn (Miss Johnson); Ernest Hare (William R. Chumley, M.D.); Henry Gilbert (Marvin Wilson); Diana Fawcett (Ruth Kelly, R.N.); Violet Farebrother (Mrs. Ethel Chauvenet); Jeremy Hawk (Lyman Sanderson, M.D.); Margery Caldicott (Betty Chumley); Gordon Phillott (Judge Omar Gaffney); Harry Herbert (E. J. Lofgren)

National Road Company (1945-1948). Produced by Brock Pemberton; Director, Antoinette Perry; Settings, John Root
Joe E. Brown (Elwood P. Dowd); Marion Lorne (Veta Louise Simmons); Barbara Winslow (Myrtle Mae Simmons); Helen Randall (Miss Johnson); Mitchell Harris (William R. Chumley, M.D.); Carl Low (Duane Wilson); Helen Gillette (Ruth Kelly, R.N.); Dorothy Scott (Mrs. Ethel Chauvenet); Philip Carlyle (Lyman Sanderson, M.D.); Frances Woodbury (Betty Chumley); Sydney Grant (Judge Omar Gaffney); William Forester (E. J. Lofgren)

Road Company (1948). Produced by Brock Pemberton; Director, Antoinette Perry; Settings, John Root
Rudy Vallee (Edlwood P. Dowd); Marion Lorne (Veta Louise Simmons); Mary Dallas (Myrtle Mae Simmons); Helen Randall (Miss Johnson); Mitchell Harris (William R. Chumley, M.D.); William Sharon (Duane Wilson); Helen Gillette (Ruth Kelly, R.N.); Dorothy Scott (Mrs. Ethel Chauvenet); Philip Carlyle (Lyman Sanderson, M.D.); Frances Woodbury (Mrs. Betty Chumley); Sydney Grant (Judge Omar Gaffney); Paul Foley (E. J. Lofgren)

Road Company (1949). Produced by Brock Pemberton; Director, Antoinette Perry; Settings, John Root
Frank Fay (Elwood P. Dowd); Dora Clement (Veta Louise Simmons); Jean Stapleton (Myrtle Mae Simmons); Credda Zajac (Miss Johnson); Fred Irving Lewis (William R. Chumley, M.D.); Bradford Hatton (Duane Wilson); Mabel McCallum (Ruth Kelly, R.N.); Kate Tomlinson (Mrs. Ethel Chauvenet); Thomas Hume (Lyman Sanderson, M.D.); Genevieve Frizzell (Betty Chumley); Sydney Grant (Judge Omar Gaffney); Burke McHugh (E. J. Lofgren)

Theatre Antoine, Paris, France, opened October 23, 1950. Produced by Simone Berrien; Director and French adaptation, Marcel Archard; Sets, Gerard Mille

Fernand Gravey (Alfred Bart); Catherine Damet (Monique Simon); Jane Marken (Hortense Simon); Renee Tamsry (Madeleine); Marcelle Praince (Henriette Chauvenet); Nicole Maurey (Roberte Lorraine); Pierre Momy (Camille Bordenave); Andre Versini (Dr. Charles Maubant); Jacques Baumer (Professor Guillaumin); Germaine Grainval (Elizabeth Guillaumin); Leon Walther (Maitre Gaffenet); Jacques Dynam (Emile Pardeaux)

Road Company (1953). Produced by Choate and Ross; Director

Frank Fay; Settings, R. L. Grosh & Sons

Frank Fay (Elwood P. Dowd); Enid Markey (Veta Louise Simmons); Patricia Burke (Myrtle Mae Simmons); Mon Granville (Miss Johnson); Fred Irving Lewis (William R. Chumley, M.D.); Anne Kimbell (Ruth Kelly, R.N.); Aimee Torriani (Mrs. Ethel Chauvenet); John Barrie (Lyman Sanderson, M.D.); Genevieve Frizzell (Betty Chumley); Bobby Barry (Judge Omar Gaffney); John Pearson (E. J. Lofgren)

Anta Theatre, New York, opened February 25, 1970. 79 performances. Produced by The American National Theatre and Academy, Alfred de Liagre, Jr., Executive Producer; Jean Dalrymple, Executive Director; Director, Stephen Porter; Settings and lighting, James Tilton; Costumes, Nancy Potts; A Phoenix Theatre production, T. Edward Hambleton, Managing director, John Housman, Producing director

James Stewart (Elwood P. Dowd); Helen Hayes (Veta Louise Simmons); Marion Hailey (Myrtle Mae Simmons); Henderson Forsythe (William R. Chumley, M.D.); Jesse White (Duane Wilson); Mariclare Costello (Ruth Kelly, R.N.); Dorothy Blackburn (Mrs. Ethel Chauvenet); Joe Ponacecki (Lyman Sanderson, M.D.); Peggy Pope (Betty Chumley); John C. Becher (Judge Omar Gaffney); Dort Clark (E. J. Lofgren)

Road Company (July 31, 1971-November 20, 1971). Produced by the Phoenix Theatre; Director, Stephen Porter; Settings and lighting, James Tilton; Costumes, Nancy Potts; Managing director, T. Edward Hambleton

Gig Young (Elwood P. Dowd); Shirley Booth (Veta Louise Simmons); Tandy Cronyn (Myrtle Mae Simmons); Richard Woods (William R. Chumley, M.D.); Jesse White (Duane Wilson); Jennifer Warren (Ruth Kelly, R.N.); Dorothy Blackburn (Mrs. Ethel Chauvenet); Phillip Allen (Lyman Sanderson, M.D.); Michael...
Prince of Wales' Theatre, London, England, opened April 9, 1975. Produced by Bernard Delfont, Richard M. Mills, with Alexander H. Cohen; Director, Anthony Quayle; Setting, Paul Staples; Lighting, Joe Davis

James Stewart (Elwood P. Dowd); Mona Washbourne (Veta Louise Simmons); Sarah Atkinson (Myrtle Mae Simmons); Geoffrey Lumsden (William R. Chumley, M.D.); Brian Coburn (Marvin Wilson); Kathryn Leigh Scott (Ruth Kelly, R.N.); Margot Boyd (Mrs. Ethel Vhauvenet); Bob Sherman (Lyman Sanderson, M.D.); Chili Bouchier (Betty Chumley); John Kidd (Judge Omar Gaffney); Charles Farrell (E. J. Lofgren); Margaret Lawley (Miss Johnson)

Universal Pictures, released December 1950. Produced by John Beck; Director, Henry Koster; Screenplay, Mary Chase, Oscar Brodney; Camera, William Daniels; Art director, Bernard Herzbrun, Nathan Juran; Music, Frank Skinner; Editor, Ralph Dawson

James Stewart (Elwood P. Dowd); Josephine Hull (Veta Louise Simmons); Victoria Horne (Myrtle Mae Simmons); Eula Guy (Mrs. Johnson); Cecil Kellaway (William R. Chumley, M.D.); Jesse White (Marvin Wilson); Peggy Dow (Ruth Kelly, R.N.); Grace Mills (Mrs. Ethel Chauvenet); Charles Drake (Lyman Sanderson, M.D.); Nana Bryant (Mrs. Chumley); William Lynn (Judge Omar Gaffney); Wallace Ford (E. J. Lofgren); Clem Bevans (Herman); Pat Flaherty (Policeman); Ed Max (Salesman; Minerva Urecal (Nurse Dunphy); Almira Sessions (Mrs. Halsey); Sally Corner (Mrs. Cummings); Sam Wolfe (Minninger); Polly Bailey (Mrs. Krausmeyer); Ida Moore (Mrs. McGiff); Richard Wessel (Cracker); Norman Leavitt (Cab Driver); Maudie Prickett (Elvira); Anna O'Neal (Nurse); Grace Hampton (Mrs. Stricklerberger); Ruth Elma Stevens (Miss LaFay); William Val (Chauffeur); Gino Corrado (Eccentric Man); Don Brodie (Mailman); Harry Hines (Meegels); Aileen Carlyle (Mrs. Tewksbury)

DuPont Show of the Month, televised September 22, 1958. CBS. 90 minutes. Produced by David Susskind; Director, George Schaefer; Television adaptation, Jacqueline Babbin and Audrey Gellen

Art Carney (Elwood P. Dowd); Marion Lorne (Veta Louise Simmons); Larry Bryden (Dr. Sanderson); Charlotte Rae (Myrtle Mae Simmons); Loring Smith (Dr. Chumley); Ruth White (Mrs. Chumley); Elizabeth Montgomery (Miss Kelly); Fred Gwynne (E. J. Lofgren); Katherine Raht (Mrs. Chauvenet); Ray Bramley (Judge Gaffney); Jack Weston (Wilson)

Hallmark Hall of Fame, televised March 22, 1972. NBC. 90 minutes.
Produced by David Susskind; Director, Fielder Cook; Television adaptation, Jacqueline Babbin and Audrey Gellen Maas; Taped in Toronto, Canada

James Stewart (Elwood P. Dowd); Helen Hayes (Veta Louise Simmons); John McGiver (Dr. Chumley); Arlene Francis (Mrs. Chumley); Marion Hailey (Myrtle Mae Simmons); Madeline Kahn (Miss Kelly); Richard Milligan (Dr. Sanderson); Martin Gabel (Judge Gaffney); Fred Gwynne (Cab Driver, E. J. Lofgren); Dorothy Blackburn (Mrs. Chauvenet); Jesse White (Wilson)

THE HASTY HEART
A play in three acts by John Patrick (1945)

Synopsis

Lachlen MacLachlen, a young, arrogant, Scots sergeant of the Cameron Highlands unit, is given six months to live when transferred to the convalescing ward of the British General Hospital behind World War II Assam-Burma front lines. His fellow patients, American ambulance driver Yank (from Georgia); former Australian prize-fighter, Digger; an easily amused Englishman, Tommy; lanky New Zealander, Kiwi, and Blossom, a native soldier, have been told of Lachlen's terminal prognosis and encouraged to make his final days pleasant. Lachlen's overpowering bitterness and self-protecting pride is gradually dispelled by his hospitalized comrades until he discovers they were forewarned of his imminent death. The Scotsman rebels against their pity and deceptive friendship, fortifying his distrust in mankind bred since his illegitimate birth, but Yank breaks down his protective shell of hatred. Nurse Margaret, aware Lachlen is in love with her, accepts his proposal of marriage. Convinced of the old Scottish adage, "sorrow is born of a hasty heart," Lachlen dons his kilts to be photographed with his friends.

Comment and Critique

Louisville, Kentucky-born (May 17, 1906) John Patrick's first plays, Hell Freezes Over (1935) and The Willow and I (1942) were Broadway failures. But with The Hasty Heart, written on a transport ship returning him to the United States from service as an American Field Service Captain stationed in Burma during World War II, he won acclaim as a playwright that would continue to his Pulitzer Prize winning comedy in 1954, The Teahouse of the August Moon.

Produced by the playwrights of Life With Father, Howard Lindsay and Russel Crouse, The Hasty Heart opened at New York's Hudson Theatre on January 3, 1945. Howard Barnes noted in his New York Herald Tribune review of the play, "Sorrow may be the ultimate answer to a heart suddenly quickened to friendship and love.
It is eloquent and affecting in the Patrick script and the performing of that script..." Richard Basehart was impressive as the dour Scotsman, MacLachlen, and carefully portrayed the gradual transition from the soldier's arrogant aloofness to acceptance of his fellow men that elicited audience sympathy and, frequently, tears. Newsweek magazine suggested, "...the motivation is familiar and the conclusion predictable. Nevertheless The Hasty Heart, expertly directed by Bretaigne Windust, is amusing, sometimes touching, and always excellent theatre...." Burton Rascoe (The New York World-Telegram) believed the play to be, "a penetrating character study and perhaps a salutary lesson in human relationships, with two or three tense moments in it and a few amusing lines, but its appeal, I think, is distinctly limited; for it never succeeds in being really dramatic or very pleasurable."

The Hasty Heart opened in London at the Aldwych Theatre on August 30, 1945 to generally glowing critical praise, especially for actor Emrys Jones as Lachlen. The play remained in the West End over a year.

Warner Brothers filmed The Hasty Heart in England, exporting actress Patricia Neal to play Nurse Margaret and Ronald Reagan to portray Yank. Richard Todd gave a brilliant performance as the dour Scot, Lachlen, for which he received an Academy Award nomination as Best Actor of the Year 1949, but lost the award to Broderick Crawford's performance in All The King's Men. Critic Louis Sobel vowed that the film version "will win your heart"; Photoplay tagged the picture, "Enormous" and Louella Parsons felt that the screen version topped the stage play. Reviewed in England, the film was judged as "a pedestrian transcription of the sentimental stage play.... Richard Todd plays with commendable discretion."

Dupont Show of the Month's telecast of The Hasty Heart on December 18, 1958, was expertly performed. Don Murray's well defined performance as the Scotsman, Lachlen, and Robert Wallsten's perceptive television adaptation of Patrick's play, retained all the humor and tenderness of The Hasty Heart. The excellent supporting cast, included Barbara Bel Geddes, Richard Harris, Fred Gwynne and Barry Jones. It made an exciting ninety-minutes of excellent theatre on television.

STAGE

Hudson Theatre, New York, opened January 3, 1945. 207 performances. Produced by Howard Lindsay, Russel Crouse; Director, Bretaigne Windust; Setting, Raymond Sovey
   Richard Basehart (Lachlen); John Lund (Yank); Anne Burr (Margaret); John Campbell (Digger); Victor Chapin (Kiwi); Earl Jones (Blossom); Douglas Chandler (Tommy); Edward Cooper (Colonel); Francis Nielsen (Orderly)

performances. Produced by Frith Shephard; Director, Murray MacDonald
Emrys Jones (Lachlen); John McLaren (Yank); Margaretta Scott (Margaret); Frank Leighton (Digger); Nicholas Parsons (Kiwi); Orlando Martins (Blossom); Jerry Verno (Tommy); Roy Russell (Colonel); Verne Morgan (Orderly)

Road Company (1946). West Coast Production. Produced by Russell Lewis, Howard Young; Director, Harry Ellerbe; Settings and costumes, Raymond Sovey
Whitner Bissell (Lachlen); Dean Harens (Yank); Erin O'Brien-Moore (Margaret); Gilbert Frye (Digger); Charles Waldron, Jr. (Kiwi); John Lightbuorn (Blossom); Michael Garrison (Tommy); Vernon Steele (Colonel); Robert McCutchin (Orderly)

Road Company (1947-1948). Produced by The New York Imperial Players; Director, Maely Daniele; Producers, Larry LeRouge, G. William Ross, William Bock
Freddie Bartholomew (Lachlen); Richard Boone (Yank); Mardi Bryant (Margaret); Stanley Tackney (Digger); Lee Bergere (Kiwi); Van Prince (Blossom); Kenneth Tower (Tommy); Allen Nourse (Colonel); William Mullaney (Orderly)

DAS HEISSE HERZ, Die Insel Theatre, Vienna, Austria, opened November 4, 1950. Director, Leon Epp; Setting and costumes, Willi Bahner; Translation of John Patrick’s play, The Hasty Heart, by Dr. Ralph Benatsky
Karl Fochler (Lachie); Robert Tessen (Yank); Eva Zilcher (Margaret); Hannes Schiel (Digger); Loek Heisman (Kiwi); Al James (Blossom); Walter Powald (Tommy); Hanns Starkmann (Officer of the Day); Hans Brand (Colonel)

Arena Stage, opened July 29, 1952. Produced by The Arena Stage Company; Director, Alan Schneider; Technical director, Arnold Calbath; Lighting, Leo Gallenstein
Stanley Pitts (Lachlen); George Grizzard (Yank); Pamela Ritchard (Margaret); Bernard Diamond (Digger); Roy Poole (Kiwi); Henry Oliver (Tommy); Edward Hall (Blossom); Warner Schreiner (Colonel); John Pincombe (Orderly)

Orpheum Theatre, New York, opened September 15, 1959. Produced and directed by Frank Barone; Settings, David Wohl; Lighting, Paul J. Phillips
Frank Bolger (Lachlen); Tony Del Gallo (Yank); Wendy Carter (Margaret); Matthew Tobin (Digger); Tom Alderman (Kiwi); Otto Lohmann (Tommy); McDonald Mears (Blossom); Leon B. Stevens (Colonel); William Hoffman (Orderly)

SCREEN

Warner Brothers, released October 1949. Produced by Howard Lindsay, Russel Crouse; Director, Vincent Sherman; Camera, Wilkie
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Cooper; Screenplay, Randal MacDougall; Art director, Terence Verity; Music director, Louis Levy; Costumes, Peggy Henderson; Editor, E. B. Jarvis; Music, Jack Beaver
Richard Todd (Lachie); Ronald Reagan (Yank); Patricia Neal (Sister Margaret); Howard Crawford (Tommy); John Serman (Aussie); Ralph Michael (The New Zealander); Anthony Nicholis (Colonel Dunn); Alfred Bass (Orderly); Orlando Martins (Blossom)

TELEVISION

Broadway Television Theatre, televised November 2, 1953. N/N. 90 minutes Produced by Warren Wade
John Dall (Lachlen); Hurd Hatfield (Yank)

Dupont Show of the Month, televised December 18, 1958. CBS. 90 minutes. Produced by Gordon Duff; Director, Tom Donovan; Television adaptation, Robert Wallsten; Musical score, Eugene Cines
Don Murray (Lachlen); Jackie Cooper (Yank); Barbara Bel Geddes (Margaret); Barry Jones (Colonel Dunn); Fred Gwynne (Kiwi); Rex Everhart (Tony); Richard Harris (Digger); John McCurry (Blossom); Christopher Cary (Orderly)

A HATFUL OF RAIN
A play in three acts by Michael V. Gazzo (1955)

Synopsis

Hopelessly addicted to drugs, war veteran Johnny Pope loses his machinist's job and conceals his addiction from his pregnant wife, Celia. Father Pope learns the $2,500 that hard-drinking, nightclub bouncer, older son Polo, was to lend him for a business venture has been paid to a sadistic dope-pusher, Mother, to support Johnny's increasing drug habit. Johnny desperately reveals his addiction to Celia who decides, over the protests of Pope, Sr. and Polo, who is in love with his sister-in-law, to get her husband into a hospital for treatment. Celia calls the police from their New York Lower East Side tenement apartment, "I'd like to report a drug addict. My husband!"

Comment and Critique

Former actor, Michael Vincente Gazzo, had appeared on Broadway in the plays Yes is for a Very Young Man (1949), Night Music (1951) and Tennessee William's 1953 fantasy, Camino Real before writing his first play, A Hatful of Rain that was originally tested in performance by the Off-Broadway group, The Actor's Studio, with Ben Gazzara as Johnny Pope and relatively new actor, Anthony Franciosa as his brother Polo.
Gazzo's play opened on Broadway on November 9, 1955, and the dramatic power of the play, that Walter Winchell called, "The best drama in town--a stunning realistic impact which glues audiences to their seats," kept the play running for 398 performances. John Chapman (The New York Daily News) called the drama, "Electrifying! It will jolt anybody out of whatever comfortable complacency he happens to be resting in." Inevitably comparison was made with Gazzo's play and Nelson Algren's novel on drug-addiction, The Man With the Golden Arm, filmed by Otto Preminger and released during the run of A Hatful of Rain, and the father-son-love-hate motif found parallels drawn against Arthur Miller's Death of a Salesman. A Hatful of Rain opened at the Prince's Theatre in London on March 7, 1957, directed by Sam Wanamaker (who also played the role of Polo) with Bonar Colleano as Johnny and Sally Ann Howes, making her first appearance on the London stage outside of musicals, as Celia. The play remained for only 92 performances despite excellent reviews from the critic-community.

20th-Century Fox filmed the play in 1957. John Dyer (Films and Filming) found Fred Zinnemann's direction, reminiscent of Cocteau's 1950 Les Parents Terribles (released in America as The Storm Within) and the outstanding performances by Don Murray, Eva Marie Saint and Lloyd Nolan strongly supporting the "decidedly impressive film" whereas Anthony Franciosa, reprising his stage performance as Polo, while not without charm, appeared "superficial."

The American Broadcasting System's two-hour Special was televised on March 3, 1968. Michael Parks gave a shattering performance as the dope-addicted Johnny. Virtually no improvement could have been made in Herschel Bernardi's bombastic, deluded portrayal of the Father and Sandy Dennis turned in a remarkable piece of acting as the bedeviled courageous wife. But Peter Falk topped the acting honors with his sensitive playing of Polo. Michael Gazzo's television adaptation of his play was intense theatre that Rex Reed (Women's Wear Daily) assessed as "... two hours of solid dramatic thunder...."

STAGE

Lyceum Theatre, New York, opened November 9, 1955. 398 performances. Produced by Jay Julien; Director, Frank Corsaro; Settings and lighting, Mordecai Gorelik

Ben Gazzara [On June 25, 1956, Steve McQueen replaced Ben Gazzara; Vivian Blaine replaced Shelley Winters] (Johnny Pope); Shelley Winters (Celia Pope); Anthony Franciosa (Polo Pope); Frank Silvera (John Pope, Sr.); Harry Guardino (Chuch); Henry Silva (Mother); Paul Richards (Apples); Christine White (Putski); Steve Gravers (Man)

Road Company, Selwyn Theatre, Chicago, Ill., opened October 15, 1956, closed Plymouth Theatre, Boston, Mass., May 4, 1957. Produced by Jay Julien; Director, Frank Corsaro; Settings and lighting, Mordecai Gorelik
Mark Richman (Johnny Pope); Vivian Blaine (Celia Pope); Harry Guardino (Polo Pope); Frank Silvera (John Pope, Sr.); Patrick Hayes (Chuch); Steve Gravers (Mother); Gavin MacLeod (Apples); Teddi Landess (Putski); Nicolas Colasanto (Man)


Bonar Colleano (Johnny Pope); Sally Ann Howes (Celia Pope); Sam Wanamaker (Polo Pope); George Coulouris (John Pope, Sr.); Bernard Bresslaw (Chuch); Al Mulock (Mother); Vivian Matalon (Apples); Jean Dawnay (Putski); Leonard Davies (Man)


Peter Boretski (Johnny Pope); Jennifer Phipps (Celia Pope); James Douglas (Polo Pope); George Coulouris (John Pope, Sr.); Daniel Moynihan (Chuch); Irvin Allen (Mother); George Eugeniou (Apples); Joy Webster (Putski)

SCREEN

20th-Century-Fox, released August 1957. Produced by Buddy Adler; Director, Fred Zinnemann; Screenplay, Michael Vincente Gazzo, Alfred Hayes; Camera, Joe MacDonald; Art directors, Lyle R. Wheeler, Leland Fuller; Music, Bernard Herrmann; Costumes, Charles Le Maire; Mary Wills; Assistant director, Ben Kadish; Editor, Dorothy Spencer

Don Murray (Johnny Pope); Eva Marie Saint (Celia Pope); Anthony Franciosa (Polo Pope); Lloyd Nolan (John Pope, Sr.); Gerald O'Loughlin (Chuch); Henry Silva ("Mother"); William Hickey (Apples)

TELEVISION

ABC Special, televised March 3, 1968. ABC. 2 hours. Produced by David Susskind; Associate producers, Allan Shayne, Robert Arden; Setting, Fred Pusey; Director, John Maxey; Television adaptation of his play, Michael Vincente Gazzo; Lighting, William Lee; Costumes, Albert Wolsky; Editor, Jack Shuitches

Michael Parks (Johnny Pope); Sandy Dennis (Celia Pope); Peter Falk (Polo Pope); Herschel Bernardi (John Pope, Sr.); John Ryan (Chuch); Don Stroud ("Mother"); Jack Kehoe (Apples); Toni Bull (Putski)

HE WHO GETS SLAPPED
A tragedy in four acts by Leonid Nicolaevich Andreyev, translated into English by Gregory Zilboorg (1922)
Synopsis

Betrayed by his best friend, who has stolen his wife and his data to become a great literary success, a French nobleman joins a circus as a clown requesting Briquet, the circus owner, to keep his identity a secret. The nobleman becomes a famous clown known only as "He," the clown who gets slapped. "He" falls in love with a young equestrienne, Consuelo, knowing the uneducated, innocent girl loves only handsome, bareback rider Alfred Bezano. Learning that Consuelo's cruel foster father, Count Mancini, has sold her for marriage to lecherous Baron Regnard, "He" poisons the girl's wine at her farewell party and drinks from the same glass. Baron Regnard shoots himself as "He" dies with his beloved Consuelo.

Comment and Critique

Leonid Nicolaevich Andreyev's Russian tragedy, Tot, Kto Pohuchaet Poshchechiny became in Gregroy Zilboorg's English translation, He Who Gets Slapped. Andreyev's play combined elements of Faust, I, Pagliacci and Laugh, Clown, Laugh and was first translated for the English stage in London by Khuya St. Albans, I. Afouin and O. Tubukin under the title of The Painted Laugh and performed at a matinee at London's Garrick Theatre on November 16, 1921, with Basil Rathbone in the leading role. Gregory Zilboorg's English version of the play opened at New York's Garrick Theatre on January 9, 1922, produced by The Theatre Guild and starring Richard Bennett. The play became one of The Theatre Guild's most successful productions with 308 performances on Broadway and two profitable road tours. Arthur Hopkins abandoned plans to produce He Who Gets Slapped in 1921 starring Jacob Ben-Ami of the Yiddish Theatre as the tragic clown. Seven years later Jacob Ben-Ami headed a Theatre Guild road tour of the play. The lavishly mounted Theatre Guild production, designed by Lee Simonson, flowed with color and Robert Milton's direction of the often baffling tragedy was crisp. Andreyev's prolific outpouring of plays from 1905 to 1923 were more easily read than performed. Translator Gregory Zilboorg, who later became a well-known psychoanalyst, laboriously explained Andreyev's allegorical and psychiatric concept of the character of He to Richard Bennett (father of Constance, Barbara and Joan Bennett), none of which Bennett could grasp. Ignoring Zilboorg's academic analysis, Richard Bennett drew upon his basic instincts and experience as an actor and played the role romantically with considerable artistry. Margalo Gillmore gave a beautifully etched performance as Consuelo.

Tyrone Guthrie directed the Theatre Guild's 1946 revival of Andreyev's play that received deplorable notices headed by such quips as "He Who Gets Slapped--should!" Time, recognizing the unusual success of the play twenty-four years before as an exercise in that generation's pursuit of culture, saw the Judith Guthrie translation as "...questionably symbolic and flamboyantly gloomy...." Burton Rascoe (The New York World-Telegram) dismissed the revival as "...its emotional and dramatic values, in 1946, I think, are as re-
mote as those of Bertha, the Beautiful Cloak Model. . . .” John Chapman (The New York Daily News), however, discovered strength and beauty in the play that justified its revival. Dennis King performed the role of He (changed to Funny in the Guthrie translation) and performed well within the limitations of the still confused script.

He Who Gets Slapped was revived in England in 1947 with Robert Helpmann as the clown and the Judith Guthrie translation was again staged at the Hampstead Theatre Club in 1964, featuring Vladek Sheybal as He. English critic Jeremy Rundall noted, “... the Dostoeivskian intimations behind Andreyev's novelettish drama . . .” would be more effectively staged as mime since “... the speeches in a sense are superfluous, and should proceed deadpan as from the mouths of ventriloquists' puppets....”

He Who Gets Slapped became the first film produced by the newly incorporated motion picture company, Metro-Goldwyn-Mayer. The picture was directed by renowned Swedish director, Victor Seastrom. Starring Lon Chaney, Norma Shearer and John Gilbert, the screen version of Andreyev's play was an artistic and commercial success that Mordaunt Hall (The New York Times) classified as a "celluloid masterpiece. It is a shadow drama so beautifully told, so flawlessly directed that we imagine that it will be held up as a model by all producers." Photoplay magazine reported, "The acting is remarkably fine. Lon Chaney does the best work of his career. Here his performance has breadth, force and imagination. Tully Marshall, as usual, gives an outstanding performance, and Norma Shearer and Jack Gilbert, as the lovers, are delightful." Robert E. Sherwood, reviewing the picture in Life magazine, saw Swedish director Victor Seastrom's accomplishment as carefully manipulating the obscure, incomprehensible Andreyev play "... in terms of lights and shadows" and extracting excellent performances from the cast while "Lon Chaney is superb as He. His performance seethes with an intense sincerity, and is regulated by a surprising sense of restraint...." Lon Chaney portrayed another heartbroken clown in MGM's 1928 screen version of David Belasco and Tom Cushing's 1923 play, Laugh, Clown, Laugh.

Play of the Week's television production of He Who Gets Slapped on January 30, 1961, was, again, judged vague and difficult to follow. Variety also found it to be "no easy play to follow. For most viewers, it made tough sledding, relieved only by the luminous performances of Julie Harris and Richard Basehart."

STAGE


Basil Rathbone (Tot); Khyva St. Albans (Consuela); Henry Oscar (Alfred Bezano); Oswald Marshall (Count Mancini); Stanley Turn-
bull (Baron Renyar); Eddie Carr (Jackson); Dimitri Vetter (Tilly); Tom Montague (Polly); Claude Allister (A Gentleman); Margaret Halstan (Zenida); Fred W. Permain (Brikye); L. Ernest Francis (Thomas); Eve Marchew (Angelica); Eric Marchmont (Henry); Colin Hunter (Grap); Herbert Lugg (Shaven); Leonard Mason (Conductor); A. Kotchetovsky (An Acrobat)

HE WHO GETS SLAPPED, Garrick Theatre, New York, opened January 9, 1922. 308 performances. Produced by The Theatre Guild; Director, Robert Milton
Richard Bennett (He); Margalo Gillmore (Consuelo); John Rutherford (Alfred Bezano); Frank Reicher (Mancini); Louis Calvert (Baron Regnard); Ernest Cossart (Briquet); Helen Westley (Zenida); Martha Bryan Allen (Angelica); Philip Leigh (Tilly); Edgar Stehli (Polly); Philip Loeb (Pierre); Henry Travers (Jackson); Helen Sheridan (Estelle); Edwin B. Wolfe (Francois); Dante Voltaire (Thomas); John Blair (A Gentleman); Kathryn Wilson (Wardrobe Lady); Charles Cheltenham (Usher); Edwin B. Wolfe (Conductor); Renee Wilde (Sword Dancer); Oliver Grymes (Ballet Master); Vera Tompkins, Anne Tonnerri, Marguerite Wernimont, Frances Ryan (Ballet Girls); Adele St. Maur, Sara Enright (Pantomime Actresses); Joan Clement (Snake Charmer); Richard Coolidge (Contortionist); Kenneth Lawton (Riding Master); Francis G. Sadtler (Juggler); Sears Taylor, Luigi Belastro (Acrobats)

Road Company (1922-1923). Produced by The Theatre Guild; Director, Robert Milton
Richard Bennett (He); Martha Bryan Allen (Consuelo); Kenneth Daigneau (Alfred Bezano); Knox Orde (Mancini); Walter Edwin (Baron Regnard); H. Langdon Bruce (Briquet); Jean Shelby (Zenida); Daisy Rieger (Angelica); Louis Bray (Tilly); John McGovern (Polly); Lloyd Neil (Jackson); George W. Kendall (Francois); W. H. Sams (A Gentleman); Ruth Egan (Wardrobe Lady); Monroe Childs (Usher); George Greenberg (Conductor); Leonore Sorsby (Sword Dancer); Virginia Gregory (Spanish Dancer); G. Presley Wilson (Riding Master); Douglas Whittaker (Jockey); Gwen Lowery (Pantomime lady); June Meredith (Snake Charmer); Florence Matthews, Vivian Purcell, Susan Freeman (Ballet Girls)

Road Company (1924-1925). Produced by Joseph M. Gaites; Director, Robert Milton; Settings and costumes, Lee Simonson; A Theatre Guild Production; Music arranger, Elliott Schenck
Basil Sydney (He); Zita Johann (Consuelo); Rauff Acklom [David Manners] (Alfred Bezano); C. H. Croker-King (Mancini); Redfield Clark (Baron Regnard); Stanley G. Wood (Briquet); Florence Auer (Zenida); Erin O'Brien-Moore (Angelica); Romney Brent (Tilly); John McGovern (Polly); Lloyd Neal (Jackson); Alfred Alexandre (Francois); Arthur Hughes (A Gentleman); Nannie Griffen (Wardrobe Lady); Lewis Barrington (Usher); Anderson Lawlor (Conductor); Barbara Kitson (Sword Dancer); George McNamara (Ballet Master); Florence Foster (Spanish Dancer); Ethel Woodworth (Pantomime Actress); Henry Haven Stoddard (Strong Man, Thomas); Aysa Kass (Snake Charmer); Anderson Lawlor (Riding Master);
Lydig Lowrey (Jockey); Walter Castle (Acrobat); Polly Greene, Adele Schuyler, Anne Warrington, Kathlyn Mulholland (Ballet Girls)

- Milton Rosmer (He); Gabrielle Casartelli (Consuelo); Godfrey Baxter (Alfred Bezano); Brember Wills (Mancini); Frederick Lloyd (Baron Regnard); Fewlass Llewellyn (Briquet); Dorie Sawyer (Zinida); Winifred Clynes (Angelica); Eliot Makeham (Tilly); Yvonne Rorie (Polly); Stanley Groome (Jackson); Richard Coke (François); Walter Pearce (A Gentleman); Anne M. Walls (Estelle); Digby Vernon (Waiter); Malcolm Morley (Signor Pinelli); Amy Dalby (Programme Girl); W. Gibson-Cowan (Juggler); S. Griffiths, F. Sorrell (Ring Attendants)

**Road Company** (1928-1929). Produced by The Theatre Guild; Director, Robert Milton
- Jacob Ben-Ami (He); Janet Coffin (Consuelo); Rolf Engelhardt (Alfred Bezano); Noel Leslie (Mancini); Carl Benton Reid (Baron Regnard); Elmer Lehr (Briquet); Katherine Wick Kelly (Zinida); Katherine Squire (Angelica); Emil Klewer (Tilly); Russell Collins (Polly); K. Elmo Lowe (Jackson); Nadine Miles (Estelle); Thomas B. Gorman (François); Kirk Willis (Thomas); Byron McGrath (A Gentleman); Ellen Lowe (Wardrobe Lady); William Young (Usher); Charlotte Arthur (Snake-Charmer); Don Crockett, Alex Buchman (Acrobats); Paul Foley (Ballet Master); William Vaughan (Contortionist); Albert Ward (Riding Master); Millicent Work (An Actress); Earl Hepplewhite (An Actor); Crawford K. Wright, Ben Arnoff (Waiters); Era Zistel, Helen Barhyte, H. Louise Klein, Catherine Lane (Ballet girls)

**Booth Theatre**, New York, opened March 20, 1946. 46 performances. Produced by The Theatre Guild; Director, Tyrone Guthrie; Settings and costumes, Motley; Production supervisors, Theresa Helburn, Lawrence Langner; Translation, Judith Guthrie
- Dennis King (Funny); Susan Douglas (Consuelo); Jerome Thor (Alfred Bezano); John Abbott (Count Mancini); Reinhold Schunzel (Baron Regnard); Stella Adler (Zinaida); Wolfe Barzell (Papa Briquet); Bobby Barry (Tilly); John M. O'Connor (Polly); Russell Collins (Jim Jackson); Tom Rutherford (A Gentleman); Edith Shayne (Housekeeper); Arthur Foran (Ringmaster); Ernest Sarracino (Thomas); Paul Alberts (Strong Man); Frank de Silva (Waiter); George Cory, Tony Albert, Ellis Eringer (Jockeys); Cynthia Carline, Letitia Fay, Sydna Scott, Jackie Jones, Elsbeth Fuller (Dancers); Michael Wyler, Joseph Singer, Carl Specht, Douglas Hudelson (Clowns); Frank de Silva, Robin Taylor (Jugglers); Cynthia Blake (Equestrienne); Phil Sheridan, Jack Orton, Leatta Miller (Tap Dancing Trio)

**Duchess Theatre**, London, England, opened June 17, 1947. Director, Tyrone Guthrie; Translation, Judith Guthrie; Settings and costumes, Fanny Taylor
- Robert Helpmann (Prince-"He"); Audrey Fildes (Consuelo); Leonard
White (Alfred Bezano); Ernest Milton (Count Mancini); Eric Pohlmann (Baron Regnard); Arnold Marle (Papa Briquet); Margaret Diamond (Zinaida); Alfie Bass (Tilly); Peter Varley (Polly); Stanley Ratcliffe (Jackson); Basil Coleman (A Gentleman)


Robert Culp (He); Adele Lamon (Consuelo); Alex Taraglia (Alfred Bezano); Philip Minor (Mancini); Albert Abouaf (Baron); Luis Guss (Briquet); James Moran (Polly); Paul Marin (Tilly); Pierre Rayon (Thomas); Stasia Kos (Zinida); Josef Elman (Jackson); John Reeds (The Gentleman); Al Karvelis (The Athlete); Emily Horsley, Eilena Rafael, Connie Simon, Nancy Wilner, Edwin Reeves, David Solomon (Circus Members)


Alfred Drake (He); Susan Kohner (Consuelo); Nicholas Pryor (Alfred Bezano); Frederic Tozere (Baron Regnard); Ben Yaffee (Papa Briquet); Wolfgang Roth (Tilly); Nelle Fisher (Polly); Boris Tumarkin (Count Mancini); Marilyn Clark (Zinaida); Paul Dooley (Jim); Karl Redcoff (A Gentleman); Cynthia Citron (Angelia); Riki (Ballet Girl); Sherry La Follette (Wardrobe Lady); Elaine Zeller (Snake Charmer); Bob Costa (Athlete); Al Belfiglio, Bob Clancy (Waiters); Stan Place (Thomas)

Hampstead Theatre Club, Hampstead, England, opened November 16, 1964. Director, James Roose-Evans; Translation by Judith Guthrie; Settings and costumes, Jimmie Caffrey.

Vladek Sheybal (He); Jo Maxwell Muller (Consuela); Tristram Jellinek (Count Mancini); Jess Conrad (Bezano); Thelma Holt (Zinaida); John Maxim (Regnard); Stephen Dartnell (Jimmy Jackson); Robert Bernal (Polly); Carlos Douglas (Tilly); Peter Hager (Briquet); Robert Marsden (A Gentleman); Linda Goodman, Marcia Clare, Simon Kelly (Performers)

Hartman Theatre, Stamford, Conn., opened April 27, 1977. Director and adaption of Andreyev's play, Larry Arrick; Music and lyrics, Barbara Damashek; Setting, Akira Yoshimura; Costumes, David Murin; Lighting, Roger Meeker; Acrobatic co-ordinator, Bill Patton.

Richard Kavanugh (He); Deborah Offner (Consuela); Gregory Salata (Alfred Bezano); Dominic Chianese (Count Mancini); Carmen de Lavallade (Zinaida); Theodore Sorel (Briquet); Joel Kramer (Baron Regnard); Earle Hyman (Gentleman); Ed Waterstreet (Tilly); A. Linda Bove (Polly); James Brick (Jim Jackson); Barbara Damshek, Bill Patton, Lyle Carney, Rebecca Rabinowitz, Laurel Schmidt, David Pilot, Joan M. Friedman, Phil Soltanoff, Susan Smyth (Clowns)
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SCREEN

Russia, released December 1915. Direction and screenplay of Andreyev's Tot, Kto Poluchaet Poshcheching (also filmed in Germany (1923) as DER MANN, DER DIE OHRFEIGEN BEKAM) by Alexander Ivanov-Gai and I Schmidt; Camera, Louis Forestier; Settings and costumes, Dmitri Kolupayer and S. Kuznetsov
Illarion Pievtsov (He); Olga Baklanova (Consuela); I. Vronski (Count Mancini); A. Nikrassov (Baron Regnard)

Metro-Goldwyn-Mayer, released November 9, 1924. Produced by Louis B. Mayer; Director, Victor Seastrom; Screenplay, Carey Wilson, Victor Seastrom; Camera, Milton Moore; Settings, Cedric Gibbons; Costumes, Sophie Wachner; Editor, Hugh Wynn
Lon Chaney (He Who Gets Slapped); Norma Shearer (Consuelo); John Gilbert (Alfred Bezano); Tully Marshall (Count Mancini); Marc MacDermott (Baron Regnard); Ford Sterling (Tricaud); Harvey Clarke (Briquet); Paulette Duval (Zinida); Ruth King (He's wife); Clyde Cook, Brandon Hurst, George Davis (Clowns)

TELEVISION

Director, Harvey Hart; Television adaptation, Joseph Linn
Richard Basehart (He); Julie Harris (Consuelo); Morgan Sterne (Alfred Bezano); David Opatoshu (Count Mancini); Carroll O'Connor (Baron Regnard); Patricia Jessel (Zinaida); Loring Smith (Papa Briquet); Paul Stevens (A Gentleman); Pierre Olaf (Jackson); Will B. Able (Tilly); Stuart Germain (Polly)

HEAVEN CAN WAIT
A play by Harry Segall (1938)

Synopsis

Fussy, inept, overly-ambitious Heavenly Messenger #7013 salvages the soul of heavyweight boxing contender, Joe Pendleton, from an airplane crash only to discover the heavenly ledger records Joe's arrival in the celestial court some fifty years later. Heavenly executive, Mr. Jordan, personally assumes responsibility for the bungled astral arrival and returns Joe to earth. Unfortunately, Pendleton's fight manager, Max Gorkle, had Joe's body cremated. Mr. Jordan installs Joe in the body of millionaire playboy Farnsworth, recently murdered by his wife, Julia, and her lover, Tony Abbott. Max Gorkle struggles with the death, life and rebirth of Pendleton while Joe romances Bette Logan, startles everyone with his saxophone playing and raises havoc with murderess Julia and her lover. Meanwhile, the demise of a boxer provides Pendleton's soul with a more proper earthly exposure. With Mr. Jordan's help, Pendleton,
in his new form, wins the world's championship boxing title, and Bette Logan.

Comment and Critique

Harry Segall's unproduced play, Heaven Can Wait, was sold to Columbia Pictures where Sidney Buchman and Seton I. Miller adapted it to the screen under the title of Here Comes Mr. Jordan. Everett Riskin fought with Columbia president, Harry Cohn, to produce it and Alexander Hall directed the film to become one of the screen's most amusing comedy-fantasies of the forties. Robert Montgomery was borrowed from Metro-Goldwyn-Mayer to play the reappearing boxer, Joe Pendleton, and received a nomination as Best Actor of the Year for his performance. (1941's Best Actor-of-the-Year Award went to Gary Cooper for his performance as Sergeant York.) The Academy of Motion Picture Arts and Sciences awarded their Writing Award to Harry Segall's original story and to Sidney Buchman and Seton I. Miller for their screenplay. Here Comes Mr. Jordan was one of ten films nominated as 1941's Best Picture of the Year--the Academy Award going to How Green Was My Valley. Segall's play has survived four decades under various titles. Not until 1978 was it reworked and filmed under its original title, Heaven Can Wait by Warren Beatty.

Time magazine reviewing the script as sacrificing "... credibility and its own premises for the sake of the plot" considered Alexander Hall's masterful direction and the perfect performances by Robert Montgomery and James Gleason made Mr. Jordan one of the best comedies to emerge from Hollywood. Bosley Crowther (The New York Times) reviewed the picture opening at Radio City Music Hall as, "gay, witty, tender and not a little wise. It is also one of the choicest comic fantasies of the year. However you look at it, Here Comes Mr. Jordan is rollicking entertainment."

Harry Segall reworked the Jordan-fantasy theme into another story, Angel on My Shoulder, switching heaven to hell and amiable Joe Pendleton to a dispatched gangster, Eddie Kagle, played by Paul Muni in the 1946 United Artist picture. Claude Rains' saintly Mr. Jordan became Nick, the devil himself.

Columbia Pictures, eager to capitalize on the popularity of their resident sex-goddess, Rita Hayworth and the smash-hit of her 1946 picture, Gilda, assigned her to a musical re-working of Here Comes Mr. Jordan. To enlarge the box-office returns on the musical-sequel, Columbia assigned Larry Parks, who had become a star in The Jolson Story, as Hayworth's leading man. The remake, called Down to Earth utilized several of the Mr. Jordan characters, including James Gleason and Edward Everett Horton. Although the lush, technicolor musical enlarged the profits of Columbia Studios, the Variety verdict of "slow, tiresome and unacceptable" best described the overblown fantasy.
Warren Beatty produced, starred in, and co-authored (with Elaine May) a reworking of the Harry Segall play under its original title, Heaven Can Wait in 1978. (20th Century-Fox's film entitled Heaven Can Wait, released in 1943, was a screen adaptation of a play by Rodney Ackland, Birthday.) The passing of thirty-seven years made the joys of immortality and bungling heavenly messengers archaic but the Warren Beatty Jordan provided frequent amusement and, often, unheavenly laughter.

Heaven Can Wait was produced on the stage in London on December 8, 1943, under the title of Halfway to Heaven. After a summer try-out and tour, an American production of Heaven Can Wait finally made it to Broadway on December 25, 1946, rechristened Wonderful Journey, for nine performances at the Coronet Theatre. The New Yorker's obituary for the play included the wisdom that "...whimsical exercises in the supernatural are usually best avoided by writers whose names don't happen to be Noel Coward...." Richard Watts, Jr. (The New York Post) added, "It would be my guess that the poor, battered old theatre now faces the ultimate indignity not only of being forced to go to ancient movies for its material but of being unable to equal them in persuasion or effectiveness. The writing has little life, charm or comic raciness about it, and the characters are without richness or flavor. Wonderful Journey is by no means one of the drama's triumphs over the Hollywood interlopers."

DuPont Show of the Month produced Heaven Can Wait on television on November 16, 1960. The well cast David Susskind production, in which droll Robert Morley was the genial Mr. Jordan, was played more as a fast-paced farce than fantasy, but the comedic aspects of the heavenly mix-up made for an entertaining ninety-minutes on television.

STAGE

HALFWAY TO HEAVEN, Prince's Theatre, London, England, opened December 8, 1943. Director, Marcel Varnel
Bobby Howes (Joe Pendleton); J. H. Roberts (Mr. Jordan); Sydney Howard (Sam Parkin); Betty Stockfield (Julia Farnsworth); Ronald Simpson (Messenger #7013); H. R. Hignett (Ames); Leslie Perrins (Tony Abbott); Lesley Brook (Betty Logan); Morna Leigh (Ann); Merle Tottenham (Susie); Clifford Buckton (Inspector Williams); Lyn Williams (Plain-Clothesman); Geoffrey Clark (Doctor); Bertram Dench (Lefty); Dorothy Darke (Nurse); Fred Hastings (Carter Paterson's Man); Bryan Matheson (First Escort); Maxwell Foster (Second Escort)

WONDERFUL JOURNEY, Coronet Theatre, New York, opened December 25, 1946. 9 performances. Produced by Theron Bamberger, in association with Richard Skinner; Director, Frank Emmons Brown; Settings, Raymond Sovey; Costumes, Bianca Stroock
Donald Murphy (Joe Pendleton); Sidney Blackmer (Mr. Jordan); Philip Loeb (Max Levene); Wallace Acton (Messenger #7013);
Richard Temple (Ames); Hal Conklin (Tony Abbott); Fay Baker (Julia Farnsworth); Frances Waller (Bette Logan); Ann Sullivan (Susie); Barry Kelley (Lieutenant Williams); Phil Stein (Plain-Clothesman); Robert Caldwell (Radio Announcer); Richard Taber (Lefty); Michael Lewin (Handler); Stephen Elliott (Handler); Robert Caldwell (Doctor); Carmen Costi (Workman); Phil Stein (First Escort); Michael Lewin (Second Escort)

SCREEN

HERE COMES MR. JORDAN, Columbia Pictures, released August 21, 1941. Produced by Everett Riskin; Director, Alexander Hall; Screenplay, (based on the play Heaven Can Wait by Harry Segall), Sidney Buchman, Seton I. Miller; Camera, Joseph Walker; Art director, Lionel Banks; Music, Morris W. Stoloff, Frederick Hollander; Assistant Art director, William Mull; Gowns, Edith Head; Editor, Viola Lawrence

Robert Montgomery (Joe Pendleton); Evelyn Keyes (Bette Logan); Claude Rains (Mr. Jordan); Rita Johnson (Julia Farnsworth); Edward Everett Horton (Messenger #7013); James Gleason (Max Gorkle); John Emery (Tony Abbott); Donald MacBride (Inspector Williams); Don Costello (Lefty); Halliwell Hobbes (Sisk); Benny Rubin (Bugs); Joe Hickey (Gilbert); Warren Ashe (Charlie); Bert Young (Taxi Driver); Ken Christy (Plainclothesman); Joseph Crehan (Doctor); Billy Newell (Handler); Abe Roth (Referee); Tom Hanlon (Announcer); Billy Dawson (Johnny); Bobby Larue (Chips); John Kerns (Sparring Partner); Mary Currier (Secretary); William Forrest, Ed Bruce (Reporters); Douglas Wood, Selmer Jackson (Board Members); Joe Conti, Chester Conklin, Gerald Pierce (Newsboys); John Rogers (Escort); Lloyd Bridges (Co-Pilot); Edmund Elton (Elderly Man); Maurice Costello (Ringsider); John Ince (Bill Collector)

ANGEL ON MY SHOULDER, United Artists, released September 18, 1946. Associate producer, David W. Siegel; Director, Archie Mayo; Story by Harry Segall; Screenplay, Harry Segall, Roland Kibbee; Camera, James Van Trees; Special effects, Harry Redmond, Jr.; Art director, Bernard Herzbrun; Set decorator, Edward G. Boyle; Costumes, Maria Donovan; Men's wardrobe, Robert Martien; Music and music conductor, Dimitri Tiomkin; Editors, Asa Boyd Clark, George Arthur

Paul Muni (Eddie Kagle); Anne Baxter (Barbara Foster); Claude Rains (Nick); Onslow Stevens (Dr. Higgins); George Cleveland (Albert); Erskine Sanford (Minister); Hardie Albright (Smiley); James Flavin (Bellamy); Marion Martin (Mrs. Bentley); Jonathan Hale (Chairman); Murray Alper (Jim); Joan Blair (Brazen Girl); Fritz Leiber (Scientist); Kurt Katch (Warden); Sarah Padden (Agatha); Maurice Cass (Lucius); Addison Richards (Big Henry); Ben Welden (Shaggy); Joel Friedkin (Malvola); George Meeker (Mr. Bentley); Lee Shumway (Bailiff); Russ Whitman (Interne); Noble Johnson (Inferno Guard); James Dundee, Mike Lally, Saul Gross, Duke Taylor (Gangsters); Archie Twitchell (Sergeant); Chester Clute (Kramer); Edward Keane (Prison Yard Captain)
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DOWN TO EARTH, Columbia Pictures, released March 1947. Produced by Don Hartman; Assistant producer, Norman Deming; Director, Alexander Hall; Screenplay, based on the Here Comes Mr. Jordan characters from the play Heaven Can Wait by Harry Segall, Edwin Blum, Don Hartman; Caméra, Rudolph Mate; Technicolor director, Natalie Kalmus; Associate, Francisco Cugat; Greek Ballet, Castelnuovo-Tedesco; Production arrangement, Charles Chaplin, Fred Karger, Earl Hagan; Gowns, Jean-Louis; Art directors, Stephen Goosson, Rudolph Sterndel; Music director, Morris W. Stoloff; Set decorator, William Kiernan; Dance director, Jack Cole; Songs, Allan Roberts, Doris Fisher; Additional music, George Duning, Heins Roemheld; Editor, Viola Lawrence

Rita Hayworth (Terpsichore); Larry Parks (Danny Miller); Marc Platt (Eddie); Roland Culver (Mr. Jordan); James Gleason (Max Corkle); Edward Everett Horton (Messenger #7013); Adele Jergens (Georgia Evans); George Macready (Joe Mannion); William Frawley (Police Lieutenant); James Burke (Kelly); Lucien Littlefield (Escort #3082); Jean Donahue (Betty); Kathleen O'Malley (Dolly); William Haade (Spike); Fred Sears (Orchestra Leader); Myron Healey (Sloan); Arthur Blake (Mr. Somerset); Rudy Cameron (Stage Manager); Wilbur Mack (Messenger); Cora Witherspoon (Woman on Street); Kay Vallon (Rosebud); Jean Del Val (Conductor); Billy Bletcher (Conductor); Frank Darien (Janitor);ICODEMUS Stewart (Porter); Jack Norton (Sleeping Man); Tom Hanlon (Announcer); Mary Forbes (Dowager); Eddie Acuff (Stagehand); Alan Bridge (Police Sergeant); Tom Daly (Reporter); Francine Kennedy (Chorine); Harriette Ann Gray (Dancer); Lynn Merrick, Dusty Anderson, Doris Houck, Shirley Molohon, Peggy Maley, Dorothy Brady, Jo Rattigan, Lucille Casey, Virginia Hunter (Muses); Roaul Freeman, Bob Ryan (Policeman); Matty Fain (Henchman); Grace Hampton, Winifred Harris (Women); Ernest Hilliard, Fred Howard, Forbes Murray, Cecil Weston, Edward Harvey (Men); Mary Newton, Ottola Nesmith (Bits); Count Sefanelli (Frenchman)

SONGS: Let's Stay Young Forever; People Have More Fun Than Anyone; This Can't Be Legal; They Can't Convince Me

HEAVEN CAN WAIT, Paramount Pictures, released June 27, 1978. Produced by Warren Beatty; Directors, Warren Beatty, Buck Henry; Screenplay, based on the play by Harry Segall, Elaine May and Warren Beatty; Executive producers, Howard W. Koch, Jr., Charles H. Maguires; Camera, William A. Fraker; Music, Dave Grusin; Editors, Robert C. Jones, Don Zimmerman; Production designer, Paul Sylbert; Art director, Edwin O'Donovan; Set decorator, George Gaines; Special effects, Robert MacDonald; Costumes, Richard Bruno, Theadora VanRunkle

Warren Beatty (Joe Pendleton); James Mason (Mr. Jordan); Julie Christie (Betty Logan); Jack Warden (Max Corkle); Charles Grodin (Tony Abbott); Dyan Cannon (Julia Farnsworth); Vincent Gardenia (Krim); Buck Henry (The Escort); Joseph Maher (Sisk); Hamilton Camp (Bentley); Arthur Malet (Everett); Stephanie Faracy (Corinne); Jeannie Linero (Lavinia); Harry D. K. Wong (Gardener); George J. Manos (Security Guard); Larry Block (Peters); Frank Campanella (Conway); Bill Sorrells (Tomarken);
Dick Enberg (T.V. interviewer); Dolph Sweet (Head Coach); R. G. Armstrong (General Manager); Ed V. Peck (Trainer); John Randolph (Former Owner); Richard O'Brien (Former Owner Advisor); Joseph F. Makel (Haitian Ambassador); Will Hare (Team Doctor); Lee Weaver (Attendant); Roger Bowen (Newspaperman); Keene Curtis (Oppenheim); William Larsen (Renfield); Morgan Farley (Middleton); William Bogert (Lawson); Robert E. Leonard, Joel Marston, Earl Montgomery, Robert C. Stevens (Board Members); Bernie Massa (Coliseum Security Guard); Peter Tomarken, William Sylvester, Lisa Blake Richards (Reporters); Charlie Charles (Highwire performer); Nick Outin (Chauffeur); Jerry Scanlan (Hodges); Jim Boeke (Kowalsky); Marvin Fleming (Gudnitz); Deacon Jones (Gorman); Les Josephson (Owens); Jack T. Snow (Cassidy); Curt Gowdy (TV Commentator); Al DeRogatis (TV Color Analyst)

MUSIC: Dave Grusin: Sonata No. 3 (G. F. Handel) performed by Paul Brodie, Antonin Kubalek; The Rams Marching Song (John T. Boudreau); Entry of the Gladiators (Julius Fucik); Happy Birthday to You (Mildred J. Hill, Patty S. Hill); Ciribiribin (Albert Pestalozza)

TELEVISION

DuPont Show of the Month, televised November 16, 1960. CBS. 90 minutes. Produced by David Susskind; Director, Alex Segal; Television adaptation, Jacqueline Babbin, Audrey Gellen

Anthony Franciosa (Joe Pendleton); Robert Morley (Mr. Jordan); Joey Bishop (Max Levene); Wally Cox (Messenger #7013); Frank McHugh (Lefty); Elizabeth Ashley (Bette Logan); Paul Stevens (Tony Abbott); Diana van der Vlis (Julia Farnsworth); Paul Reed (Inspector Williams); Jean Sincere (Ann); Martin Ashe (Lefty); Bul Palmer (Escort)

HEDDA GABLER
A play in four acts by Henrik Ibsen (1890)

Synopsis

Bored with her sanctimonious, scholarly husband, Professor George Tesman and his family, Hedda Gabler enjoys the company of cynical, libertine Judge Brack. Hedda, learning her former suitor, alcoholic writer Eilert Lovborg, has been reformed and encouraged to complete his book by her idealistic schoolmate, Thea Elvsted, is consumed with vicious jealousy. Hedda entices Lovborg to resume his debilitating drinking and she burns the manuscript of his book. Lovborg commits suicide with pistols thoughtfully provided by Hedda. Judge Brack promises silence about the loaned pistols and the downfall and death of Lovborg in exchange for Hedda's favors. Proud, indomitable Hedda, yielding to no one, uses her pistols to kill herself.
Henrik Ibsen's play, Hedda Gabler, was published December 16, 1890. Ibsen attended the first stage performance of his play in Munich, Germany on January 31, 1891. Frau Conrad-Ramio originated the role of Hedda Gabler, followed by Fru Hennings on February 25, 1891 in Copenhagen and Constance Brunn the following night in Christiania, Norway. Hedda Gabler, Ibsen's intense psychological character study, has long been considered his greatest play and the role of Hedda has attracted actresses around the world. Elizabeth Robins appeared in the first English production of Hedda Gabler in London on April 20, 1891. "Hedda Gabler is the name, to my mind, of Ibsen's greatest play, and of the most interesting woman that he has created. She is compact with all the vices, she is instinct with all the virtues, of womanhood," wrote Justin Huntley McCarthy (London Black and White). Marthe Brandes was acclaimed in the role of Hedda in the Paris production on December 17, 1891 and on March 30, 1898, Elizabeth Robins appeared in Edmund Gosse's English translation of the play in New York at the Fifth Avenue Theatre. Minnie Maddern Fiske played eight performances of Hedda Gabler at the Manhattan Theatre in New York, opening October 5, 1903, and revived the play again on November 19, 1904, for twenty-four performances with George Arliss as Judge Brack.

The New York Times' judgement of Mrs. Fiske's Hedda was, "The point of chief interest is that night after night Mrs. Fiske has added weight and coherence to her impersonation. She herself is authority for the statement that she's always at her worst on first nights ... Already Mrs. Fiske's Hedda has taken the altitude and the breath of a truly great creation." The following week, on November 24, 1904, Nance O'Neill's portrayal of Hedda was seen as crude, mechanical and given to spurts of old-fashioned melodramatics. Alla Nazimova, in her first English-speaking stage role in America, opened in the title role of Hedda Gabler at the Princess Theatre in New York on November 13, 1906. The New York Times praised Nazimova's command of the English language, albeit with a pronounced accent, which increased the artistry she had displayed while performing in the Russian language with the Orleneff Company on the Broadway stage and added, "If there was any one fault in her performance yesterday it was in a tendency toward too great deliberation, especially in the earlier scenes ... The fault is a minor one, however, in an acting achievement full of general and detailed excellence."

Mrs. Patrick Campbell attempted Hedda Gabler in her repertory engagement at New York's Lyric Theatre in 1907, but her interpretation of Hedda beggared comparison with Nazimova's fascinating interpretation. Arthur Hopkins presented Nazimova in a revival of Hedda Gabler at the Plymouth Theatre on Broadway on April 8, 1918. Ten years later, Nazimova's repellant, bitchy presentation of Ibsen's frustrated heroine still mirrored a Hedda unsurpassed before her and would invite comparison with future actresses' performance in the role.

Eva Le Gallienne included Hedda Gabler in her Civic Repertory
Theatre's schedule in 1928-1929. Richard Lockridge (The Evening Sun) called the Le Gallienne interpretation of Hedda, "nervously violent... Miss Le Gallienne emphasizes the essential venom of Hedda, and Hedda, even under the most sympathetic treatment, is one of the stage's most horrifying women." While Eva Le Gallienne was giving a strikingly wicked performance in Paul Leyssac and Julie Le Gallienne's adaptation of the play at her Civic Repertory Theatre, Blanche Yurka opened in her own-directed version of Hedda Gabler at the 49th Street Theatre. Tall and formidable Blanche Yurka, although a fine actress, was not equipped physically nor artistically for Hedda. Alla Nazimova returned to Broadway on November 16, 1936 alternating Hedda Gabler with a finely conceived portrayal of Mrs. Alving in Ibsen's Ghosts. Nazimova directed both plays and the vitality and artistry of the 57-year-old actress again won critical acclaim.

Six years later, Hedda Gabler returned to the Longacre Theatre in New York with Greek actress, Katina Paxinou portraying the character. Again, Hedda provided a non-English speaking actress with her debut on the English-speaking stage. Katina Paxinou, Greece's foremost actress, emphasized the malevolent nature of neurotic Hedda hell-bent for evil rather than depicting the basic sexual unfulfillment and weakness through which she created a climate of evil and destruction. Her powerful playing of Hedda was frequently obscured by her lack of command of the English language.

Peggy Ashcroft portrayed Hedda Gabler in London at the Lyric Theatre on September 8, 1954. Max Faber's translation of the play somewhat lightened the encroaching Ibsen gloom but retained the psychological aspect and complexities of Ibsen's hellcat. Peggy Ashcroft was given great ovations for her skillful study of Hedda and her performance judged as the greatest Hedda seen on the London stage.

Hedda's longest stage career was in 1960 when David Ross' production of Michael Meyer's translation of Ibsen's play starring Anne Meacham in the title role opened at New York's 4th Street Theatre to run 340 performances. Anne Meacham replaced Mai Zetterling after Miss Zetterling collapsed during a preview of the play. Michael Meyer's adaption of the play to a two-sided, arena-style theatre production was forcefully directed by David Ross and Anne Meacham provided an outstanding portrait of Hedda.

Irene Worth brought maturity and a highly developed sense of drama to her interpretation of Hedda Gabler when the play was produced in 1970 by Canada's Stratford Shakespearean Festival.

Maggie Smith appeared as Hedda Gabler in London on June 29, 1970. Martin Esslin (Plays and Players) reviewed the National Theatre Company production, directed by Sweden's Ingmar Bergman, "...Bergman has cut and modernized the play and freed it from such period romanticism as the famous phrase about vineleaves in Lovborg's hair. As a result the play, while still essentially concerned with the problem of the frustrations of women in Victorian bourgeois
society becomes wholly accessible to any twentieth century audience." Ingmar Bergman was fortunate in his first English-speaking theatre assignment in having Maggie Smith play the complex Hedda with perception and consumate artistry and in using Michael Meyer's literate translation.

Claire Bloom alternated Ibsen's Nora of A Doll's House with his Hedda Gabler at New York's Playhouse Theatre in 1971. Claire Bloom's Hedda, cold, calculating and choked with jealousy, was seen as more closely approximating Ibsen's original concept.

The Royal Shakespeare Company's Hedda Gabler, starring Glenda Jackson, toured Australia, was seen in Los Angeles and opened on April 21, 1975 at Washington, D.C.'s National Theatre. Glenda Jackson's approach to the demanding role was arrogant, cold and classified as "... a merciless yet beautiful performance...."

Janet Suzman's 1977 London portrayal of Hedda was viewed as "... devastating ... a Hedda for whom the bell has already tolled ... it may lack passion at its most passionate but it runs exceeding strong and deep ..." according to Steve Grant in Plays and Players.

Hedda Gabler was brought to the screen by World Pictures in 1917 with Nance O'Neill, one of the theatre's lesser lights in the role, as Hedda. "The transferring of Henrik Ibsen's Hedda Gabler to the screen so that it will prove understandable to the ordinary individual hold serious difficulties which have to be contended with ... while the production has a great deal of merit, we do not recommend it for mixed audiences" reported The Moving Picture World. The Royal Shakespeare Company's stage production of Hedda Gabler was filmed in 1975 with the London cast reprising their performances on film. Time magazine clobbered the shuttled stage performance to film as "Garbled Gabler", adding it was "... stolid, stilted Ibsen performed by a gallery of waxworks." Glenda Jackson's over-drawn bitchiness as Hedda illuminated the venomous aspect of Hedda but none of the woman's self-destructive aspects. Vincent Canby (The New York Times) found "Miss Jackson's Hedda comes on with low-key fury, her manner so abrasive and openly sarcastic that it's difficult to see why men have tried to conquer her, unless it was simply the game and not the prize that was fascinating."

Masterpiece Theatre's television presentation of Hedda Gabler on July 23, 1950, starred Jessica Tandy who Variety considered was "generally good as the ruthless, destructive Hedda ... Kent Smith registered forcefully in the difficult role of Judge Brack.... The production had a deft, certain pace that carried the viewer along although the final scenes leading to Hedda's suicide lost some momentum." Tallulah Bankhead attempted Hedda on U.S. Steel Hour's January 5, 1954 telecast. Miss Bankhead's courage in attempting roles for which she was ill-equipped was obvious in her uncertain, overly-emoted interpretation of Hedda Gabler. Although not as disastrous as her bout with 1935's Rain, in which her Sadie Thompson was considerably dampened by press and public, nor her near-drowning in the
theatrical Nile in 1937's Anthony and Cleopatra, Miss Bankhead's Hedda, while perhaps a sister under the skin to her superb portrait of Regina Giddens of The Little Foxes, became progressively tedious.

Ingrid Bergman, who had won acclaim on the Paris stage for her playing of Hedda was seen on CBS Television Special airing of Hedda Gabler on September 20, 1963. The taped-in-England video version won high praise. Eva Le Gallienne's translation of the play was tautly adapted for television by Phil Reisman and skillfully directed by Alex Segal. Ingrid Bergman's stunning portrayal of Hedda was matched by remarkable performances by Michael Redgrave, Ralph Richardson and Trevor Howard. Janet Suzman repeated her compelling stage interpretation of Hedda Gabler on Classic Theatre's November 20, 1975 telecast of the play, produced in England by BBC.

STAGE

   Elizabeth Robins (Hedda Gabler); W. Scott Buist (George Tesman); Arthur Elwood (Eilert Lovborg); Henrietta Cowen (Juliana Tesman); Charles Sugden (Judge Brack); Marion Lea (Mrs. Elvsted); Patty Chapman (Berta)

Opera Comique, London, England, opened May 29, 1893. 4 performances. Produced and directed by Edward Compton
   Elizabeth Robins (Hedda Gabler); W. Scott Buist (George Tesman); Lewis Waller (Eilert Lovborg); Henrietta Cowen (Juliana Tesman); Charles Sugden (Judge Brack); Marie Linden (Mrs. Elvsted); Florence Hunter (Berta)

Fifth Avenue Theatre, New York, opened March 30, 1898. 1 performance. Produced by Edwin Knowles; Translation by Edmund Gosse
   Elizabeth Robins (Hedda Gabler); Leo Ditrichstein (George Tesman); Ernest Hastings (Eilert Lovborg); Mrs. Griffith (Juliana Tesman); William Courtleigh (Judge Brack); Maida Craig (Mrs. Elvsted); Ellen Cummins (Berta)

Manhattan Theatre, New York, opened October 5, 1903. 8 performances. Produced by Harrison Grey Fiske
   Mrs. Fiske (Hedda Gabler); William B. Mack (George Tesman); Hobart Bosworth (Eilert Lovborg); Mary Maddern (Juliana Tesman); Henry J. Carvill (Judge Brack); Carlotta Neillson (Mrs. Elvsted); Belle Bohn (Berta)

Manhattan Theatre, New York, opened November 19, 1904. 24 performances. Produced by Harrison Grey Fiske
   Mrs. Fiske (Hedda Gabler); William B. Mack (George Tesman); John Mason (Eilert Lovborg); Mary Maddern (Juliana Tesman); George Arliss (Judge Brack); Laura McGilvray (Mrs. Elvsted); Emily Stevens (Berta)
Daly’s Theatre, New York, opened November 24, 1904. 4 performances. Produced by John B. Schoeffel; Director, McKee Rankin
Nance O’Neill (Hedda Gabler); Louis Massen (George Tesman); Clara Thompson (Juliana Tesman); Charles Dalton (Judge Brack);
Gertrude Binley (Mrs. Elvsted); Ricca Allen (Berta); Charles Millward (Eilert Lovborg)

Road Company (1904). Produced and directed by David Belasco.
Blanche Bates (Hedda Gabler); Eugene Ormonde (Eilert Lovborg);
Albert Bruning (Jorgen Tesman); J. Hany Benrimo (Assessor Brack); Minnie Dupree (Mrs. Elvsted); F. M. Bates (Juliana Tesman);
Ada Lewis (Bertha)

Princess Theatre, New York, opened November 13, 1906. 40 performances. Produced and directed by Henry Miller
Alla Nazimova (Hedda Gabler); John Findlay (George Tesman);
John Blair (Eilert Lovborg); Mrs. Thomas Whiffen (Juliana Tesman); Dodson Mitchell (Judge Brack); Laura Hope Crews (Mrs. Elvsted);
Mrs. Jacques Martin (Berta)

Bijou Theatre, New York, opened March 11, 1907. 32 performances. Produced and directed by Henry Miller
Alla Nazimova (Hedda Gabler); Brandon Tynan (Eilert Lovborg);
William B. Mack (George Tesman); Dodson Mitchell (Judge Brack);
Mrs. Jacques Martin (Juliana Tesman); Florence Fisher (Mrs. Elvsted); Evelyn Wielding (Berta)

Lyric Theatre, New York, opened November 13, 1907. 2 performances. Produced by Liebler & Company
Mrs. Patrick Campbell (Hedda Gabler); Edgar Kent (George Tesman);
Ben Webster (Eilert Lovborg); Charles Garry (Judge Brack);
Doris Digby [replaced Stella Patrick Campbell] (Mrs. Elvsted);
Margaret Watson (Juliana Tesman); Janet Gardner (Berta)

Road Company (1908-1909). Produced by Sam S. and Lee Shubert
Alla Nazimova (Hedda Gabler); Brandon Tynan (Eilert Lovborg);
Percy Lyndal (George Tesman); Dodson Mitchell (Judge Brack);
Mrs. Jacques Martin (Juliana Tesman); Florence Fisher (Mrs. Elvsted); Evelyn Wiedlin (Berta)

Lydia Yavorska (Hedda Gabler); Lewis Willoughby (Eilert Lovborg); Helen Haye (Mrs. Elvsted); Florence Haydon (Miss Tesman);
F. Kinsey Peile (George Tesman); Franklin Dyall (Judge Brack); Jean Bloomfield (Berta)

Plymouth Theatre, New York, opened April 8, 1918. 24 performances. Produced and directed by Arthur Hopkins
Mme. Nazimova (Hedda Gabler); Lionel Atwill (George Tesman);
George Probert (Eilert Lovborg); Charles Bryant (Judge Brack);
Nila Mae (Mrs. Elvsted); Lizzie Hudson Collier (Juliana Tesman); Charity Finney (Berta)
Mrs. Patrick Campbell (Hedda Gabler); Charles Quartermaine (Eilert Lovborg); Ivor Barnard (George Tesman); Athole Stewart (Judge Brack); Dorothy Holmes-Gore (Mrs. Elvsted); Maud Jolliffe (Miss Tesman); Sinna Sinclair (Bertha)

48th Street Theatre, New York, opened May 16, 1924. 8 performances (Matinees only). Produced by The Equity Players, Inc.; Director, Robert Edmond Jones
Clare Eames (Hedda Gabler); Fritz Leiber (Eilert Lovborg); Margalo Gillmore (Mrs. Elvsted); Augusta Haviland (Juliana Tesman); Dudley Digges (George Tesman); Roland Young (Judge Brack); Helen Van Hoose (Bertha)

Comedy Theatre, New York, opened January 26, 1926. 59 performances. Produced by The Actor's Theatre; Director, Dudley Digges; Translation, William Archer
Emily Stevens (Hedda Gabler); Louis Calhern (Eilert Lovborg); Patricia Collinge (Mrs. Elvsted); Hilda Helstrom (Aunt Julia); Dudley Digges (George Tesman); Frank Conroy (Judge Brack); Helen Van Hoose (Bertha)

Civic Repertory Theatre, New York, opened March 26, 1928. 15 performances. Produced by The Civic Repertory Theatre; Director, Eva Le Gallienne; Translation, Paul Leyssac and Julie Le Gallienne
Eva Le Gallienne (Hedda Gabler); Donald Cameron (Eilert Lovborg); Josephine Hutchinson (Mrs. Elvsted); Alma Kruger (Juliana Tesman); Paul Leyssac (George Tesman); Sayre Crawley (Judge Brack); Leona Roberts (Bertha)

49th Street Theatre, New York, opened February 2, 1929. 25 performances. Produced by The Actor's Theatre, Inc.; Director, Blanche Yurka
Blanche Yurka (Hedda Gabler); Ralph Roeder (Eilert Lovborg); Linda Watkins (Mrs. Elvsted); Claire Townshend (Juliana Tesman); Dallas Anderson (George Tesman); Frederic Warlock (Judge Brack); Genevieve Williams (Bertha)

Jean Forbes-Robertson (Hedda Gabler); June English (Mrs. Elvsted); Walter Hudd (Eilert Lovborg); Maud Buchanan (Juliana Tesman); Walter Piers (Jorgen Tesman); William Earle-Grey (Judge Brack); Ann Stephenson (Bertha)

Longacre Theatre, New York, opened November 16, 1936. 32 performances. Produced by Sam Levey; Director, Alla Nazimova; Settings and costumes, Stewart Chaney
Nazimova (Hedda Tesman); Edward Trevor (Eilert Lovborg); Viola Frayne (Mrs. Elvsted); Leslie Bingham (Julia Tesman); Harry Ellerbe (George Tesman); McKay Morris (Judge Brack); Grace Mills (Bertha)
Longacre Theatre, New York, opened January 29, 1942. 12 performances. Produced by Luther Greene; Director, Luther Greene; Setting, Paul Morrison; Translation, Ethel Borden and Mary Cass Canfield Katina Paxinou (Hedda Gabler); Henry Daniell (Eilert Lovborg); Karen Morley (Mrs. Elvsted); Ralph Forbes (George Tesman); Margaret Wycherly (Juliana Tesman); Cecil Humphreys (Judge Brack); Octavia Kenmore (Berta)

Sonia Dresdel (Hedda Tesman); Julian Randall (Eilert Lovborg); Natalie Moya (Mrs. Elvsted); Irene Arnold (Juliana Tesman); Michael Oldham (Jorgen Tesman); Dennis Ratcliffe (Judge Brack); Namara Michael (Berta)

Sonia Dresdel (Hedda Tesman); Julian Randall (Eilert Lovborg); Helen Burns (Mrs. Elvsted); Irene Arnold (Juliana Tesman); Walter Hudd (Jorgen Tesman); Elwyn Brook-Jones (Judge Brack); Amy Dalby (Berta)

Cort Theatre, New York, opened February 24, 1948. 15 performances. Produced by The American Repertory Theatre and Louis J. Singer; Director, Margaret Webster; Translation by Eva Le Gallienne Eva Le Gallienne (Hedda Tesman); Efrem Zimbalist, Jr. (Eilert Lovborg); Emily McNair (Mrs. Elvsted); Marion G. Evensen (Juliana Tesman); Robert Emhardt (George Tesman); Herbert Berghof (Judge Brack); Merle Maddern (Berta)

Jean Forbes-Robertson (Hedda Tesman); Robert Rietty (Eilert Lovborg); Sonia Williams (Mrs. Elvsted); Lally Bowers (Juliana Tesman); Eric Berry (George Tesman); Campbell Singer (Judge Brack); Jean Webster-Brough (Berta)

Peggy Ashcroft (Hedda); Alan Badel (Eilert Lovborg); Rachel Kempson (Mrs. Thea Elvsted); Susan Richmond (Julie Tesman); George Devine (George Tesman); Michael MacLiammoir (Judge Brack); Dorothy Dewhurst (Bertha)

4th Street Theatre, New York, opened November 9, 1960. 340 performances. Produced and directed by David Ross; Translation by Michael Meyer; Costumes, Theoni V. Aldredge; Lighting, Ken Starrett
Anne Meacham (Hedda Tesman); Mark Lenard (Eilert Lovborg); Lori March (Mrs. Elvsted); Lois Holmes (Juliana Tesman); Lester Rawlins (George Tesman); Frederick Rolf (Judge Brock); Elizabeth Calquhoun (Berta)
Goodman Memorial Theatre, Chicago, Ill., opened February 23, 1962. Produced by the Goodman Memorial Theatre Company; Director, Melvin Bernhardt; Setting, James Maronek; Lighting, G. E. Naselius; Costumes, Francis Morigi
Signe Hasso (Hedda Gabler); Brian Thompson (Eilert Lovborg); Orest Kinasewich (Joergen Tesman); Dan Bly (Judge Brack); Geneva Bugbee (Mrs. Thea Rysing Elvsted); Clementina Luotto (Miss Juliane Tesman); Arlene King (Berte)

McCarter Theatre, Princeton, N. J., opened October 10, 1963. Produced by McCarter Theatre of Princeton University; Director, Arthur Lithgow; Translation, Alan S. Downer; Settings and costumes, William D. Roberts; Lighting, Gilbert V. Hemsley, Jr.; Incidental music, Will Johnson
Anne Murray (Hedda Tesman); Edward Zang (Eilert Lovborg); Donald Moffat (George Tesman); Ellen Darrel (Mrs. Elvsted); Edward Grover (Judge Brack); Anne Gee (Berte); Ruby Holbrook (Juliane Tesman)

New Arts Theatre, London, England, opened February 12, 1964. Director, Minos Volanakis; Translation by Max Faber; Settings and costumes, Timothy O'Brien
Joan Greenwood (Hedda Gabler); George Cole (George Tesman); Maurice Good (Eilert Lovborg); Jean Anderson (Miss Tesman); Andre Morell (Judge Brack); Jane Wenham (Mrs. Elvsted); Betty Woolfe (Bertha)

Aldwych Theatre, London, England, opened June 3, 1968. Produced by The Royal Dramatic Theatre Company, Sweden; Director, Ingmar Bergman; Settings and costumes, Mago; Presented by Peter Daubeny; Translation by Herbert Grevenius
Gertrud Fidh (Hedda Tesman); George Arlin (Eilert Lovborg); Jane Friedmann (Thea Elvsted); Renne Bjorling (Juliana Tesman); Ingvar Kjellson (George Tesman); Olof Widgren (Judge Brack); Ellika Mann (Berta)

Actors Playhouse, New York, opened January 17, 1970. Produced by J. Carduner and the Opposites Company; Director, Ted van Gruithuysen; Setting, Linda Wukovich; Costumes, Sandra LeMonds; Lighting, Robert A. Freedman
Rebecca Thompson (Hedda Gabler); Dov Newman (Eilert Lovborg); Aldo Bonura (Judge Brack); Peter Brett-Hansen (Jorgen Tesman); Cindy Ames (Juliana Tesman); Anne Fielding (Thea Elvsted); Norma Novak (Berthe)

Stratford Theatre, Stratford, Ontario, Canada, opened June 11, 1970. Produced by the Stratford Shakespearean Festival; Director, Peter Gill; Translation by Christopher Hampton; Setting, Deirdre Clancy
Irene Worth (Hedda Gabler); Gordon Jackson (George Tesman); Leo Ciceri (Eilert Lovborg); Donald Davis (Judge Brack); Anne Ives (Juliana Tesman); Gillian Martell (Thea Elvsted); Christine Bennett (Berthe)
Cambridge Theatre, London, England, opened June 29, 1970. Produced by the National Theatre Company; Director, Ingmar Bergman; Settings and costumes, Mago; Translation, Michael Mayer
Maggie Smith (Hedda Gabler); Robert Stephens (Eilert Lovborg); Jeremy Brett (George Tesman); John Moffatt (Judge Brack); Sheila Reid (Thea Elvsted); Jeanne Watts (Juliana Tesman); Julia McCarthy (Bertha)

Playhouse Theatre, New York, opened February 17, 1971. (In repertory with A Doll's House.) 26 performances. Produced by Hillard Elkins; Director, Patrick Garland; Translation by Christopher Hampton; Setting, costume and lighting, John Bury; Associate producer, George Platt; Production supervisor, Michael Thoma
Claire Bloom (Hedda Gabler); Donald Madden (Eilert Lovborg); Roy Shuman (George Tesman); Patricia Elliott (Thea Elvsted); Robert Gerringer (Judge Brack); Kate Wilkinson (Aunt Julie); Eda Reiss Merin (Bertha)

Royal Court Theatre, London, England, opened June 28, 1972. Director, Anthony Page; Setting, Alan Tagg; Costumes, Deirdre Clancy; Lighting, Andy Phillips; Assistant director, Anton Gill; Translation, John Osborne
Jill Bennett (Hedda); Brian Cox (Eilert Lovborg); Barbara Ferris (Mrs. Elvsted); Mary Merrall (Juliana Tesman); Ronald Hines (George Tesman); Denholm Elliott (Judge Brack); Anne Dyson (Bertha)

Abbey Theatre, New York, opened April 9, 1975. Produced by C.S.C. Repertory Theatre; Director, and translation, Christopher Martin; Costumes, Pamela Scoffield; Setting, Christopher Martin
Karen Sunde (Hedda Gabler Tesman); Ronald Perlman (Eilert Lovborg); Tom Donaldson (George Tesman); Pilar Garcia (Thea Elvsted); Linda Lastbrook (Juliana Tesman); Christopher Martin (Judge Brack); Lisa Carling (Bertha)

Aldwych Theatre, London, England, opened July 17, 1975. (Toured Australia, was seen in Los Angeles and, on April 21, 1975, opened at the National Theatre in Washington, D.C.) Produced by the Royal Shakespeare Company in association with Paul Elliott and Duncan C. Weldon; Director, Trevor Nunn; Setting, John Napier; Costumes, Adrienne Neofitou, John Napier; Translation, Kirsten Stenberg Williams, Trevor Nunn
Glenda Jackson (Hedda Tesman); Patrick Stewart (Eilert Lovborg); Jennie Linden (Mrs. Elvsted); Constance Chapman (Juliana Tesman); Peter Eyre (George Tesman); Timothy West (Judge Brack); Pam St. Clement (Bertha)

Janet Suzman (Hedda Tesman); Jonathan Kent (Eilert Lovborg);
Hedda Gabler

Rosemary McHale (Mrs. Thea Elvsted); Gwen Nelson (Juliana Tesman); John Shrapnel (George Tesman); Ian Bannen (Judge Brack); Renee Goddard (Bertha)

SCREEN

World Pictures, released June 1917. (Patrone Films made a motion picture version of Hedda Gabler in 1919.) Director, Frank Powell; Screenplay, Alfred Hickman

Nance O'Neill (Hedda Gabler); Aubrey Beattie (George Tesman); Einar Linden (Eilert Lovborg); Alfred Hickman (Judge Brack); Lillian Paige (Aunt Julia); Ruth Byron (Mrs. Thea Elvsted); Edith Campbell Walker (Mlle. Diana)

Brut Productions, released December 1975. Produced by Robert Enderis; Executive producer, George Barrie; Director and screenplay, Trevor Nunn; Camera, Douglas Slocombe; Art director, Ted Tester; Music, Laurie Johnson; Assistant director, Kenneth Baker; Editor, Peter Tanner; A Royal Shakespeare Company production.

Glenda Jackson (Hedda Gabler); Patrick Stewart (Eilert Lovborg); Peter Eyre (George Tesman); Timothy West (Judge Brack); Jennie Linden (Mrs. Elvsted); Constance Chapman (Aunt Julie); Pam St. Clement (Bertha)

TELEVISION

Masterpiece Theatre, televised July 23, 1950. NBC. 1 hour. Produced by Curtis Canfield; Director, William Corrigan; Television adaptation, Hugh Kemp; Settings, Otis Riggs

Jessica Tandy (Hedda Gabler); Walter Abel (George Tesman); Richard Hart (Eilert Lovborg); Margaret Phillips (Mrs. Elvsted); Kent Smith (Judge Brack)

United States Steel Hour, televised January 5, 1954. ABC. 1 hour. Produced and directed by Alex Segal; Television adaptation, Erik Barnouw

Tallulah Bankhead (Hedda Gabler); Alan Hewitt (George Tesman); John Baragrey (Eilert Lovborg); Eugenia Rawls (Thea Elvsted); Luther Adler (Judge Brack)

CBS Special, televised September 20, 1963. CBS. 90 minutes. Produced by David Susskind, Lars Schmidt, Norman Rutherford; Director, Alex Segal; Translation by Eva Le Gallienne; Television adaptation, Phil Reisman

Ingrid Bergman (Hedda Gabler); Michael Redgrave (George Tesman); Trevor Howard (Eilert Lovborg); Ralph Richardson (Judge Brack); Dilies Hamlett (Thea Elvsted); Ursula Jeans (Juliana Tesman); Beatrice Varley (Bertha)

Classic Theatre, televised November 20, 1975. PBS. 2 hours. Produced by the British Broadcasting System; Producer, Cedric Messina; Director, Waris Hussein
THE HEIRESS
A play in two acts by Ruth and Augustus Goetz, based on the novel Washington Square by Henry James (1947)

Synopsis

Embittered, wealthy surgeon, Dr. Austin Sloper, has little love for his shy, unattractive daughter, Catherine, constantly comparing her with her charming and beautiful mother who died in childbirth. Suitors find the awkward, spinsterish Catherine undesirable but, in 1850, young, handsome Morris Townsend, aware of Catherine's inheritance from her mother, and appraising her forthcoming wealth on her father's death, vigorously courts her and proposes marriage. Dr. Sloper denounces Morris as a fortune hunter. Catherine defies her father's threat of disinheritance, renounces her own inheritance and plans to elope with Morris. Morris, learning of Catherine's confrontation with her father, deserts her. Dr. Sloper dies and two years later Morris returns to Washington Square again proposing marriage to Catherine, now the Sloper heiress. Catherine accepts. But when Morris returns for his prospective wealthy bride, Catherine bolts the door, extinguishes the lights and ignores Morris' insistent pounding on the front door. From two masters in the art, Catherine has learned to be vindictively cruel.

Comment and Critique

Ruth and Augustus Goetz' first adaption of Henry James' novel was under its original title, Washington Square and opened on January 23, 1947, in New Haven, Connecticut and closed in Boston, Massachusetts on February 1, 1947, due to the illness of actor John Halliday who was cast in the role of Dr. Austin Sloper. When it was apparent John Halliday's illness was terminal, (he died at his home in Honolulu, Hawaii on October 17, 1947), the playwrights revised their adaption and, with Basil Rathbone as Dr. Sloper, reopened the new production called The Heiress at the Biltmore Theatre on Broadway on September 29, 1947, for a successful engagement of 410 performances. For the role of Catherine Sloper, English actress Wendy Hiller was imported.

Robert Coleman (The New York Daily Mirror) called the play "a bitter, relentless, absorbing character study. Miss Hiller, who has been making films in England since she last appeared here in Love on the Dole and Rathbone are magnificent as daughter and father." Richard Watts, Jr. (The New York Post) found 'The play,
which Ruth and Augustus Goetz have based on Henry James' novel, Washington Square, is somewhat less striking than the direction of Mr. Harris and the playing of Miss Hiller make it frequently seem, but it is a sound and effective drama, with intelligence and an honest core of bitterness to it. Its writing may not always be as distinctive or as sardonic as it might be, but it is never maudlin and is sometimes almost painfully moving." Ward Morehouse (The New York Sun): "The play called The Heiress ... a taut and bitter play that holds you every instant. Jed Harris has recaptured all the magic of his Green Bay Tree days in his job of direction."

The Heiress ran two years in London to virtually unanimous critical acclaim, starring Ralph Richardson and Peggy Ashcroft. The John Gielgud produced and directed Haymarket Theatre production was hailed as an acting triumph for the principals and proclaimed their finest moment in the theatre to date.

Theatre Arts magazine's comparison of the three leading players in the New York City Center 1950 revival of the play found Basil Rathbone's too deliberately sadistic father and John Dall's less than alluring, villainous suitor redeemed by the "intelligent precision" of Margaret Phillips' playing of Catherine Sloper. Twenty-nine years later, The Heiress returned to Broadway with multi-talented Richard Kiley as the father and Jane Alexander as Catherine. The passing of three decades had not diminished the impact of Henry James' bitter story and although the 1976 production was praised, The Heiress closed after 23 performances.

William Wyler directed the screen production of The Heiress for Paramount Pictures in 1949. Starring Olivia de Havilland, Ralph Richardson (reprising his highly acclaimed London stage performance as Dr. Sloper) and Montgomery Clift, The Heiress became one of the year's ten best and most profitable motion pictures. The prestigious film opened at Radio City Music Hall in New York where Bosley Crowther (The New York Times) called it "... a motion picture that crackles with allusive life and fire" and admired William Wyler's "absorbing intimacy" in directing the film that removed the story of manners and despair from the drawing room and clarified the interplay between the main characters.

The Heiress was one of five motion pictures nominated for 1949's Academy Award as Best Picture of the Year but lost to Columbia Pictures' All The King's Men. Ralph Richardson's nomination as the year's best supporting actor for his performance in The Heiress was defeated by Oscar winning Dean Jagger in Twelve O'Clock High. Olivia de Havilland won the 1949 New York Film Critics Circle Award and the year's Academy Award as Best Actress of the Year for her portrayal of Catherine Sloper. President Harry S. Truman presented Miss de Havilland with the Women's National Press Club Distinguished Achievement Award and, a year later, the actress received the Independent Theatre Owner's Association Award ... "... as the top-money-making actress of 1949-1950, and for elevating the prestige of the Motion Picture Industry...." John Meehan, Harry
Horner and Emile Kuri received an Oscar for their Art direction and set decoration; Aaron Copland received an Academy Award for his musical scoring for the picture and Gile Steele and Edith Head won the Academy's statuette for their striking black and white costume design.

Family Classics television production of The Heiress on February 13, 1961, adapted by Jacqueline Babbin and Audrey Gellen, retained all the impact of the original play and Marc Daniels' direction kept the story moving dramatically. Julie Harris, as the spinster Catherine, contributed another of her superlative characterizations.

STAGE

WASHINGTON SQUARE, Shubert Theatre, New Haven, Conn. (opened January 23, 1947; closed, Colonial Theatre, Boston, Mass. February 1, 1947). Produced by Oscar Serlin; Director, Jack Minster; Settings and costumes, Donald Oenslager; drama based on novel by Henry James by Ruth Goodman, Augustus Goetz

John Halliday (Dr. Austin Sloper); Barbara Leeds (Catherine Sloper); Louise Prussing (Lavinia Penniman); Peter Cookson (Morris Townsend); Fiona O'Shiel (Maria); Ivy Troutman (Elizabeth Almond); William Corrigan (Arthur Townsend); Joy Page (Marian Almond); Betty Linley (Mrs. Montgomery)

THE HEIRESS, Biltmore Theatre, New York, opened September 29, 1947. 410 performances. Produced by Fred F. Finklehoffe; Director, Jed Harris; Setting, Raymond Sovey

Basil Rathbone (Dr. Austin Sloper); Wendy Hiller (Catherine Sloper); Patricia Collinge (Lavinia Penniman); Peter Cookson (Morris Townsend); Fiona O'Shiel (Maria); Katharine Raht (Elizabeth Arnold); Craig Kelly (Arthur Townsend); Augusta Roeland (Marian Almond); Betty Linley (Mrs. Montgomery)

Haymarket Theatre, London, England, opened February 1, 1949. 644 performances. Produced and directed by John Gielgud; Setting and costumes by Motley

Ralph Richardson [succeeded by Godfrey Tearle] (Dr. Austin Sloper); Peggy Ashcroft [succeeded by Wendy Hiller] (Catherine Sloper); Gillian Lind (Lavinia Penniman); James Donald (Morris Townsend); Pauline Jameson (Maria); Madge Compton (Elizabeth Almond); Donald Sinden (Arthur Townsend); Gillian Howell (Marian Almond); Ann Wilton (Mrs. Montgomery)

Summer Production (1949). Produced by Theron Bamberger; Director, Paul Morrison; Setting, David Reppa

John Carradine (Dr. Austin Sloper); Margaret Phillips (Catherine Sloper); Ruth White (Lavinia Penniman); Oliver Thorndike (Morris Townsend); Grace Kelly (Marian Almond); Margaret Mullen (Elizabeth Almond); Fred Beir (Arthur Townsend); Sara Seegar (Mrs. Montgomery); Nancy Franklin (Maria)
New York City Center Theatre, New York, opened February 8, 1950. 16 performances. Produced by the New York City Theatre Company; Director, Jed Harris; Setting and lighting, Peter Wolf; Costumes, Emeline Roche

Basil Rathbone (Dr. Austin Sloper); Margaret Phillips (Catherine Sloper); Edna Best (Lavinia Penniman); John Dall (Morris Townsend); Mary McNamee (Maria); Katharine Raht (Elizabeth Almond); Paul Anderson (Arthur Townsend); Olive Dunbar (Marian Almond); Betty Linley (Mrs. Montgomery)

L'HERITIERE, French production, opened Paris, France, June 12, 1951. Produced by Rideau de Paris; Director, Marcel Herraud; French adaptation of The Heiress by Louis Ducreux; Settings and costumes, Michel Juncar

Michele Alfa (Catherine); Jean Marchat (Dr. Sloper); Yolande Laffron (Lavinia); Bernard Noel (Morris Townsend); Jacqueline Marbeaux (Maria); Michel Choisy (Arthur Townsend); Francoise Solye (Lucy); Monique Melinard (Mrs. Montgomery); Jacqueline Dufranne (Mrs. Almond); Carlo Satian (Cabman)

Summer Production (1955). Produced by S. M. Handelsman; Director, David Dray, Jr.; Setting and lighting, Charles Evans

Frederic Tozere (Dr. Austin Sloper); Margaret Phillips (Catherine Sloper); Margery Maude (Lavinia Penniman); William Windom (Morris Townsend); Nancy Rennick (Marian Almond); Hazel Jones (Elizabeth Almond); Howard Erskine (Arthur Townsend); Marie Paxton (Mrs. Montgomery); Sarah Meade (Maria)

Wimbledon Theatre, Wimbledon, England, opened March 8, 1971. Produced by Richmond Theatre Productions, Ltd.; Director, Nicolas Kent; Setting, John C. Piper; Executive producer, Frederick Jaeger

Joseph O'Conor (Dr. Austin Sloper); Sylvia Syms (Catherine Sloper); Bessie Love (Lavinia Penniman); Eric Flynn (Morris Townsend); Jasmima Hilton (Marian Almond); Mary Hignett (Elizabeth Almond); Anthony Garner (Arthur Townsend); Geraldine Newman (Mrs. Montgomery); Rona Bower (Maria)

Broadhurst Theatre, New York, opened April 20, 1976. 23 performances. Produced by Steven Beckler, Thomas C. Smith; Director, George Keathley; Setting, Oliver Smith; Costumes, Ann Roth; Lighting, David F. Segal; Associate producer, Ken Morse

Richard Kiley (Dr. Austin Strong); Jane Alexander (Catherine Sloper); Jan Miner (Lavinia Penniman); David Selby (Morris Townsend); Sharon Laughlin (Maria); Dorothy Blackburn (Elizabeth Almond); Roger Baron (Arthur Townsend); Cecilla Hart (Marian Almond); Toni Darnay (Mrs. Montgomery); William Gibberson (Coachman)

OTHER PRODUCTIONS OF THE HEIRESS

1949: Summer Theatre, with Basil Rathbone, Margaret Phillips with Miriam Hopkins, Ralph Forbes
1976: McCarter Theatre, Princeton, New Jersey, with Maria Tucci, Jack Gwillim, Richard Backus

SCREEN

Paramount Pictures, released September 7, 1949. Produced and directed by William Wyler; Screenplay, Ruth and Augustus Goetz; Camera, Leo Tover; Special effects, Gordon Jennings; Assistant director, C. C. Coleman, Jr.; Associate producers, Lester Koenig, Robert Wyler; Art director, John Meehan, Harry Horner, Sets, Emile Kuri; Music, Aaron Copeland; Costumes, Gile Steele, Edith Head; Editor, William Hornbeck

Ralph Richardson (Dr. Austin Sloper); Olivia de Havilland (Catherine Sloper); Miriam Hopkins (Lavinia Penniman); Montgomery Clift (Morris Townsend); Vanessa Brown (Maria); Selena Royale (Elizabeth Almond); Paul Lees (Arthur Townsend); Mona Freeman (Marian Almond); Betty Linley (Mrs. Montgomery); Ray Collins (Jefferson Almond); Harry Antrim (Mr. Abeel); Russ Conway (Quintas); David Thursby (Geier)

TELEVISION

Family Classics Series, televised February 13, 1961. CBS. 1 hour. Executive Producer, David Susskind; Director, Marc Daniels; Television adaptation, Jacqueline Babbin and Audrey Gellen; Music Robert Cobert

Julie Harris (Catherine Sloper); Barry Morse (Dr. Austin Sloper); Farley Granger (Morris Townsend); Muriel Kirkland (Lavinia Penniman); Barbara Robins (Mrs. Montgomery); Suzanne Stoors (Marion Almond); David O'Brien (Arthur Townsend); Mary Van Fleet (Maria)


Claire Bloom (Margaret Chapman); Ralph Bellamy (Dr. Charles Chapman); Maximilian Schell (August Holland); Nina Foch (Vera Stannard)

HELDEN see ARMS AND THE MAN

HER MASTER'S VOICE
A play in two acts by Clare Kummer (1934)

Synopsis

Perpetually unemployed former singer and reluctant business-
man, Ned Farrar, is mistaken for a houseman by his wife Queena's wealthy, autocratic Aunt Min Stickney. Over the protest of Mrs. Ellie Martin, Ned's acerbic mother-in-law, Aunt Min takes Queena from the Farrar's modest home in Homewood, New Jersey to her Connecticut country estate to recuperate from her marriage to Ned that ended Queena's operatic studies in Italy sponsored by Aunt Min who steadfastly refused to meet Queena's disruptive husband. Disguised as "George," Aunt Min's new houseman, Ned, desperate to see his wife, mistakenly climbs into Aunt Min's bedroom window; an escapade Aunt Min finds distinctly diverting and imaginatively romantic. Encouraged to join Mr. Twilling's Radio Realm broadcast, Ned becomes a well known radio crooner, Sylvester Silverton, sponsored by Sleepwell Mattress Company. Aunt Min is dejected to discover that "George," her impetuous midnight intruder, is really Queena's husband Ned. Mother-in-law Ellie Martin rediscovers her old flame, Mr. Twilling, and plans to marry the radio executive while Queena is reunited with her master's voice, radio crooning husband Ned, better known to his public as Sylvester Silverton.

Comment and Critique

Clare Rodman Kummer was the granddaughter of The Reverend Edward Beecher. Her great uncle was Henry Ward Beecher and her great Aunt, Harriet Beecher Stowe, author of *Uncle Tom's Cabin*. Clare Kummer's initial success was as a songwriter ("Egypt," "Dearie," and "Garden of Dreams" among her song hits) and she became an equally successful playwright with her 1916 play, *Good Gracious*, *Annabelle* and *A Successful Calamity* in 1917. Clare Kummer's 1934 comedy was originally called *Only With You*, corresponding to a title song she had written for the play. The play, written for her son-in-law, actor Roland Young, was retitled *Her Master's Voice*. Roland Young had married Clare Kummer's daughter, Marjorie, while they were appearing in Miss Kummer's 1920 comedy, *Rollo's Wild Oat*. The first flop of the new 1933-1934 season was Clare Kummer's play *Amourette* that expired after twenty-two performances. Producer Max Gordon bought *Her Master's Voice* on Roland Young's recommendation and, after a dispute with director Worthington Miner during the Washington, D.C. try-out of the play, took over the reins as director but continued to credit Miner as director on the program credits. The comedy opened at the Plymouth Theatre on Broadway on October 23, 1933 to become Max Gordon's first hit of the season, soon to be followed by his productions of *Roberta*, *The Shining Hour*, and *Dodsworth*.

*Her Master's Voice* returned Laura Hope Crews to Broadway for the first time since 1928 when she had delighted audiences in *The Silver Cord* and *Olympia*. Co-star Roland Young's last Broadway venture was in Robert E. Sherwood's 1928 comedy, *The Queen's Husband*. Clare Kummer's frothy bit of whimsy, with its sprightly dialogue and much ado about nothing plot was precisely the type of off-beat comedy in which both Laura Hope Crews and Roland Young excelled. The deft insouciance with which the co-stars bantered
the Kummer prattle made the play seem a good deal more amusing than it probably was.

Doro Merande, who played the role of mother-in-law, Mrs. Martin in the 1934 road company of Her Master's Voice, repeated her performance when the play was revived at New York's 41st Street Theatre on December 27, 1964. Lewis Funke (The New York Times) recalled the initial success of the play during the great Depression when comedy was ever welcome and a slip of a comedy like Her Master's Voice could accumulate 224 performances and "Everything and everyone seemed just right. The play was light with a nice mixture of witty dialogue and good characterizations...." However, three decades later, Her Master's Voice was less exhilarating than the average television situation comedy.

Paramount Pictures released their screen version of Her Master's Voice without fanfare, amid a dearth of publicity in February 1936. Featuring Edward Everett Horton as the husband of various disguises, with Laura Hope Crews and Elizabeth Patterson repeating their Broadway stage roles, the picture, a quickly produced programmer that received mild reviews, was relegated to the double-feature category. Screenland magazine called the picture "A mildly amusing comedy of mistaken identity."

Cliff Norton, Nydia Westman and June Walker headed the cast of Warren Wade's Broadway Television Theatre production of Her Master's Voice on April 27, 1953.

STAGE

Plymouth Theatre, New York, opened October 23, 1933. 224 performances. Produced by Max Gordon; Director, Worthington Miner; Settings, Raymond Sovey
Roland Young (Ned Farrar); Frances Fuller (Queena Farrar); Laura Hope Crews (Aunt Min); Elizabeth Patterson (Mrs. Martin); Francis Pierlot (Craddock); Frederick Perry (Mr. Twilling); Josephine Williams (Phoebe)

Road Company (1934-1935). Produced by Max Gordon; Director, John Thorne; Settings, Raymond Sovey
Richard Taber (Ned Farrar); Blanche Ring (Aunt Min); Patricia Barclay (Queena Farrar); Doro Merande (Mrs. Martin); Dann Malloy (Craddock); John Thorne (Mr. Twilling); Daisy Belmore (Phoebe)

41st Street Theatre, New York, opened December 27, 1964. 18 performances. Produced by DM Productions, in association with RDM Co.; Director, Don Doherty; Settings and lighting, Elmon Webb; Costumes, Lulu Wilson
Don Doherty (Ned Farrar); Elizabeth Kerr (Aunt Min); Doro Merande (Mrs. Martin); Gloria Willis (Queena Farrar); William Hawley (Craddock); John Cecil Holm (Mr. Twilling); Anne Ives (Phoebe)
SCREEN

Paramount Pictures, released February 1936. Produced by Walter Wanger; Director, Joseph Santley; Screenplay, Dore Schary, Harry Sauber; Camera, James Van Trees; Editor, Bob Simpson; Song, "With All My Heart," James McHugh, Gus Kahn

Edward Everett Horton (Ned Farrar); Laura Hope Crews (Aunt Min); Peggy Conklin (Queena Farrar); Elizabeth Patterson (Mrs. Martin); Grant Mitchell (Craddock); Charles Coleman (Mr. Twilling); Ruth Warren (Phoebe); Dick Elliott (Man)

TELEVISION

Broadway Television Theatre, televised April 27, 1953. Produced by Warren Wade

Cliff Norton (Ned Farrar); Nydia Westman (Aunt Minn); June Walker (Queena Farrar)

HERE COMES MR. JORDAN see HEAVEN CAN WAIT

HERE'S LOVE see MIRACLE ON 34TH STREET

HIGH SOCIETY see THE PHILADELPHIA STORY

HIGH SPIRITS see BLITHE SPIRIT

HIS DOUBLE LIFE see THE GREAT ADVENTURE

HIS GIRL FRIDAY see THE FRONT PAGE

HIS LADY FRIENDS see MY LADY FRIENDS

HIT THE DECK see SHORE LEAVE

A HOLE IN THE HEAD
A play in two acts by Arnold Schulman (1957)

Synopsis

Procrastinating, self-deluding, middle-aged widower, Sidney, appeals to his rich, older New Yorker brother, Max, to prevent the foreclosure of his tacky, floundering, small Miami Beach hotel. Max
and his wife, Sophie, arrive agreeing to financially salvage the hotel providing Sidney releases to their care his improperly raised son, Ally, who "is a man at 12 while his father is a little boy at 42." Max and Sophie introduce Sidney to a lonely, wealthy widow, and expert chopped liver maker, Mrs. Rogers, suggesting a quick, convenient marriage. Sidney pays off his creditors, abandons his blondenympho mistress, Shirl, casually considers marriage to Mrs. Rogers and retains the love and respect of his son, Ally.

Comment and Critique

Philadelphia born Arnold Schulman, a graduate of the University of North Carolina and former aerial photographer during World War II, was a radio and television scripter before his first play, A Hole in the Head, brought him recognition as a formidable playwright. Originally titled My Fiddle's Got Three Strings, the play was produced by Lawrence Langner at the Westport (Connecticut) Country Playhouse in August 1950 with a cast including J. Edward Bromberg, Maureen Stapleton, Fritzi Scheff, Betsy Blair, Steven Hill and Lou Gilbert and directed by Lee Strasberg. Encouraged by playwright Robert Anderson and writer-director Garson Kanin, Schulman used a segment of My Fiddle's Got Three Strings as a Playwright '56 television drama called The Heart's A Forgotten Hotel on October 25, 1955. After seven years of rewriting and revisions, the final play opened on Broadway on February 28, 1957, as A Hole in the Head. Following the play's Broadway success, and Schulman's equally successful screen adaptation of the play starring Frank Sinatra and directed by Frank Capra, the playwright turned to writing screenplays after the discouraging 1963 flop of his libretto (based on Marguerite Courtney's biography of her mother, Laurette Taylor) for the Broadway musical Jennie. His screen credits include Wild is the Wind (1957); Love With the Proper Stranger (1963); The Night They Raided Minsky's (1968); Goodbye Columbus (1969); Funny Lady (1975) and one of filmdom's most notable disasters, Won Ton Ton, the Dog Who Saved Hollywood (1976).

Directed by Schulman's friend, Garson Kanin, A Hole in the Head weathered mixed reviews. The playwright's basic plot was considered inconclusive and largely unexplored but frequently hilarious and very often touching. Brooks Atkinson (The New York Times) called the play "... a tender and humorous drama.... Under Mr. Kanin's direction the actors transmute it into one of the most endearing and delightful comedies of recent years." Former radio announcer, Paul Douglas, who had attained a soaring Broadway success as the ambitious junk man, Harry Brock, in Garson Kanin's comedy Born Yesterday, returned to the legitimate stage in A Hole in the Head after eight years in Hollywood and a series of highly forgettable films, to give a well-paced performance as self-deluding Sidney. Theatre Arts magazine was less intrigued, "Arnold Schulman has taken a devious route to our hearts in this domestic comedy--by way of our bellies, in fact. Or perhaps he didn't have a warm little family play in mind at all. Maybe this is intended as
a Miami Beach ruckus. A plot synopsis indicates a heart of gold, but the physical production is much more suggestive of brass.... There are times when this is genuinely moving.... There are many opportunities for laughter, and it is forthcoming on cue. But the price is a little high."

The screen version of *A Hole in the Head* was a Sincap production (Frank Sinatra and Frank Capra) made at a cost of $1,800,000. The Jewish family of the original play became the Italian Manettas, transposed to the screen by Arnold Schulman. A Hole in the Head was Capra's first picture since 1951's *Here Comes the Groom* starring Bing Crosby. The eight year absence had not diminished Capra's genius for extracting his seriocomic, warmly human characterizations, nor his distinctive control of a film's mood, timing and technicalities and mastering his first film in Cinemascope and color. Capra also persuaded Arnold Schulman to revise the ending of his play to a happier note on the reasonable premise that a comedy should not have an inconclusive, clouded unhappy finale.

*Newsweek* called the story a "... Soap-opera plot, if there ever was one. But, having been directed by the 'human-comedy' veteran Frank Capra and acted by those powerful performing personalities, Frank Sinatra and Edward G. Robinson, the film turns out to be genuinely entertaining." Bosley Crowther (*The New York Times*) called *A Hole in the Head*, "... a thoroughly fresh, aggressive and sardonic comedy of the sort that sets one to thinking about the comedies of the good old days...." Peter John Dyer (*Films and Filming*) theorized, "The script is little more than a loosely strung together series of conventional crises, but it is lively, ably plotted, and has dialogue of exceptional wit and style in the Capra tradition of *You Can't Take It With You*. The film's surprising degree of unity is a result of warm and arresting characterization, wonderful little touches and catch phrases, and sheer technical control."

After a tryout tour and extensive previews in Manhattan, the musical comedy version of *A Hole in the Head* finally opened at Broadway's Shubert Theatre on February 4, 1968, under the title of *Golden Rainbow*. Ernest Kinoy's adaptation of the play shifted the setting from Miami Beach to Las Vegas. The show was saved from oblivion by the performances of Steve Lawrence and Eydie Gorme. Both performers were extolled by critics who generously damned the show. Two songs from Walter Marks' score became and remain popular, I've Got to Be Me and For Once in Your Life. James Davis (*New York Daily News*), "... a dull musical comedy based on a play which refused to be dominated in any way by music, song or dance." Jack Gale (*UPI*), "Golden Rainbow serves them (Lawrence and Gorme) well enough as a showcase without adding any luster to the quality of this season's musicals." Clive Barnes (*The New York Times*) precisely described *Golden Rainbow* as "... neither funny nor convincing, just plain old-fashioned boring...." For all of the critical clobbering, (and all of it justified), *Golden Rainbow* remained on Broadway for an astounding 383 performances, due to the enormous popularity of Lawrence and Gorme.
STAGE

MY FIDDLE HAS THREE STRINGS, Westport Country Playhouse, opened August 28, 1950. Produced by Lawrence Langner and Theresa Helburn; Associate producer, Phillis Anderson; Director, Lee Strasberg; Set and lighting, Eldon Elder; Three act play by Arnold Schulman

Maureen Stapleton (Millie); J. Edward Bromberg (Harry); Betsy Blair (Helen); Fritzi Scheff (Duchess); Lou Gilbert (Moish); Steven Hill (Freddie)

A HOLE IN THE HEAD, Plymouth Theatre, New York, opened February 28, 1957. 156 performances. Produced by the Producers Theatre; Director, Garson Kanin; Setting, Boris Aronson; Lighting, Jean Rosenthal; Costumes, Patton Campbell; Assistant director, Kip Good; Executive producer, Robert Whitehead; Dramatization by Arnold Schulman of his television script, The Heart's A Forgotten Hotel and his play, My Fiddle Has Three Strings.

Paul Douglas (Sidney); Lee Grant (Mrs. Rogers); Kay Medford (Sophie); Joyce Van Patten (Shirl); David Burns (Max); Larry Hart (Herbert); Tom Pedi (Lenny); Milton J. Williams (Frank); Tommy White (Ally); Jacob Mestel (Mr. Goldblatt); Morris Strassberg (Mr. Diamond); Sidney Armus (Mailman); Butterfly McQueen (Sally); Connie Sawyer (Mrs. Fessler); Louise Erickson (Tina)

Summer Tour (1958). Produced by Lee Falk and John Hutington; Director, Michael McAloney; Setting, Stuart Whyte

Hal March (Sidney); Ronnie Gates (Ally); Donna Pearson (Shirl); Avril Gentles (Sophie); Bill Tierney (Max); Teena Starr (Mrs. Rogers); Maude Patten (Mrs. Fessler); Michael McAloney (Frank); Edward Finnegan (Mr. Diamond); Ernest Austin (Lenny)

GOLDEN RAINBOW, Shubert Theatre, New York, opened February 4, 1968. 383 performances. Produced by Joseph P. Harris and Ira Bernstein; Director, Arthur Storch; Book (based on Arnold Schulman's play A Hole in the Head), Ernest Kinoy; Dances and musical numbers, Ronald Field; Scenery and lighting, Robert Randolph; Costumes, Alvin Colt; Musical director and vocal arrangements, Elliot Lawrence; Orchestrations, Pat Williams, Jack Andrews; Dance music arranged by Marvin Hamlisch; Music and lyrics, Walter Marks

Steve Lawrence (Larry Davis); Eydie Gorme (Judy Harris); Scott Jacoby (Ally); Joseph Sirola (Lou Garrity); Marilyn Cooper (Miss Swenson); Sid Raymond (Mr. Diamond); Fay Sappington (Mrs. Magruder); Sam Kressen (Mr. Korngold); Lanier Davis (Mr. Noonan); Linda Jorgens (Eloise); Howard Mann (Mr. Hausknecht); Michel Stany (Jean-Claude); Diana Saunders (Sheila); Carol Conte (Georgia); Carol Bishop (Kandi); Will Hussung (Henry); Alan Kass (Mr. Novotny); Gene Foote (Jerome); Tina Faye (Nancy); John Anania (Nebuchadnezzar); Mace Barrett (Chancellor); Charles Karel (Tout); Lanier Davis (Hawker); Michael Vita (Player); Charles Karel (Stage Manager); Lanier Davis (Victor); Charles Karel (Laundryman); Carol Bishop, Carol Conte, Susan Donovan, Tina Faye, Alice Glenn, Linda Jorgens, Maralyn Miles, Jean
SCREEN

United Artists, released May 19, 1959. Sincap production, produced by and directed by Frank Capra; Screenplay, Arnold Schulman; Camera, William H. Daniels; Art director, Eddie Imazu; Set decorator, Frank MacLean; Costumes, Edith Head; Assistants directors, Arthur S. Black, Jr., Jack R. Berne; Production manager, Joe Cook; Music director, Nelson Riddle; Songs, "All My Tomorrows", "High Hopes" (Academy Award for Best Song of 1959), James Van Heusen, Sammy Cahn; Editor, William Hornbeck

Frank Sinatra (Tony Manetta); Edward G. Robinson (Mario Manetta); Eleanor Parker (Mrs. Rogers); Carolyn Jones (Shirl); Thelma Ritter (Sophie Manetta); Keenan Wynn (Jerry Marks); Eddie Hodges (Ally Manetta); Joi Lansing (Dorine); George De Witt (Mendy); Jimmy Komack (Julius Manetta); Connie Sawyer (Miss Wexler); Benny Rubin (Mr. Diamond); Ruby Dandridge (Sally); B. S. Pully (Hood); Joyce Nizzari (Alice); Pupi Campo (Master of Ceremonies); Dub Taylor (Fred); Robert B. Williams (Cabby); Emory Parnell (Sheriff); Billy Walker (Andy)

TELEVISION

THE HEART'S A FORGOTTEN HOTEL, Playwright's '56, televised October 25, 1955. NBC. 1 hour. Produced by Fred Coe; Director Arthur Penn; Television drama based on his play, My Fiddle Has Three Strings by Arnold Schulman

Edmond O'Brien (Sidney); Sylvia Sidney (Sophie); Clifford Tatum (Ally); Arleen Whelan (Shirl); Paul Hartman (Max)

HOLY MATRIMONY see THE GREAT ADVENTURE

HOOPLA see THE BARKER
How Green Was My Valley / 707

HOW GREEN WAS MY VALLEY
A screenplay by Philip Dunne, based on Richard Llewellyn's novel (1941)

Synopsis

Sixty-year-old Huw Morgan, preparing to leave his life-time home, reflects on his years of growing-up at the turn of the century in the lush, green valley of a Welsh coal-mining community. There he lived with his mine-superintendent father, Gwillym, hardworking mother, Beth, five older brothers and his beautiful, rebellious sister, Angharad, who was in love with the community's impoverished, older minister, Mr. Gruffydd. Considering his age and poverty too great for Angharad to share, Pastor Gruffydd declines to wed Angharad who retaliates by marrying the mine-owner's son, snobbish Jestyn Evans. Mrs. Nicholas, Evan's housekeeper, shocks the staid community by spreading malicious gossip about Angharad and her beloved, unconventional minister Gruffydd, who resigns his pastoral post. Labor unrest and rebellion erupts between the miners and mine-management and in a mine explosion many miners, including Huw's father Gwillym, are killed. The years have scarred and darkened the once placid, lovely valley and Huw's reverie ends with bittersweet memories of a time long ago when he could marvel, "How Green Was My Valley!"

Comment and Critique

America's most honored film director, John Ford, was born Sean Aloysius O'Feeney in Cape Elizabeth, Maine on February 1, 1895, the thirteenth child of Galway, Ireland immigrants. At the time of his death on August 31, 1973, John Ford had directed many of the screen's masterpieces and, for four of them, received The Academy of Motion Picture Arts and Sciences Director-of-the-Year Award (The Informer [1935]; The Grapes of Wrath [1940]; How Green Was My Valley [1941] and The Quiet Man [1952]). How Green Was My Valley, sensitively adapted to the screen by Philip Dunne from Richard Llewellyn's hauntingly moody, best-selling novel, was one of John Ford's greatest achievements for which he received his third Academy "Oscar" for Best Director. Donald Crisp won the 1941 statuette as Best Supporting Actor for his portrayal of Gwillym Morgan; Arthur Miller's black and white cinematography and Richard Day, Nathan Juran and Thomas Little's Art direction and set decoration won the year's Academy Award. Additionally, John Ford received his fourth New York Film Critics Circle Award for Best Director of the Year.

How Green Was My Valley was Ford's last Hollywood motion picture for the duration of World War II. The eminent director became Lt. Commander John Ford, of the United States Navy, Chief of the Field Photographic Branch of the Office of Strategic Services. His initial Navy film, The Battle of Midway (1942) became America's
first filmed documentation of the War and received an Academy Award. Ford's Navy-produced wartime documentaries included Torpedo Squadron (1942); December 7th and We Sail At Midnight in 1943. His first post-war project was a stunning translation to the screen of How Green Was My Valley. The film became one of the ten best pictures of the year, and won the unanimous praise of the critics and public.

Darryl Zanuck's production perfectly reproduced the entire stone Welsh village in California's Ventura hills. Ford's masterful direction stressed the contrasting rigid demands of life in the mining town with gentle humor and often touching pathos of Llewellyn's charming novel. Young Roddy McDowall, whose previous Hollywood experience had been in one film, Man Hunt (1941), was superb as the boy Huw Morgan.

How Green Was My Valley became an ill-advised and unsuccessful musical comedy in 1966 and opened at the Broadway Theatre in New York on May 21, 1966, for 41 performances, under the title of A Time For Singing. The adaptation by Gerald Freedman and John Morris was over-long and dreary and John Morris' music was as impoverished as the musical was dull. Each scene in the progression of the story became a framework for a Music Hall turn. Variety astutely assessed the fiasco as "... there's not a single, stirring song, a rousing dance or a moving scene...."

Masterpiece Theatre's six-part television series was a moving, well-produced and acted translation of Richard Llewellyn's novel first shown on November 7, 1976. John J. O'Connor (The New York Times) found the British television import, "... beautifully told" and, "... As in so many British productions, the performances are astonishingly good...." while Richard Llewellyn's Celtic conservatism and anti-labor union attacks had been reduced in the translation, "... the spirit of the novel has been scrupulously protected...."

STAGE

A TIME FOR SINGING, Broadway Theatre, New York, opened May 21, 1966. 41 performances. Produced by Alexander H. Cohen, in association with Joseph Wishy; Director, Gerald Freedman; Settings, Ming Cho Lee; Costumes, Theoni V. Rosenthal; Choreography, Donald McKayle; Lighting, Jean Rosenthal; Production associate, Hildy Parks; Production supervisor, Jerry Adler; Orchestrations, Don Walker; Book (based on Richard Llewellyn's novel How Green Was My Valley), and lyrics, Gerald Freedman and John Morris; Music by John Morris; Musical director, Jay Blackton

Laurence Naismith (Gwillym Morgan, Dada); Tessie O'Shea (Beth Morgan); Shani Wallis (Angharad Morgan); George Matthews (Cyfartha Lewis); Gene Rupert (Davey Morgan); Frank Griso (Huw Morgan); Brian Avery (Ivor Morgan); George Hearn (Ianto Morgan); Harry Theyard (Owen Morgan); Philip Proctor (Evan Morgan); John Call (Daj Bando); Ivor Emmanuel (David Griffith);
Jay Gregory (Paymaster); Elizabeth Hubbard (Bronwen Jenkins); John Malcolm (Mr. Evans); David O'Brien (Hestyn Evans); David Thomas (School Teacher); Robert Carle, Ed Erickson, Jay Gregory, Marion Heraldson, Zona Kennedy, Reid Klein, Henry Le Clair, Constance Moffat, Jack Murray, Marie Nettum, Joyce O'Neil, Michael Quinn, Maggie Task, Ann Tell, David Thomas, Maggie Worth (Singers); Bruce Becker, Steven Boochvar, Sandra Brewer, Roger Briant, Sterling Clark, Carolyn Dyer, Mary Ehera, Rodney Griffin, Sue Sobel, Mimi Wallace (Dancers); Paul Dwyer, Peter Falzone, Dewey Golkin, Laura Michaels, Janice Nataro (Children)

SONGS: Come You Men; How Green Was My Valley; Old Long John; What a Good Day is Saturday; Peace Come to Every Heart; Someone Must Try; Oh, How I Adore Your Name; That's What Young Ladies Do; When He Looks at Me; Far From Home; I Wonder If; What a Party; Let Me Love You; Why Would Anyone Want to Get Married?; A Time for Singing; When the Baby Comes; I'm Always Wrong; There Is Beautiful You Are; Three Ships; Tell Her; And the Mountains Sing Back; Gone in Sorrow

SCREEN

20th Century-Fox, released December 1941. Produced by Darryl F. Zanuck; Director, John Ford; Screenplay, based on the novel by Richard Llewellyn, by Philip Dunne; Camera, Arthur Miller; Art directors, Richard Day, Nathan Juran; Set decorator, Thomas Little; Costumes, Gwen Wakeling; Music, Alfred Newman; Choral effects, Eisteddfod Singers of Wales; Editor, James B. Clark; Narrator, Rhys Williams

Walter Pidgeon (Mr. Gruffydd); Maureen O'Hara (Angharad Morgan); Donald Crisp (Mr. Morgan); Anna Lee (Bronwen Morgan); Roddy McDowall (Huw Morgan); John Loder (Ianto Morgan); Sara Allgood (Mrs. Beth Morgan); Barry Fitzgerald (Cyfartha); Patric Knowles (Ivor Morgan); Morton Lowery (Mr. Jonas); Arthur Shields (Mr. Parry); Anne Todd (Genwen); Frederick Worlock (Dr. Richards); Richard Fraser (Davy Morgan); Evan S. Evans (Gwinlyn); Ethel Griffies (Mrs. Nicholas); Marten Lamont (Jestyn Evans); Mae Marsh (Miner's Wife); Louis Jean Heydt (Miner); Denis Hoey (Motschell); Tudor Williams (Singer); Eve March (Meillyn Lewis); Clifford Severn (Mervyn); Mary Gordon (Woman); Mary Field (Eve); Herbert Evans (Postman); James Monks (Owen Morgan); Rhys Williams (Dai Bando); Lionel Pape (Old Evans); Tudor Williams (Ensemble Singer); Eisteddfod Singers of Wales (Themselves)

TELEVISION

Masterpiece Theatre, televised November 7, 1976. PBS. 1 hour, 6 parts. Produced by Martin Lisemore, British Broadcasting Corporation in association with 20th Century-Fox Television; Director, Ronald Wilson; Television adaptation, Elaine Morgan; Six-part series; Host, Alistair Cooke; Joan Sullivan, WGBH-TV, Boston producer
Stanley Baker (Gwilym Morgan); Sian Phillips (Beth Morgan); Nerys Hughes (Bronwen); Rhys Powys (Huw, as a child); Dominic Guard (Huw, as an adult); Keith Drinkel (Ianto Morgan); Mike Gwilym (Owen Morgan); Sue Jones-Davies (Angharad Morgan); Gareth Thomas (Rev. Gruffydd); Victoria Plucknett (Marged); Norman Comer (Ifor Morgan); Clifford Rose (Mr. Jonas); Shelia Ruskin (Blodwen) Ray Smith (Dai Bando)

HOW TO BE VERY, VERY POPULAR see SHE LOVES ME NOT

HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING*
A musical comedy in two acts by Abe Burrows, Jack Weinstock and Willie Gilbert, based on Shepherd Mead's novel with Music and Lyrics by Frank Loesser (1961)

Synopsis

Window cleaner, J. Pierpont Finch, following the tenets of a how-to-succeed book, starts his corporate career in the mail-room of World Wide Wickets, Inc. Obsessed with ambition, and convinced his brash opportunism, self-confidence and perseverance are tycoon qualifications, he connives and convinces the firm's pompous president, J. B. Biggley, that they are fellow alumni of the same Ivy-league college; that he shares Biggley's devoted hobby of knitting and his disenchantment of his eager, frenetic nephew, Frump. Accepting Biggley's appointment as Advertising Vice-President, Finch initiates a television treasure hunt program starring Biggley's mistress and secretary, sexy Hedy. The program is a massive failure but when Chairman-of-the-Board Womper discovers both he and Finch started their careers as window cleaners, the television calamity is forgotten. Womper decides to resign and marry the voluptuous Hedy. Finch is made Chairman-of-the-Board, plans to marry company secretary Rosemary and has succeeded according to plan.

Comment and Critique

How to Succeed in Business Without Really Trying became the fourth musical to win the Pulitzer Prize, following Of Thee I Sing (1932), South Pacific (1950) and Fiorello! (1960); accumulated seven Antoinette Perry "Tony" Awards, including the Best Musical of the year; won the New York Drama Critics Circle Award as Best Musical; won the coveted Theatre Club Award and, when it closed on

March 6, 1965, had played 1,417 performances on Broadway, over five hundred performances in London and became the sixth-longest running musical of the New York Stage. It also disproved George S. Kaufman's oft-quoted theatre-maxim, "Satire is something that closes Saturday night."

Frank Loesser's succession of musical theatre accomplishments from Where's Charley? (1948), Guys and Dolls (1950), The Most Happy Fella (1956) and Greenwillow (1960) culminated in the greatly acclaimed and rewarded How to Succeed, the composer's last score. Frank Loesser died of cancer in New York City on July 28, 1969.

Critics roared approval of the musical satirizing the corporate business world. Howard Taubman (The New York Times) compared Finch to a combination of Machiavelli and Horatio Alger with Robert Morse's bravura performance adding a bit of Lucifer, and tagged the show as belonging "... to the blue chips among modern musicals...." Walter Kerr (New York Herald Tribune): "Lovely, just lovely ... a sassy, gay and exhilarating evening." Life magazine called the show an "Impudent musical with brilliance and bite."

How to Succeed in Business Without Really Trying re-opened the 52-year-old refurbished Prince's Theatre, renamed the Shaftesbury Theatre, on March 28, 1963. Warren Berlinger as Finch, Billy De Wolfe as J. B. Biggley and Patricia Michael as Rosemary headed a fine cast that wowed London audiences for 520 performances.

The 1967 film version of How to Succeed retained Robert Morse and Rudy Vallee from the original show and the original, fast-paced choreography by Bob Fosse. Director David Swift's transference of How To ... to the screen omitted a few songs from the stage success, but the general excellence of the musical and devastating corporate satire remained intact due largely to the casting of Robert Morse and Rudy Vallee in their original Broadway roles.

Bosley Crowther (The New York Times) found "Nothing has happened in five years to diminish the suitability or the sting of How to Succeed in Business Without Really Trying as it was originally done on the Broadway stage. And certainly David Swift has done nothing to diminish the wit, the sparkle and the zing of the musical show in transferring it into the movie that opened at the Radio City Music Hall yesterday.... Mr. Swift, as adapter, producer and director, has got just about everything that was conducive to the stage success in his movie, including Rudy Vallee and Robert Morse.... He has got the whole howling mockery of big business and the way it operates that was in the book prepared by Abe Burrows, Jack Weinstock and Willie Gilbert from a novel by Shepherd Mead."

Abe Burrows wrote and produced a thirty-minute pilot film based on the characters and story line of How to Succeed in Business Without Really Trying. The film was televised by the American Broadcasting System on June 27, 1975 featuring Alan Bursky as Finch,
Susan Blanchard as Rosemary and Max Showalter as J. B. Biggley. The projected thirty-minute sit-com series never materialized.

STAGE

46th Street Theatre, New York, opened October 14, 1961. 1,417 performances. Produced by Feuer and Martin, in association with Frank Productions, Inc.; Director, Abe Burrows; Scenery and lighting, Robert Randolph; Costumes, Robert Fletcher; Musical director, Elliot Lawrence; Choreography, Hugh Lambert; Music and lyrics, Frank Loesser; Book (based on a book by Shepherd Mead), Abe Burrows, Jack Weinstock, Willie Gilbert; Orchestrations, Robert Ginzler; Musical staging, Bob Fosse

Robert Morse (Finch); Rudy Vallee (J. B. Biggley); Charles Nelson Reilly (Frump); Bonnie Scott (Rosemary); Claudette Sutherland (Smitty); Virginia Martin (Hedy); Ray Mason (Gatch); Robert Kaliban (Jenkins); David Collyer (Tackaberry); Casper Roos (Peterson); Paul Reed (Bratt); Ruth Kobart (Miss Jones); Sammy Smith (Mr. Twimble); Mara Landi, Silver Saudors (Scrubwomen); Ray Mason (Toynbee); Lanier Davis (Ovington); Bob Murdock (Policeman); Mara Landi (Miss Krumholtz); Sammy Smith (Womper); David Collyer, Lanier Davis, Robert Kaliban, Bob Murdock, Casper Roos, Charlotte Frazier, Mara Landi, Fairfax Mason, Silver Saudors, Maudeen Sullivan (Singers); Nick Andrews, Tracy Everitt, Stuart Fleming, Richard Korthaze, Dale Moreda, Darrell Notara, Merritt Thompson, Carol Jane Abney, Madilyn Clark, Elaine Caneilla, Suzanne France, Donna McKechnie, Ellie Somers, Rosemarie Yellen (Dancers)

SONGS: How To; Happy to Keep His Dinner Warm; Coffee Break; The Company's Way; A Secretary is Not a Toy; Been a Long Day; Grand Old Ivy; Paris Original; Rosemary; Cinderella Darling; Love From a Heart of Gold; I Believe in You; The Yo Ho Ho; Brotherhood of Man; I Worry About You (dropped from New York production)

Road Company (1962-1963). Produced by Feuer and Martin, in association with Frank Productions, Inc.; Director, Abe Burrows; Scenery and lighting, Robert Randolph; Costumes, Robert Fletcher; Musical director, Fred Werner; Choreography, Hugh Lambert; Music and lyrics, Frank Loesser; Book (based on a book by Shepherd Mead), Abe Burrows, Jack Weinstock, Willie Gilbert; Orchestrations, Robert Ginzler; Musical staging, Bob Fosse

Dick Kallman (Finch); Willard Waterman (J. B. Biggley); William Major (Frump); Dyan Cannon (Rosemary); Pat McEnnis (Smitty); Maureen Arthur (Hedy); Stanley Simmonds (Gatch); I. W. Klein (Jenkins); Larry Pool (Tackaberry); William Sisson (Peterson); Larry Devon (Kittridge); Tom Batten (Bratt); Lilian Fields (Miss Jones); Joe Cowan (Mr. Twimble); Carole Lindsey, Fayn Le Veille (Scrubwomen); Carole Lindsey (Miss Krumholtz); Lee Barry (Toynbee); Larry Devon (Ovington); Bill Joyce (Policeman); Joe Cowan (Womper); Lee Barry, Larry Devon, Joe Evans, I. W. Klein, Larry Pool, Stanley Simmonds, William Sisson, Jill Alexander, Eleanor Edie, Judith Leamon, Fayn Le Veille, Carole
Road Company (1963-1964). Produced by Feuer and Martin, in association with Frank Productions; Director, Abe Burrows; Scenery and lighting, Robert Randolph; Costumes, Robert Fletcher; Choreography, Bob Fosse; Music and lyrics, Frank Loesser; Book (based on a book by Shepherd Mead), Abe Burrows, Jack Weinstock, Willie Gilbert; Orchestrations, Robert Ginzler

Hal England (Finch); Jeff De Benning (J. B. Biggley); Bill Mullikin (Frump); Kipp Hamilton (Rosemary); Lynne Osborne (Smitty); Sandra O'Neill (Hedy); Fred Bennett (Gatch); Earl Stam (Jenkins); Thomas Boyd (Thakaberry); James Connor (Petersen); Christian Grey (Kittridge); Arthur Barnett (Bratt); Maggie Task (Miss Jones); Jerry Mann (Mr. Twimble); Wanda Saxon, Roseann Bixler (Scrubwomen); Bill Richards (Policeman); Jerry Mann (Womper); Wanda Saxon (Miss Krumholtz); Christian Grey (Ovington); Fred Bennett, Thomas Boyd, James Connor, Christian Grey, Gerry O'Hara, Earl Stam, Michael Valenti, Roseann Bixler, Ann Davies, Del Green, Dorothy Henning, Leslie Mirin, Wanda Saxon (Singers); Ray Becker, Gerard Brentte, Ray Chabeau, Jim Challenger, Charles Kalan, Greg Owen, Bill Richards, Marilyn Charles, Brooke Roma, Susan Sigrist, Chris Stewart, Dean Taliaferro, Marlene Tyree, Laureen White (Dancers)

Shaftesbury Theatre, London, England, opened March 28, 1963. 520 performances. Produced by Arthur Lewis for Dorchester Productions, Ltd.; Production by Feuer and Martin, in association with Frank Productions, Inc.; Director, Abe Burrows; Scenery and lighting, Robert Randolph; Costumes, Robert Fletcher; Choreography, Hugh Lambert; Dance director, Merritt Thompson; Musical director, Roy Lowe; Music and lyrics, Frank Loesser; Book (based on a book by Shepherd Mead), Abe Burrows, Jack Weinstock, Willie Gilbert; Orchestrations, Robert Ginzler; Musical staging, Bob Fosse

Warren Berlinger (Finch); Billy De Wolfe (J. B. Biggley); David Knight (Frump); Patricia Michael (Rosemary); Josephine Blake (Smitty); Eileen Gourlay (Hedy); Laurie Webb (Gatch); Peter Dalton (Jenkins); David Henderson-Tate (Thackaberry); Robert Nichols (Bratt); Roy Jameson (Johnson); Keith Galloway (Mathews); Michael Billington (Peterson); Olive Lucius (Miss Jones); Bernard Spear (Mr. Twimble); Ann Hamilton, Doreen Croft (Scrubwomen); Irene Claire (Miss Krumholtz); Laurie Webb (Toynbee); Gordon Clyde (Ovington); Michael Billington (Policeman); Bernard Spear (Womper); Gordon Clyde (Kittridge); Laurie Webb (TV Announcer); Ann Hamilton, Anne Banbury, Glennis Beresford, Doreen Croft, Jenny Logan, Georgina Allan, Irene Claire, Linda Lawrence, Caryl Little, Susan Robinson, Jill Rose, Diane South, Gordon Clyde, Peter Dalton, David Henderson-Tate; Roy Jameson, Dudley Stevens, Michael Billington, Keith Galloway, John Howard, Vince Logan, Patrick McIntyre, Brian Tucker, David Wright (Executives and Secretaries)
Road Company (1964-1965). Produced by Feuer and Martin, in association with Frank Productions, Inc.; Director, Abe Burrows; Scenery and Lighting, Robert Randolph; Costumes, Robert Fletcher; Choreography, Hugh Lambert; Musical director, Milton Setzer; Music and lyrics, Frank Loesser; Book (based on a book by Shepherd Mead), Abe Burrows, Jack Weinstock, Willie Gilbert; Orchestrations, Robert Ginzler; Musical staging, Bob Fosse

Ronnie Welsh (Finch); Jeff De Benning (J. B. Biggley); William Major (Frump); Suzanne Menke (Rosemary); Pat McEnnis (Smitty); Maureen Arthur (Hedy); Fred Bennett (Gatch); Gerry O'Hara (Jenkins); Harris Hawkins (Peterson); Paul Adams (Tackaberry); Thomas Boyd (Kitttridge); Tom Batten (Bratt); Lilian Field (Miss Jones); Joe Cowan (Mr. Twimble); Nanette Workman, Dorothy Hanning (Scrubwomen); Dorothy Hanning (Miss Krumholtz); Fred Bennett (Toynbee); Thomas Boyd (Ovington); Harris Hawkins (Policeman); Joe Cowan (Womper); Paul Adams, Fred Bennett, Thomas Boyd, Harris Hawkins, Gerry O'Hara, Michael Valenti, Nanette Duffin, Dorothy Hanning, Rosemary Harvey, Renee Kalen, Nanette Workman (Singers); Gerard Brentte, John Cashman, Louis Conner, William Joyce, Gregg Owen, Jim Buck, Lee Delmer, John Spina, Sandra Brewer, Elinor Coffee, Carol Petrik Brooke Roma, Barbara Rubenstein, Chris Stewart, Laureen White (Dancers)

New York City Center Theatre, New York, opened April 20, 1966. 23 performances. Produced by The New York City Center Light Opera Company, Jean Dalrymple, Director; Director, Gus Schirmer; Settings, Robert Randolph; Lighting, Peggy Clark; Costumes, Stanley Simmons; Musical director, Anton Coppola; Music and lyrics, Frank Loesser; Book, (based on a book by Shepherd Mead), Abe Burrows, Jack Weinstock, Willie Gilbert; Orchestrations, Robert Ginzler

Len Gochman (Finch); Billy De Wolfe (J. B. Biggley); Lee Goodman (Frump); Sheila Sullivan (Rosemary); Pat McEnnis (Smitty); Betty Linton (Hedy); Lane Des Jardins (Gatch); Austin Colyer (Jenkins); Reese Burns (Peterson); Henry Lawrence (Tackaberry); Art Barnett (Bratt); Justine Johnston (Miss Jones); Lou Cutell (Mr. Twimble); Del Green (Miss Krumholtz); Richard Marr (Ovington); Paul Adams (Policeman); Lou Cutell (Womper); Paul Adams, Reese Burns, Austin Colyer, Lang des Jardines, Walter E. Hook, Mickey Karm, Henry Lawrence, Richard Marr, Marie Bradley, Jane Coleman, Jacques Dean, Renee Gorsey, Dell Green, Maria Hero, Judy McMurdo (Singers); Doria Avilla, Richard Denny, Garold Gardiner, Jerry Kent, Stan Mazin, Leo J. Muller, Terry Knicholson, Roger Allan Rady, Nephele Buesher, Patricia Cope, Mickey Gunnerson, Natasha Grishin, Rosie Pollotik, Beth Howland, Joan Lindsay, Sharon Miller (Dancers)

Curran Theatre, San Francisco, Cal., opened July 1, 1975. West Coast Production. Produced by The San Francisco Civic Light Opera Company, Allen L. Chickering, President; Produced by Glenn Jordan; Assistant producer, Bill Holland; Director, Robert Morse; Scenery and lighting, Robert Randolph; Costumes, Robert Fletcher; Musical director, John Berkman; Musical numbers and dance director,
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William Joyce (from original by Bob Fosse); Music and lyrics, Frank Loesser; Book (based on a book by Shepherd Mead); Abe Burrows, Jack Weinstock, Willie Gilbert; Orchestrations, Robert Ginzler
Robert Morse (Finch); Rudy Vallee (J. B. Biggley); Christian Grey (Frump); Penny Worth (Rosemary); Mary Jo Catlett (Smitty); Joy Claussen (Hedy); Bill Mullikin (Gatch); Chuck Bergman (Jenkins); Ken Carr (Takaberry); Billy Abernathy (Peterson); John Myhers (Bratt); Ruth Kobart (Miss Jones); Sammy Smith (Mr. Twimble); Joanna Hall, Cardi O'Connor (Scrubwomen); Robin Rice (Miss Krumholtz); William Sisson (Toynbee); William Joyce (Ovington); Sammy Smith (Womper); Billy Abernathy, Darlene Anders, Chuck Bergman, Ken Carr, Eileen Duffy, Allyn Gamble, Joanna Hall, Zale Kessler, Linda Miles, William Sisson (Singers); Bob Bakanic, Tom Callas, Andre de La Roche, Mike Eselun, Lou Genevino, Gerry Glasier, Sara Jane Gould, Barbara Hancock, Diane Lauridsen, Carole Phillips, Cardi O'Connor, Robin Rice (Dancers)

RECORDINGS: Original New York Cast Album--RCA Victor; Produced for records by George Avakian and Joe Linhart
Original London Cast Album--RCA Victor Records
Medley: Alyn Ainsworth Orchestra Album, London, England

SCREEN

United Artists, released March 1967. Produced by The Mirisch Corporation; Producer, Director, David Swift; Associate producer, Irving Temaner; Screenplay, David Swift; Camera, Burnett Guffey; Special effects, Virgil Partch; Art director, Robert Boyle; Set decorator, Edward G. Boyle; Musical director, Nelson Riddle; Costumes, Micheline; Choreography, Dale Moreda, based on the musical staging by Bob Fosse; Assistant directors, John D. Bloss, Michael J. Dmytryk; Production manager, Nate H. Edwards; Editors, Ralph Winters, Allan Jacobs; Music and lyrics, Frank Loesser; Book (based on a book by Shepherd Mead), Abe Burrows, Jack Weinstock, Willie Gilbert
Robert Morse (Finch); Rudy Vallee (J. B. Biggley); Anthony Teague (Bud Frump); Michele Lee (Rosemary Pilkington); Maureen Arthur (Hedy); Sammy Smith (Mr. Twimble/Wally Womper); Murray Matheson (Benjamin Ovington); Kay Reynolds (Smitty); Ruth Kobart (Miss Jones); Jeff De Benning (Gatch); John Myhers (Bratt); Carol Worthington (Miss Krumholtz); Janice Carroll (Brenda); Robert Q. Lewis (Lewis Takaberry); Paul Hartman (Toynbee); Dan Tobin (Johnson); Justin Smith (Jenkins); Lory Patrick (Receptionist); Patrick O'Moore (First Media Man); George Fenneman (TV Announcer); Wally Strauss (Second Media Man); Erin O'Brien Moore (Mrs. Frump); Joey Faye (Taxi Cab Driver); Ellen Verbit (Finch's Landlady); Al Nessor (Newspaper Seller); David Swift (Lift Operator); Ivan Volkman (The President); John Holland (Matthews); Anne Seymour (Mrs. Biggley); Virginia Sale (Cleaning Woman)
ABC Comedy Special, televised June 27, 1975. ABC. 30 minutes.
Produced by Abe Burrows; Director, Burt Brinckerhoff; Writer, Abe Burrows; ABC Pilot for unproduced series

Alan Bursky (J. Pierpont "Ponty" Finch); Susan Blanchard (Rosemary); Max Showalter (J. B. Biggley); Marcella Lowery (Smitty); Larry Haines (Bratt); Jim Jansen (Frump); Steve Roland (Gatch); Polly Rowles (Miss Jones); Sam Smith (Twimble); Alan Resin (Peterson); George Coe (Matthews); Thomas Batten (Tackaberry)

THE HUNCHBACK OF NOTRE DAME
A play in five acts by Paul M. Potter called Notre-Dame, based on Victor Hugo's novel Notre-Dame de Paris (1902)

Synopsis
Quasimodo, the hunchback bellringer of Notre-Dame de Paris Cathedral, is a deaf-mute, misshapened human horror. Swinging from the cathedral tower to a scaffold below, Quasimodo saves a beautiful gypsy dancer, Esmeralda, from being innocently hanged for witchcraft and the stabbing of a Captain of the Guards. The crime was actually committed by Quasimodo's protector, Claude Frollo, jealously in love with the gypsy girl. Quasimodo's gratitude to Esmeralda for bringing him water when he was previously beaten and punished on the square's pillory takes on the aura of love of beast for beauty to Esmeralda's growing terror. The cathedral is stormed by rioting citizens of Paris, led by Clopin, King of the Gypsies. Quasimodo kills his evil mentor, Jehan, to protect Esmeralda. The hunchback is killed and Esmeralda is rescued and reunited with her lover, the poet Gringoire.

Comment and Critique
Paul M. Potter's successful stage adaptations of George Du Maurier's novel, Trilby, in 1895 and Quida's novel, Under Two Flags, in 1901 were followed by his dramatization of Victor Hugo's 1831 masterpiece, Notre-Dame de Paris in 1902. Charlotte Birch-Pfeiffer had dramatized Notre-Dame de Paris in 1831 and in 1863 Anicet Bourgoise and Paul Feval's play, based on the novel, The Duke's Daughter: or the Hunchback of Paris was produced in London. The London stage also saw Burl H. Spry's Quasimodo, the Deformed; or the Man With the Hump and the Belle of Notre-Dame in 1870 and the following year, Andrew J. Halliday's play, Notre-Dame; or, the Gypsy Girl of Paris, opened at London's Adelphi.
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Theatre on April 10, 1871. The massive Victor Hugo work was translated to Opera as La Esmeralda, opening November 14, 1836, in Paris at the Académie Royale de Musique with a vocal score by Franz Litz. Aleksandre Dargomyshsky's opera-version appeared in 1847 and, on February 5, 1851, Vincenzo Battista's Italian opera, Ermelinda opened in Naples. The premiere performance of William Henry Fry's opera, Notre-Dame of Paris was at Philadelphia's American Academy of Music on May 4, 1864. Under the title of Esmeralda Fabio Campana's opera appeared in St. Petersburg on December 30, 1869 and Arthur Goring Thomas' opera version opened in London on March 26, 1883. The opera, Notre-Dame, by Franz Schmidt was heard in London on April 1, 1914.

Paul M. Potter's earlier successful adaptations of novels to the stage was not reflected in his episodic adaptation of Hugo's classic. Called Notre-Dame, the play opened at Daly's Theatre in New York on February 26, 1902. The Daniel Frohman production withstood forty-five performances. Edward G. Unitt's massively impressive setting of Notre Dame cathedral, in varying views and the medieval houses of the river Seine's Île de la Cité, was more intriguing than Potter's adaptation which, while comparatively faithful to the Hugo work and frequently theatrically effective, lacked dramatic impact in the long, five acts. George Barbier's interpretation of Quasimodo in appropriately grotesque make-up was seen as exceeding the writing.

Early screen versions of Notre-Dame de Paris included Mme. Blache's French-made Esmeralda in 1905 and Albert Capellani's Pathé-French cinema version, Notre-Dame de Paris in 1911. William Fox presented the silent screen siren, Theda Bara, in his 1917 production of Hugo's novel, retitled, The Darling of Paris. The five-reel Fox adaptation of The Hunchback of Notre Dame altered the villainous priest, Claude Frollo to a scientist and Quasimodo unbelievably became a handsome, virile specimen of passionate youth. Any resemblance to Hugo's classic was not increased by Theda Bara as an overly seductive Esmeralda.

Universal Pictures' 1923 screen production of The Hunchback of Notre Dame became a classic of the silent screen starring Lon Chaney as Quasimodo. The million-dollar-plus production remains the finest interpretation of the Hugo novel. Master of make-up (personally devised and applied), Lon Chaney, gave a compelling and memorable performance as the deformed bell-ringer. The fluid direction of Wallace Worsley in handling massive crowd scenes in spectacular settings of Paris, especially the huge setting of the Cathedral of Notre Dame, was more skillful than the continuity of Edward T. Lowe, Jr.'s screen adaptation that dimmed in comparison with the spectacle and cast of thousands. Universal's Notre Dame set remained Hollywood's most massive since D. W. Griffith's spectacular setting was built for Intolerance. Rising above the epic staging of the picture was the incredible Lon Chaney's superb performance as Quasimodo that still remains one of the most repellent, memorable and fascinating performances given on the silent screen in
which Chaney's gift for mime gained audience sympathy for the character despite the horror of his make-up and misshapen body.

The Universal picture premiered at the Astor Theatre on Broadway on September 2, 1923. The New York Times found Chaney gave "an unrestrained but remarkable performance" while finding aspects of the spectacle unpleasant, adding, "It is, however, a strong production on which no pains or money have been spared to depict the seamy side of Paris.... There are a number of changes, obviously necessary, which have been made in this adaptation. The story is subservient to the atmosphere and the acting." James Cagney would recreate Chaney's grotesque 1923 Quasimodo in Universal Pictures' 1957 screen-biography of Lon Chaney, Man of a Thousand Faces. The make-up was applied considerably more efficiently by Bud Westmore and Jack Kevan in 1957 than the torturous creation personally devised and applied by Chaney.

RKO-Radio Pictures remade The Hunchback of Notre Dame in 1939 with Charles Laughton swinging on the bells and chewing a good deal of the scenery as an unlikely Quasimodo. The RKO Hugo-adventure was a dubious joy in its premiere at Radio City Music Hall on December 31, 1939. Charles Laughton's make-up, which had been protected by RKO with more mystery and silence than was lavished on the abdication of King Edward VIII, managed to invoke Quasimodo's confused emotions but, as Frank S. Nugent (The New York Times) reported, "... The film is almost unrelievably brutal and without the saving grace of unreality which makes Frankenstein's horrors a little comic...." Although Photoplay felt Laughton was "the hunchback of Victor Hugo's imagination," they added about his make-up a general disbelief, calling it a "Child's Halloween penny-cardboard-with-mustache."

Robert and Raymond Hakim's 1957 remake of the Hugo novel made the RKO 1939 Laughton extravaganza seem like a cinema classic. Filmed in color and CinemaScope, the Hakims' Hunchback concentrated more on colorful spectacle than Hugo's story. Anthony Quinn, less grotesque in make-up than Chaney or Laughton, did what he could with the role of Quasimodo but Gina Lollobrigida, while a pictorial pleasure as the gypsy Esmeralda, was more Lehar than Hugo and barely posed a threat to Theda Bara.

Robert Montgomery's television production of The Hunchback of Notre Dame was shown in two, hour segments on November 8th and November 15th in 1954 with Robert Ellenstein as Quasimodo. Robert Ellenstein's Quasimodo was called "superb" but the small television screen seemed overburdened with the huge cast roaming the huge settings designed by Siatu Syrajala. The British Broadcasting Company's televised presentation of Hunchback on July 18, 1977, for two hours in color did not approach the excellence of Robert Montgomery's massive 1954 television adaptation by Alvin Sapsinsley. Variety's comments were, "A new version that most will measure against the Charles Laughton vehicle, Hunchback, was a severe disappointment. The show had the look of a small city rep company putting on a stage show."
ESMERALDA, Park Theatre, New York City, opened January 1, 1835.
Mr. Harrison (Quasimodo); Mrs. Chapman (Esmeralda); Peter Richings (Phoebus); J. H. Clarke (Claude Frollo); W. H. Latham (Gringoire); Mrs. Burner (St. Dudule); Mrs. Wheatley (Mme. Gondlelaurier); Mrs. Vernon (Coucon)

ESMERALDA, National Theatre, New York City, opened December 1, 1937.
Henry Wallack (Quasimodo); Miss Turpin (Esmeralda); Henry Horncastle (Phoebus); C. J. Matthews (Claude Frollo); Mrs. Hantonville (Fleur de Lys); Mrs. Rogers (Mme. Gondlelaurier); W. H. Williams (Gringoire)

National Theatre, New York, opened October 2, 1848.
R. J. Jones (Quasimodo); Emily Mestayer (Esmeralda); James Stark (Claude Frollo); Mr. Linden (Grand Provost)

Olympic Theatre, New York, opened October 30, 1848. A burlesque of Victor Hugo's novel
John Nickinson (Quasimodo); Mary Gannon (Esmeralda); G. J. Arnold (Claude Frollo); W. H. Reynolds (Clopin); W. Conover (Gringoire); Mr. Clark (Phoebus)

PER GLOCKNER VON NOTRE DAME, Stadt Theatre, New York, opened January 2, 1856.
C. Worret (Quasimodo); Frau Kress (Esmeralda); Frederick Schivan (Claude Frollo); Otto Hoym (Phoebus); Elise Hoym (Gervaise); Herr Fortner (Gringoire); Frau Wolf (Madelaine); Frau Worret (Fauchette); Carl Otto (Fleutrie); Herr Czmock (Troulfo)

PER GLOCKNER VON NOTRE DAME, Volksgarten Theatre, New York, opened May 12, 1857.
August Fernau (Quasimodo); Fraulein Hofstetten (Esmeralda); Herr Lindner (Claude Frollo); Herr Neidmann (Phoebus); Fraulein Fleischer (Fauchette); Frau Hugo (Gervaise); Frau Wachter (Madelaine)

PER GLOCKNER VON NOTRE DAME, Stadt Theatre, New York, opened September 8, 1863.
Herr Schmidt (Quasimodo); Fraulein Fouche (Esmeralda); Karl Fritze (Phoebus); Elise Hoym (Gervaise)

ESMERALDA, Drury Lane Theatre, London, England, 1879. (Esmeralda and the Deformed Man of Notre-Dame by Edward Fitzball and an opera, Quasimodo, by Fitzball had been seen in London in 1834 and 1836.) Produced by Carl Rosa; Musical director, Mr. Randigger; Director, Carl Rosa; Play, based on Victor Hugo's Notre-Dame de Paris, by A. G. Thomas; Lyrics, Marzial Miss Burns (Esmeralda); Mr. Crotty (Quasimodo); Mr. McGuckin
MISS ESMERALDA, Road Tour 1889. Produced by George Edwardes' London Gaiety Burlesque Company; A Burlesque in two acts, based on Victor Hugo's The Hunchback of Notre Dame, by A. C. Torr and Horace Mills; Settings, W. Beverly, E. Ryan and W. Telbin
Marion Hood (Miss Esmeralda); Fred Storey (Quasimodo); Nelly Farren (Phoebus); Fred Leslie (Fra Frollo); Linda Verner (Madame Gondalurier); Charles Danby (Gringoire); C. Medwin (Clopin); Sylvia Grey (Amelotte); Letty Lind (Fleur de Lys); Fanny Marriott (Diane); May Russell (Colombe); Alfred Balfour (Captain Mignon); and Missess, Langdon, Connaught, Holmes, Roe, Summerville, L. McIntyre, Roullit, Russell, Payne, Hilyar, M. McIntyre, L. Davis, A. Davis, Harrington, Emily Raynor, Barrister, Payne, Josephs, A. Errington, B. Errington, C. Jenkins, Holland, K. Daouglass, H. Whitaker, L. Claire, Wentworth, Collins, Morton, Ogden, Begar, Bell, Bedle, George, Van Buren, Wadeson, Walters; Messrs: Nichol, Walker, Gross, Silvers, Palmer, Johnson, Stern, Duflhues

Notre-Dame, Daly's Theatre, New York, opened February 26, 1902. 45 performances. Produced by Daniel Frohman; Director, Edward E. Rose; Settings, Edward G. Unitt; Costumes, M. Herrman; Incidental Music, Frank A. Howson
Hilda Spong (Esmeralda); George W. Barbier (Quasimodo); Howard Gould (Phoebus de Chateaupers); J. H. Gilmour (Claude Frollo); Jameson Lee Finney (Pierre Gringoire); William F. Owen (Clopin); May Sylvie (Madame De Gondelaurier); Margaret Illington (Fleur de Lys); Susie Kelleher (Amelotte de Montmichel); Alice Campbell (Diane de Christeul); Stella Hammerstein (Colombe de Gaillefontaine); Mary Barton (Berengere); Scott Craven (Captain Mignon); Frank C. Bangs (Major Galiache); Foster Lardner (Jehan Frollo); James Otley (Jacques Charmolue); W. Goodwin (Tristan, the Hermit); William Garrettson (Cousin); George Harcourt (Pierrat); George Norman (Pierrat); Armagh O'Donohey (Aubry, the Red); J. C. Matthews (The Duke of Egypt); Jules Ferrar (The Emperor of Galilee); Edwin St. George (Bellevigne of the Star); Jane Evans (Colette La Charonne); Ethel Mackay

SONGS: O Fickle, light-hearted Swallow; What Would I Do for My Queen?; Hail, Realm of Pleasure; Bless You, Bless You; Hoay, Hoay; If I Be Like a Flower
(Marie Piedebout); Anette Huntington (Michelle Genaille); Emma Nevarre (Mother Falourdel); Albert Marsh (Bidache); Rhoda Block (Oudarde); Rupert Bertland (Town Crier); Ethel Mackay (Mahiette); Emma Nevarre (Gervaise)

Road Company (1902-1903). Produced by Daniel Frohman; Director, Edward E. Rose; Settings, Edward G. Unitt; Costumes, M. Herrman; Incidental Music, Frank A. Howson
Bertha Galland (Esmeralda); George W. Barbier (Quasimodo); Wallace Worsley (Phoebus de Chateaupers); Frank Losee (Claude Frollo); Foster Lardner (Pierre Gringoire); William F. Owen (Clopin); Carrie Thatcher (Madame de Gondelaurier); Ethel Howard (Diane de Christeul); Marion Barney (Fleur de Lys); Anette Huntington (Colombe de Gaillefontaine); Hermine Schoen (Amelotte de Montmichel); Theodore Friebus (Captain Mignon); Frank C. Bangs (Major Gallache); Thomas F. Fallon (Jehan Frollo); James A. Otley (Jacques Charmolue); Jules Ferrar (Cousin); George Harcourt (Pierrat); Amagh O’Donohey (Aubrey, the Red); James A. Otley (Tristan, the Hermit); H. A. Mackay (Francois Chanteprune); J. C. Matthews (The Duke of Egypt); George Norman (The Emperor of Galilee); Joseph Carter (Bellevigne of the Star); Anette Huntington (Michelle Genaille); Jane Evans (Colette Lacharonne); Olive Corbet (Marie Piedbout); Adeline Dunlap (Mother Falourdel); Seth Smith (Bidache); Rupert Bertland (Pincebourde); Rhoda Block (Oudarde); Adeline Dunlap (Gervaise); Edna Turton (Mahiette)

NOTRE DAME de PARIS, Palais des Sports, Paris, France, opened September 25, 1978. Produced by Spectacles ALAP, Spectacles Lumbroso and Palais des Sports; Director, Robert Hossein; Settings, Jean Mandaroux; Costumes, Sylvie Poulet; Lighting, Robert Hossein; Music, Bernard Guillaumat; Trapeze, Stunts and combats, Guy di Rigo; Adaptation of Victor Hugo’s novel by Alain Decaux, Robert Hossein and Georges Soria
Gerard Boucaron (Quasimodo); Anne Fontaine (Esmeralda); Michel Creton (Clopin Trouillefou); Jean-Pierre Bernard (Claude Frollo); Jean de Conninck (Gringoire); Annie Monange (Fleur de Lys); Bernard Lanneau (Phoebus de Chateaupers); Albert Michel (Florian Barbedienne); Claude Petit (La Falourdel); Max Montavon (Louis XI); Rene Dupre (Le Procureur); Pierre Negre (Juge Charmolue); Rachel Salik (La Recluse); Marcel Guegan (Le Nain)

SCREEN

ESMERALDA, French-Gaumont Films, released 1905. Director Mme. Alice Blache
Henry Vorins (Quasimodo); Denise Becker (Esmeralda)

NOTRE-DAME DE PARIS, French-Pathe, released 1911. Director, Albert Capellani
Henri Krauss (Quasimodo); Stacia Napierkovska (Esmeralda)
THE DARLING OF PARIS, Fox Films, released January 22, 1917. Directed by J. Gordon Edwards

Theda Bara (Esmeralda); Glenn White (Quasimodo); Walter Frallo (Claude Frollo); Herbert Heyes (Captain Phoebus); Alice Gale (Gypsy Queen); John Webb Dillon (Clopin); Louis Dean (Gringoire); Carey Lee (Paquette)


Sybil Thorndike (Esmeralda); Booth Conway (Quasimodo); Arthur Kinsley (Captain Phoebus); Annesley Healy (Claude Frollo)

Universal Pictures, released September 2, 1923. Produced by Carl Laemmle; Director, Wallace Worsley; Screenplay (based on Victor Hugo's novel Notre Dame de Paris), Edward T. Lowe, Jr.; Adaptation, Perley Poore Sheehan; Camera, Robert Newhard; Special effects, Tony Kornman; Assistant directors, Jack Sullivan, William Wyler

Lon Chaney (Quasimodo); Patsy Ruth Miller (Esmeralda); Ernest Torrence (Clopin); Norman Kerry (Phoebus); Raymond Hatton (Gringoire); Brandon Hurst (Jehan Frollo); Nigel De Bruler (Dom Claude Frollo); Kate Lester (Madame de Gondelaurier); Gladys Brockwell (Godelou); Tully Marshall (Louis XI); Eulalie Jensen (Marie); Winifred Bryson (Fleur de Lys); Harry Van Meter (Monseur Neuchatel); Nick De Ruiz (Monseur le Torteru); Edwin Wallock (King's Chamberlain); W. Ray Meyers (Charmoloul's assistant); Roy Laidlow (Charmolou); William Parke, Sr. (Josephus); John Cossar (Judge); Albert MacQuarrie, Jay Hunt, Cesare Gravina, Jane Sherman, Harry de Vere, Lydia Yeomans Titus, Nick Shaid, Louis Miller, Wilson Hummel, C. E. Collins, Alfred Hollingsworth, Walter Rodgers, Russell Powell, Albert Prisco, Fred Behrle, Fred Herzog, Helen Brunneau, Pearl Tupper, Eva Lewis, Lou Salter, Gladys Johnston, John Impolito, Harry Mann, Jim Collins, Charles Haefeli, Max Garnetz, Fred T. Walker, Hap Hogan (Citizens of Paris)

RKO Pictures, released December 29, 1939. Produced by Pandro S. Berman; Director, William Dieterle; Screenplay (based on Victor Hugo's novel Notre Dame de Paris), Sonya Levien; Adaptation, Bruno Frank; Camera, Joseph August; Special effects, Vernon L. Walker; Assistant directors, Argyle Nelson, Edward Killy; Costumes, Walter Plunkett; Technical advisor, Louis Van der Ecker; Dialogue director, Will Price; Choreography, Ernst Matray; Alfred Newman; Editors, William Hamilton, Robert Wise

Charles Laughton (Quasimodo); Maureen O'Hara (Esmeralda); Thomas Mitchell (Clopin); Sir Cedric Hardwicke (Jehan Frollo); Walter Hampden (Claude Frollo); Edmond O'Brien (Gringoire); Alan Marshal (Phoebus); Harry Davenport (Louis XI); Katharine Alexander (Madame De Lys); Arthur Hohl (Oliver); Rod La Rocque (Phillipe); George Zucco (Procurato); Fritz Leiber (Noblemans); Helene Whitney (Fleur); Etienne Girardot (King's Physician); Spencer Charters (Court Clerk); Minna Gombell (Queen of Beggars); George Tobias (Beggar)
Allied Artists, released November 3, 1957. Produced by Robert and Raymond Hakim; Director, Jean Delannoy; Assistant directors, Pierre Zimmer, Alain Kaminker; Camera, Michael Kelber; Screenplay, Jean Aurencne, Jacques Prevert; Music, Georges Auric, Angelo Lavagno, Paul Lafargs; Costumes, Colosantis and Benda; Editor, Henri Taverna

Anthony Quinn (Quasimodo); Gina Lollobrigida (Esmeralda); Jean Danet (Phoebus); Alain Cuny (Claude Frollo); Phillippi Clay (Clopin Trouillefou); Danielle Dumont (Fleur De Lys); Robert Hirsch (Gringore); Roger Blin (Mathis Hungadi); Marianne Oswald (La Folourdol); Jean Tissier (Louis XI); Duphilo (Guillaume Rosseau); Pleral (Le Nabot); Jacques Hiling (Charmoloue); Maurice Sarfati (Jehan Frollo)

Derivations of THE HUNCHBACK OF NOTRE-DAME were produced in India as DHANWAH (1937); NAVJAWAN (1937) and BADSHAH DAMPATI (1953) and, in Japan in 1957 as NANBANJI NO SEMUSHIOTOKO

TELEVISION

Robert Montgomery Presents, televised November 8; November 15, 1954. NBC. 2 hours. Director, Norman Felton; Television adaptation by Alvin Sapinsley; Costumes, Jane Burroughs; Makeup, Robert O'Bradovitch

Robert Ellenstein (Quasimodo); Hurd Hatfield (Gringore); Celia Lipton (Esmeralda); Mary Sinclair (Colombe); Scott Forbes (Captain Phoebus); Tom Duggin (Clopin); Bramwell Fletcher (Claude Frollo); Frederic Worlock (Provost); James Millhollin (Torturer); Ronald Dawson (Innkeeper)

NBC Color Special, televised July 18, 1977. NBC. 2 hours. Produced by BBC; Producer, Cedric Messina; Director, Alan Cooke; Television adaptation, Robert Muller; Sets, Don Taylor; Costumes, Dorothea Wallace; Music, Wilfred Josephs; Makeup, John McCarthy; Choreography, Geraldine Stephenson; Musical conductor, Marcus Dods

Warren Clarke (Quasimodo); Kenneth Haigh (Archeacon Frollo); Michelle Newell (Esmeralda); Richard Morant (Phoebus); Christopher Gable (Pierre); David Rintoul (Jehan); Henrietta Baynes (Fleur-de-Lys); Ruth Goring (Madame Gondelaurier); Terence Bayler (Cardinal); John Ratcliff (Robin); The Ambrosian Singers

BBC Television, televised March 22, 1966. BBC. 3 hours. Produced and directed by Douglas Allen; Makeup, Sylvia Hurl

Peter Woodthorpe (Quasimodo); Gay Hamilton (Esmeralda); James Maxwell (Claude Frollo); Gary Raymond (Gringore); Emrys Jones (Phoebus); Beatrice Lehmann (Madame Gondelaurier); with: Jeffrey Issac, Norman Mitchell, Alex Davion

I DO! I DO! see THE FOURPOSTER
Synopsis

Mama Marta's Saturday night ritual of counting and budgeting Papa Lars' wages on the kitchen table in front of her children, Katrin, Nels, Christine and Dagmar, because "Is good they should know about money" anticipated a few coins for her "little bank," a small box kept for emergencies known as "Mama's Bank Account." Mama, backed by the head of the family, her blustering, hard-drinking, crippled brother, Uncle Chris, defends her spinster sister, Aunt Trina's, marriage to timid undertaker Peter Thorkelsen against the derisive laughter of her bitchy sister, Aunt Jenny, and her chronically complaining sister, Aunt Sigrid. Denied permission by the hospital to see her youngest daughter after Dagmar's mastoid operation, Mama, disguised as a scrubwoman, reaches the girl's room, "Comes a time when you've got to get down on your knees." After Uncle Chris' death, the family discover their anticipated inheritance has been spent over the years on operations for crippled children by the brusk old man. In the lobby of the Fairmount Hotel, Mama coerces famous novelist, Florence Dana Moorhead, to read Katrin's short stories by tempting the gourmet writer with her prize Norwegian recipes. Through Miss Moorhead's agent Katrin sells her first story, giving Mama the $500 check to deposit in the family's "big bank account." Mama confesses there never was a "big bank account," only a dream because, "Is not good for little ones to be afraid." Katrin finishes her manuscript, relating the joys and sorrows of her Norwegian-American family in their modest Steiner Street home at the turn of the century in San Francisco, beginning her chronicle of memory, "But first and foremost, I remember Mama."

Comment and Critique

Kathryn Anderson was born in San Francisco, California on March 20, 1909, and on October 31, 1926, married Robert Edward McLean. Under her pen name, Kathryn Forbes (her maternal grandmother's name), she wrote a delightful and highly successful collection of short stories published under the title of Mama's Bank Account. Richard Rodgers and Oscar Hammerstein, II approached playwright John van Druten about making an adaptation of the book for their new production company. John van Druten, born on June 1, 1901, in London, England, followed his record-breaking play, The Voice of the Turtle, with a brilliant adaptation of Kathryn Forbes' book, calling his play, I Remember Mama, that opened at the Music Box Theatre on Broadway on October 19, 1944, for 714 performances.
Burton Rascoe (The New York World-Telegram) called John van Druten's play, "... breathtakingly beautiful" and the playwright, "... the most ingenious and skillful technician now writing for the theatre." Ward Morehouse (The New York Sun) admired George Jenkins revolving stage design of the play and the costuming by Lucinda Ballard that highlighted, "... first-rate writing, excellent direction and ensemble acting at its best.... It has great warmth and tenderness and Mr. van Druten has directed it brilliantly...."

Directed by the play's star, Mady Christians, I Remember Mama had a meagre run in London. Harold Hobson in The London Sunday Times, reported, "In I Remember Mama, Mr. van Druten is to a large extent recalling things which an English audience has never known. The episodic, the shambling construction of I Remember Mama, its lack of coherent developing plot, its clumsy device of a narrator who slips in and out of the story to harangue the audience direct, deprives it of the vitality of a work of art." The London Times was less critical, "A very clever and a very true work of theatrical art, and out of the simplest domestic detail there has been woven a strong emotional pattern. Miss Mady Christians has directed the play with unflagging realism, and as Mama she is herself the chief pillar of the performance, a magnificent pillar, always in place and equal to every emotional strain." During a two year road tour across America in I Remember Mama, lanky, musical comedy comedienne, Charlotte Greenwood, established herself as a fine dramatic actress in the title role and was given the 1947 San Francisco Drama Critics award for her performance.

Louella Parsons' daughter, Harriet's, purchase of Mama's Bank Account for the screen was initially intended for Greek actress Katina Paxinou and, later, the role of Mama was rejected by Greta Garbo. Irene Dunne was cast as the resourceful Norwegian mother in RKO's George Stevens-directed screen version of I Remember Mama. James Agee (Time magazine) reported the stage hit turned out better than most translations from Broadway to the screen, crediting Producer-Director George Stevens with creating resourceful characterizations, stressing mood and detail impressively from "... a script that lacked action and a strong plot...." while admiring Irene Dunne's portrayal of Mama as "... warm, disciplined and unaffected...." Irene Dunne lost the 1948 Academy Award as Best Actress of the Year for her playing of Mama to Jane Wyman for her performance in Johnny Belinda. Oscar Homolka and Ellen Corby's nominations for "Oscars" in the Best Supporting Player category were defeated by Walter Huston's performance in Treasure of Sierra Madre and Claire Trevor's portrayal of the alcoholic mistress in Key Largo.

The Columbia Broadcasting System's long running, eight year (July 1, 1949 to March 17, 1957) television series, I Remember Mama, starred the multi-talented actress, Peggy Wood. The initial telecast of the Emmy Award-winning, thirty-minute, weekly series was reviewed by Variety as "The mood, the color, the flavor of the original Forbes characterizations have all been captured and brought to life within the framework of a polished TV production." Mama became one of television's most successful weekly series.
Early in 1979 a musical version of I Remember Mama was produced by Alexander H. Cohen and his wife, Hildy Parks. John van Druten's tender play, based on the stories by Kathryn Forbes, was adapted to play and sing the role of Mama. The musical I Remember Mama opened on March 19, 1979, at the Shubert Theatre in Philadelphia to devastating reviews. Lyricist Martin Charnin, who had directed the show, was dismissed by Cy Feuer assigned as director. The agonies of reconditioning Mama prior to the Broadway opening could accommodate a volume. Songs were dropped and new ones added with lyrics by Raymond Jessel. Liv Ullmann and Mama survived to open at the Majestic Theatre in New York on May 31, 1979.

Martin Charnin and Thomas Meehan's hugely successful collaboration on the Broadway musical Annie was not repeated with Mama. The last musical score composed by Richard Rodgers, who died in New York City on Sunday, December 30, 1979, at the age of 77, was dismissed as bland beyond a few numbers. Liv Ullmann, in her first musical, gave an illuminating performance as Mama and, if limited as a singer, managed to get the songs across the footlights with commendable charm. However, as Variety noted, all of the revisions, postponements, replacements, "... a richly melodic score by a Richard Rodgers in fine form" and, "... an incandescent, believable and winning title star in Liv Ullmann," could not save the musical. Richard Rodgers' last Broadway show closed after 108 performances.

An earlier musical version of I Remember Mama, called simply, Mama, was tested at the Studio Arena Theatre in Buffalo, New York from January 6, 1972, to January 23, 1972. The Neal Du Brock and John Clifton adaptation starred Celeste Holm as Mama, Wesley Addy as Papa, Jill O'Hara as Katrin and Michael Kermoyan played Uncle Chris. Celeste Holm created a fascinating Mama but the venture never reached Broadway.

STAGE

Music Box Theatre, New York, opened October 19, 1944. 714 performances. Produced by Richard Rodgers, Oscar Hammerstein, II; Director, John van Druten; Settings and lighting, George Jenkins; Costumes, Lucinda Ballard
Mady Christians (Mama); Joan Tetzel (Katrin); Marlon Brando (Nels); Frances Heflin (Christine); Carolyn Hummel (Dagmar); Richard Bishop (Papa); Oscar Homolka (Uncle Chris); Oswald Marshall (Mr. Hyde); Adrienne Gessner (Aunt Trina); Ellen Mahar (Aunt Sigrid); Ruth Gates (Aunt Jenny); Louise Lorimer (A Woman); Bruno Wick (Mr. Thorkelson); Robert Antoine (Arne); William Pringle (Dr. Johnson); Cora Smith (Madeline); Otilie Kruger (Dorothy Schiller); Josephine Brown (Florence Dana Moorhead); Frank Babcock (Soda Clerk); Marie Gale, Dorothy Elder (Nurses); Herbert Kenwith (Bellboy)
Aldwych Theatre, London, England, opened March 2, 1948. 63 performances. Produced by H. M. Tennent, Ltd., Emile Littler; Director, Mady Christians; Settings, Paul Sheriff; Costumes, Gladys Cobb, Lily Taylor from Lucinda Ballard's designs
Mady Christians (Mama); Helen Backlin (Katrin); Gunnar Hafsten (Nels); Henryetta Edwards (Christine); Maureen Davis (Dagmar); Gerard Heinz (Papa); Frederick Valk (Uncle Chris); Maurice Jones (Mr. Hyde); Adrienne Gessner (Aunt Trina); Amy Frank (Aunt Sigrid); Lilly Kann (Aunt Jenny); Josepbine Dent (A Woman); Milo Sperber (Mr. Thorkelson); David Cole (Arne); Daniel King (Dr. Johnson); Gillian Raine (Madeline); Sylvia Clarke (Dorothy Schiller); Josephine Wray (Florence Dana Moorhead); Peter Bartlett (Soda Clerk); Pamela Stocks, Ethel Ramsay (Nurses); Margaret Evans (Scrubwoman); Peter Grisewood (Doctor); Fred Marshall (Elevator Boy); Peter Bartlett (Bell Boy); Vivien Cornell (Another Nurse)

Road Company (opened July 28, 1947, Geary Theatre, San Francisco, Cal.) (1947-48). Produced by Russell Lewis, Howard Young; Director, Russell Fillmore; Setting, George Jenkins; Costumes, Lucinda Ballard
Charlotte Greenwood (Mama); Jean Ruth (Katrin); Raymond Roe (Nels); Eleanor Lawson (Christine); Mary Joan Bradley (Dagmar); Grandon Rhodes (Papa); Kurt Katch (Uncle Chris); John Pimley (Mr. Hyde); Marie Gale (Aunt Trina); Betty Roadman (Aunt Sigrid); Ruth Lee (Aunt Jenny); Arnilda Brown (A Woman); Lorin Raker (Mr. Thorkelson); James Conroy (Arne); Guy Bellis (Dr. Johnson); Sally Butterly (Madeline); Beth Lehman (Dorothy Schiller); Kitty O'Neill (Florence Dana Moorhead); Ross Bowman (Soda Clerk); Lucy Jordan (A Nurse); Hope Sansberry (Scrubwoman)

MAMA, Studio Arena Theatre, Buffalo, New York, opened January 6, 1972. 33 performances. Produced by the Studio Arena Theatre, Executive director, Neal Du Brock; Director, Warren Enters; Scenery, Robert Randolph; Lighting, David Sierk; Costumes, Patton Campbell; Musical director, John L. DeMain; Musical numbers staged by Tom Panko; Adaptation of John van Druten's play I Remember Mama, by Neal Du Brock; Music and lyrics, John Clifton
Celeste Holm (Mama); Wesley Addy (Papa); Jill O'Hara (Katrin); Bruce Detrick (Nels); Marilyn Scott (Christine); Eva Grant (Dagmar); Nelson Welch (Mr. Hyde); Pamela Saunders (Aunt Trina); Charlotte Jones (Aunt Jenny); Lois Holmes (Aunt Sigrid); Michael Kermoyan (Uncle Chris); Leslie Barrett (Doctor Johnson); Curtis Wheeler (Mr. Thorkelson); Todd Dorfman (Aune); Lee Daniels (Nurse)

Majestic Theatre, New York, opened May 31, 1979. 108 performances. Produced by Alexander H. Cohen & Hidy Parks; Director, Cy Feuer; Scenery, David Mitchell; Costumes, Theoni V. Aldredge; Lighting, Roger Morgan; Orchestrations, Philip J. Lang; Musical direction and vocal arrangements, Jay Blackton; Co-Producer, Roy A. Somlyo; Music, Richard Rodgers; Lyrics, Martin Charnin; Book (based
on John van Druten's play and stories by Kathryn Forbes by Thomas Meehan; Choreography, Graciela Daniele; Musical numbers staged by Danny Daniels; Production supervisor, Jerry Adler

Liv Ullmann (Mama); George S. Irving (Uncle Chris); George Hearn (Papa); Maureen Siliman (Katrine); Carrie Horner (Christine); Kristen Vigard (Johanne); Tara Kennedy (Dagmar); John Nevitt (Nils); Francis Bethencourt (Mr. Hyde); Elizabeth Hubbard (Aunt Trina); Dolores Wilson (Aunt Jenny); Betty Ann Grove (Aunt Sigrid); Armin Shimerman (Mr. Thorkelson); John Dorrin (Arne Larsen); Marisa Morell (Karin Larsen); Dick Ensslten (Mr. McGuire); Donna Monroe (Mrs. McGuire); Steve Boockvor (Eric); Paul Solen (Olaf); Janet McCall (Lucie); Sigrid Heath (Nurse); Stan Page (Doctor Anderson); Myvanwy Jenn (Dame Sybil Fitzgerald); Austin Colyer (Hotel Manager); Elissa Wolfe, Ian Ziering (Bellboys)

SONGS: I Remember Mama; A Little Bit More; A Writer Writes at Night; Where We Came From (lyrics by Raymond Jessel); Ev'ry Day (Comes Something Beautiful); You Could Not Please Me More; Uncle Chris (lyrics by Raymond Jessel); Easy Come, Easy Go (lyrics by Raymond Jessel); It is Not the End of the World; Mama Always Makes it Better; Lars, Lars (lyrics by Raymond Jessel); Fair Trade; It's Going to be Good to be Gone; I Don't Know How (lyrics by Raymond Jessel); Time. Songs dropped from Broadway production: Maybe, Maybe, Maybe; Midsummer Night; He's a Most Disagreeable Man; An Old City Boy at Heart; When?; A Family We Will Be

SCREEN

RKO, released March 13, 1948. Executive producer and director, George Stevens; Producer, Harriet Parsons; Screenplay, DeWitt Bodeen; Camera, Nicholas Musuraca; Art directors, Albert S. D'Agostino, Carroll Clark; Sets, Darrell Silvera, Emil Kuri; Costumes, Edward Stevenson, Gile Steele; Special effects, Russell A. Cully, Kenneth Peach; Music, Roy Webb; Musical director, C. Bakaleinikoff; Assistant director, John H. Morse; Editors, Tholen Gladden, Robert Swink

Irene Dunne (Mama); Barbara Bel Geddes (Katrin); Steve Brown (Nels); Peggy McIntrye (Christine); June Hedin (Dagmar); Philip Dorn (Papa); Oscar Homolka (Uncle Chris); Sir Cedric Hardwicke (Mr. Hyde); Ellen Corby (Aunt Trina); Edith Evanson (Aunt Sigrid); Hope Landin (Aunt Jenny); Barbara O'Neill (Jessie Brown); Edgar Bergen (Peter Thorkelson); Tommy Ivo (Cousin Arne); Rudy Vallee (Dr. Johnson); Florence Bates (Florence Dana Moorehead); Stanley Andrews (Minister); Cleo Ridgley (School-teacher); George Atkinson (Postman); Howard Keiser (Bellboy); Lela Bliss, Constance Purdy (Nurses); Franklyn Farnum (Man); Ruth Tobey, Alice Kerbert, Peggy McKim, Peggy Kerbert (Girls)

TELEVISION

CBS Series, televised July 1, 1949 to March 17, 1957. CBS. 30
I Remember Mama

Produced by Ralph Nelson and Carol Irwin; Director, Ralph Nelson; Television adaptation, Frank Gabrielson; Music, Billy Nalle

Peggy Wood (Mama Marta Hanson); Judson Laire (Papa Lars Hanson); Malcolm Keen (Uncle Chris); Rosemary Rice (Katrin Hanson); Iris Mann (Dagmar); Dick Van Patten (Nels); Ruth Gates (Jenny); Carl Frank (Uncle Gunnar); Kevin Coughlan (T. R. Ryan); Alice Frost (Trina)

ICEBOUND*

A drama in three acts by Owen Davis (1923)

Synopsis

The avaricious, emotionally icebound Jordan family gather in their Maine homestead to await the death of Mother Jordan. Jane Crosby, Mother Jordan's companion, bails ne'er-do-well son, suspected arsonist, Ben Jordan, out of jail before his mother dies. To the disbelief and disgust of the Jordans, Jane inherits Mother Jordan's entire estate and persuades Ben to stay on to work the farm. Within a few months Jane, for years in love with Ben, brings about a reformation and instills a sense of responsibility in the family black sheep. Ben realizes he loves plain, generous Jane Crosby and arranges to marry her. Shrewd Mother Jordan had planned it that way.

Comment and Critique

Playwright Owen Davis, born in Portland, Maine in 1874, became one of the theatre's most prolific writers (reportedly over 300 plays), beginning with his first play, Through the Breakers in 1898 and continuing through a series of quickly written and quickly forgotten melodramas until 1921 when his play Detour commanded respect from the critics. His best play, in 1923, Icebound, won the Pulitzer Prize Award. Nothing Davis wrote in the future equaled the dramatic impact nor writing of Icebound although his adaptations of The Great Gatsby (1926), The Good Earth (1932) and Ethan Frome (1936) became fine theatre pieces.

John Corbin (The New York Times) appraised Icebound as "... a grim and nearly relentless play of the New England and the New Englanders that Owen Davis knows. Robert Ames and Phyllis Povah, do splendid work as the family black sheep and the instrument of his redemption." James Craig (New York Evening Mail) reported "With extraordinary skill dramatist and producer maintained a uniform, somber tone throughout the three acts. The result was a play that was always intense, sometimes gripping, although nothing

*Pulitzer Prize Play, 1923.
in particular ever seemed to happen." Alan Dale in The New York American wrote "It was grimly American; it was only occasionally theatrical; it was filled to the brim with typically American characters; it was eminently colloquial...." Arthur Hornblow (Theatre magazine) considered that Owen Davis had redeemed his past hackneyed playwrighting with Icebound to become a true dramatist and that in Icebound, "... the breath of life sweeps through this pack of New England jackals and exposes them roundly, honestly and effectively...."

The William DeMille screen version of Icebound starred Richard Dix and Lois Wilson with Edna May Oliver reprising her Broadway stage role of Hannah. Clara Beranger's adaptation of the play retained Davis' characterizations and its brittle, bitter mood. The 1924 Paramount picture was well conceived.

Icebound was televised by Pulitzer Prize Playhouse on April 13, 1951; that Variety considered "an interesting presentation" but found Nina Foch as the slavey, Jane Crosby, miscast. "Miss Foch is too forthright a player to be cast in such a wispy part."

**STAGE**

Sam H. Harris Theatre, New York, opened February 10, 1923. 171 performances. Produced by Sam H. Harris; Director, Sam Forrest; Setting, Raymond Sovey

Lotta Linthicum (Emma Jordan); John Westley (Henry Jordan); Boots Wooster (Nettie Jordan); Frances Nelson (Ella Jordan); Eve Condon (Sadie Fellows); Andrew J. Lawlor, Jr. (Orin Fellows); Lawrence Eddinger (Doctor Curtis); Phyliss Povah (Jane Crosby); Willard Robertson (Judge Bradford); Robert Ames (Ben Jordan); Edna May Oliver (Hannah); Charles Henderson (Jim Jay)


Stanley Lathbury (Henry Jordan); Amy Veness (Emma Jordan); Mary Leigh (Nettie Jordan); Cicely Oates (Sadie Fellows); Brian Glenne (Orin Fellows); Grace Lane (Ella Jordan); Alfred A. Harris (Doctor Curtis); Gertrude Lawrence (Jane Crosby); Louis Goodrich (Judge Bradford); Frank Vosper (Ben Jordan); Marion Fawcett (Hannah); Brian Dale (Jim Jay)

**SCREEN**

Paramount Pictures, Famous Players-Lasky, released March 2, 1924. Produced by Adolph Zukor, Jesse L. Lasky; Director, William DeMille; Screenplay, Clara Beranger; Camera, L. Guy Wilky

Richard Dix (Ben Jordan); Lois Wilson (Jane Crosby); Helen Du Bois (Emma Jordan); Edna May Oliver (Hannah); Vera Reynolds (Nettie Moore); Mary Foy (Sadie Fellows); Joseph Depew (Orin Fellows); Ethel Wales (Ella Jordan); Alice Chapin (Mrs. Jordan); John Daly Murphy (Henry Jordan); Frank Shannon (Judge Bradford)
TELEVISION

Prudential Playhouse, televised January 30, 1951. CBS. 1 hour.
Produced and directed by Donald Davis
Jessica Tandy (Jane Crosby); Kevin McCarthy (Ben Jordan)

Pulitzer Prize Playhouse, televised April 13, 1951. ABC. 1 hour.
Director, William Brown; Television adaptation, William Kozlenko
Nina Foch (Jane Crosby); Edmond O'Brien (Ben Jordan); Charles
Dingle (Judge Bradford); Wendy Drew (Nettie Jordan); Howard
Freeman (Henry Jordan)

THE ICEMAN COMETH
A play in four acts by Eugene O'Neill (1946)

Synopsis

Existing on whiskey and illusion, the derelicts of one-time
Tammany Hall ward heeler, Harry Hope's saloon await the arrival
of Theodore Hickman. Hardware salesman "Hickey" occasionally
leaves his wife "with the iceman" to carouse at Harry's and bolster
the sodden dreamers waiting for an illusionary tomorrow that will re-
construct their wasted lives. Former anarchist, Larry Slade, encour-
egages young coward, Don Parritt to commit suicide while bartender
Rocky collects his commissions from a trio of whores. Hickey ha-
rangues Harvard Law School alumnus, Willie Oban, Ex-Boer War
General Piet Wetjoen, ex-police lieutenant Pat McGlown and ex-Boer
War correspondent James Cameron on a summer evening in 1912 to
see themselves as they really are, that will awaken them to change
and sure happiness. Their momentary exultation and faith is shat-
tered when Hickey confesses he has killed his wife Evelyn and turns
himself over to the police. As the police leave with Hickey, the
drunken dreamers resume their wait for the ghost of tomorrow and
unattainable dreams.

Comment and Critique

Eugene O'Neill wrote the last play produced in his lifetime
during the summer of 1939. The play had its roots in a short story,
Tomorrow, O'Neill had published in 1917. At four-thirty on Thurs-
day afternoon, October 9, 1946, The Iceman Cometh opened at the
Martin Beck Theatre in New York City. The critical commentary
was controversial and the twelve year lapse of O'Neill on Broadway
broken by the four hour (with intermission for dinner) play he had
written "locked in with my memories" continues to invite literary
analysis. Professor Cyrus Day in his Modern Drama theorized the
play was an allegorical composite of The Last Supper as detailed in
the New Testament while another writer, Sterling North, capsulated
the play, "Iceman Cometh Stinketh."
Brooks Atkinson (The New York Times) considered O'Neill's Iceman, "... one of his best plays" and felt the playwright had "... composed a rigadoon of death as strange and elemental as his first works...." Howard Barnes (The New York Herald Tribune) saw O'Neill's erratic genius flaming uncertainly in the four hour play that was "... mystical and mystifying ... the stuff of a great and moving tragedy gleams through scene after scene of the drama, but it had not been properly refined...." Richard Watts, Jr. (The New York Post) called the excessively long drama, "... powerful, moving, beautiful, eloquent and compassionate," adding "Editing might make The Iceman seem more efficient, but it would endanger the magnitude of its spirit...."

Jose Quintero's Off-Broadway production of The Iceman Cometh in 1956 was superior to and more successful than The Theatre Guild's original staging of the play a decade earlier. Carlotta Tossinger O'Neill, who used the name of Carlotta Monterey as an actress, guarded productions of her late husband's plays with a dedication and determination worthy of protecting the Holy Grail. Mrs. O'Neill's friendship with and admiration for Jose Quintero gave him permission to stage The Iceman Cometh. Quintero's brilliantly directed Circle in the Square production of the play ran two years and Jason Roberts, Jr's electrifying performance as Hickey made him a star and one of the greatest exponents of O'Neill's characters.

Peter Wood's 1958 London production of The Iceman Cometh had Ian Bannen as Hickey. If the critics lamented O'Neill's morbid exercise in the futility of life, they praised the depth and scope of his characterization and found the play absorbing. The Royal Shakespeare Company's "bi-centennial" production of Iceman opened in London on May 25, 1976, where it was belatedly declared "a masterpiece."

Ely Landau produced the film version of The Iceman Cometh for his short-lived American Film Theatre, an admirable but unsuccessful "National Theatre-on-Film." John Frankenheimer directed the screen version that was released on a subscription basis, ran three hours and fifty-nine minutes and paused for two intermissions. Of the excellent cast assembled for the film, Robert Ryan, who had died, (on July 11, 1973), prior to the release of the film in October 1973, received the greatest critical acclaim. Time magazine writer, Jack Cocks, wrote, "The movie belongs most securely to Robert Ryan, and it is an eloquent memorial to his talent." Ryan's performance as Larry Slade was posthumously awarded The National Board of Review's Best Actor of the Year award. Iceman was also Fredric March's last film appearance in the role of Harry Hope. Mr. March died on April 14, 1975.

New York Times critic and author, Brooks Atkinson, introduced The Iceman Cometh to the viewers of Play of the Week's four hour telecast of the play presented on two nights, November 14th and November 21st, 1960, directed by Sidney Lumet. "Each member of the cast made O'Neill's poetry sing with heartbreaking warmth even while displaying all the ugliness and violence within themselves,"
reported Variety. Jason Robards, Jr. and Farrell Pelly recreated their 1956 Circle in the Square roles as Hickey and Harry Hope respectively and a young actor, Robert Redford, was compelling as the young suicide, Don Parritt.

STAGE

Martin Beck Theatre, New York, opened October 9, 1946. 136 performances. Produced by The Theatre Guild, Lawrence Langner, Theresa Helburn, Supervising directors; Director, Eddie Dowling; Setting and lighting, Robert Edmond Jones; Associate producer, Armina Marshall

James Barton (Theodore Hickman); Dudley Digges (Harry Hope); Carl Benton Reid (Larry Slade); Nicholas Joy (Cecil Lewis); E. G. Marshall (Willie Oban); Morton L. Stevens (Ed Mosher); Russell Collins (James Cameron); Leo Chalzel (Hugo Kalmar); Al McGranary (Pat McGloin); John Marriott (Joe Mott); Frank Tweddell (Piet Wetjoen); Tom Pedi (Rocky Pioggi); Joe Marr (Chuck Morello); Michael Wyler (Moran); Charles Hart (Lieb); Paul Crabtree (Don Parritt); Jeanne Cagney (Margie); Ruth Gilbert, (Pearl); Marcella Markham (Cora)

Circle in the Square Theatre, New York, opened May 8, 1956. Produced by the Circle in the Square Theatre (Leigh Connell, Theodore Mann, Jose Quintero); Director, Jose Quintero; Setting and lighting, David Hays; Costumes, Deidre Cartier

Jason Robards, Jr. (Theodore Hickman); Farrell Pelly (Harry Hope); Conrad Bain (Larry Slade); Richard Bowler (Cecil Lewis); Addison Powell (Willie Oban); Phil Pheffer (Ed Mosher); James Greene (James Cameron); Paul Andor (Hugo Kalmar); Albert Lewis (Pat McGloin); William Edmonson (Joe Mott); Richard Abbott (Piet Wetjoen); Peter Falk (Rocky Pioggi); Joe Marr (Chuck Morello); Mal Throne (Moran); Charles Hamilton (Lieb); Larry Robinson (Don Parritt); Gloria Scott Backe (Margie); Patricia Brooks (Pearl); Dolly Jonah (Cora)


Ian Bannen (Theodore Hickman); Jack MacGowran (Harry Hope); Patrick Magee (Larry Slade); Nicholas Meredith (Cecil Lewis); Michael Bryant (Willie Oban); Anthony Jacobs (Ed Mosher); Toby Robertson (James Cameron); Tony Church (Hugo Kalmar); Robert Hunter (Pat McGloin); Robert Adams (Joe Mott); Joby Blanshard (Piet Wetjoen); Lee Montague (Rocky Pioggi); Michael Balfour (Chuck Morello); Tony Burley (Moran); Michael Ginesi (Lieb); Vivian Matalon (Don Parritt); Prunella Scales (Margie); Hilda Braid (Pearl); Margaret Whiting (Cora)

Schoenberg Hall, UCLA, Los Angeles, Cal., opened August 25, 1961, closed September 17, 1961. Produced by The Theatre Group, Los Angeles, Cal.; Directors, John Houseman, Ralph Senensky; Setting, Edgar Lansbury; Costumes, Dorothy Jeakins
James Dunn (Harry Hope); Martin Balsam (Theodore Hickman); Alan Carney (Ed Mosher); Wallace Rooney (Pat McGloon); William Schallert (Willie Oban); Joel Fluellen (Joe Mott); Harvey Stephens (Hugo Kalmar); Theodore Marcuse (James Cameron); John Anderson (Larry Slade); Telly Savalas (Rocky Pioggi); Jered Barclay (Don Parritt); Carmen Phillips (Pearl); June Ericson (Margie); Nina Talbot (Cora); Edward Asner (Chuck Morello); Jay Timmons (Moran); James Bridges (Lieb)

Arena Stage, Washington, D.C., opened March 30, 1968. Produced by Arena Stage, Zelda Flohandier, producing director; Director, Edwin Shering; Setting, Ming Cho Lee; Costumes, Marjorie Stalman; Lighting, William Eggleston

Richard McKenzie (Theodore Hickman); James Kenny (Harry Hope); Barton Heyman (Willie Oban); Frederick O’Neil (Joe Mott); Robert Foxworth (Don Parritt); Ned Beatty (Rock Pioggi); Richard Venture (Larry Slade); Lou Gilbert (Ed Mosher); Jane Alexander (Pearl); Tana Hicken (Margie); Anna Shaler (Cora); Ronny Cox (Chuck Morello); John Edward Malarkey (Moran); Russell Hubert (Lieb); Max Wright (Hugo Kalmar); Robert Prosky (Cecil Lewis); George Ebeling (Piet Wetjoen); Richard Bauer (James Cameron); Eugene Wood (Pat McGloon)

Circle in the Square/Joseph E. Levine Theatre, New York, opened December 13, 1973. 79 performances. Produced by the Circle in the Square Theatre (Theodore Mann, Paul Libin, directors); Director, Theodore Mann; Setting, Clarke Dunham; Costumes, Carrie F. Robbins; Lighting, Jules Fisher; Production associate, E. J. Oshins

James Earl Jones (Theodore Hickman); Stefan Gierasch (Harry Hope); Michael Higgins (Larry Slade); Jack Gwillim (Cecil Lewis); Walter McGinn (Willie Oban); Patrick Hines (Ed Mosher); Tom Aldredge (James Cameron); David Margulies (Hugo Kalmar); Rex Everhart (Pat McGloon); Arthur French (Joe Mott); George Ebeling (Piet Wetjoen); Joseph Ragnino (Rocky Pioggi); Pierrino Mascirano (Chuck Morello); Gene Fanning (Moran); Ronald Siebert (Lieb); Marcia Savella (Margie); Jenny O’Hara (Pearl); Lois Smith (Cora); Stephen McHattie (Don Parritt)

Aldwych Theatre, London, England, opened May 25, 1976. Produced by the Royal Shakespeare Company, Trevor Nunn, Artistic director; Associate directors, Peggy Ashcroft, Peter Brook; Director, Howard Davies; Setting, Chris Dyer; Lighting, David Hersey

Ian Holm (Theodore Hickman); Norman Rodway (Harry Hope); Patrick Stewart (Larry Slade); Richard Simpson (Cecil Lewis); Gary Bond (Willie Oban); Harry Towb (Ed Mosher); John Warner (Jimmy Tomorrow); Patrick Godfrey (Hugo Kalmar); Alan Tilvern (Pat McGloon); Cy Grant (Joe Mott); Hal Gallili (Piet Wetjoen); Bob Hoskins (Rocky Pioggi); David Daker (Chuck Morello); Larry Hoodekoff (Moran); Karl Held (Lieb); Paola Dionisotti (Margie); Patti Love (Pearl); Lynda Marchal (Cora); Kenneth Cranham (Don Parritt)
American Film Theatre, released October 1973. Produced by Ely A. Landau; Director, John Frankenheimer; Executive producer, Edward Lewis, Assistant directors, Kurt Neumann, Barry Steinberg; Camera, Ralph Woolsey; Sets, Jack Martin Smith; Costumes, Dorothy Jeakins; Editor, Harold Kress

Lee Marvin (Theodore Hickman); Fredric March (Harry Hope); Robert Ryan (Larry Slade); Martyn Green (Cecil Lewis); Bradford Dillman (Willie Oban); John McLiam (Jimmy Tomorrow); Sorrell Booke (Hugo Kalmar); Clifton James (Pat McGloin); Moses Gunn (Joe Mott); George Voskovec (Piet Wetjoen); Tom Pedi (Rocky Pioggi); Stephen Pearlman (Chuck Morello); Bart Burns (Moran); Don McGovern (Lieb); Jeff Bridges (Don Parritt); Hildy Brooks (Margie); Nancy Juno Dawson (Pearl); Evans Evans (Cora)

Jason Robards, Jr. (Theodore Hickman); Farrell Pelly (Harry Hope); Myron McCormick (Larry Slade); James Broderick (Willie Oban); Roland Winters (Piet Wetjoen); Ronald Radd (Cecil Lewis); Robert Redford (Don Parritt); Harrison Dowd (Jimmy Tomorrow); Tom Pedi (Rocky Pioggi); Michael Strong (Chuck Morello); Charles White (Pat McGloin); Maxwell Glenville (Joe Mott); Sorrell Booke (Hugo Kalmar); Walter Klavun (Ed Mosher); Julia Bovasso (Pearl); Hilda Brawner (Margie); Joan Copeland (Cora)

Synopsis

Jack Worthing invents a younger brother, Ernest, as an excuse for trips to London. During his absence his ward, Cecily Cardew, becomes fascinated with Algernon Moncrieff who introduces himself as the non-existing Ernest. Jack plans to marry Gwendolyn Fairfax but her mother Augusta, Lady Bracknell, questions Jack,
or Ernest's, paternity and refuses to permit the marriage. Jack returns to his country home to find Cecily engaged to Algernon, believing him to be Ernest. Jack and Algernon resolve to get rid of Ernest, and confess their deception to Gwendolen and Cecily. The Governess, Miss Prism, convinces Lady Bracknell that Jack is indeed Algernon's long-lost brother, Ernest, and she consents to Jack's, or Ernest's, marriage to Gwendolen. Miss Prism accepts a proposal of marriage from the Reverend Canon Chasuble and Algernon wins Cecily.

Comment and Critique

Sir George Alexander had produced the first of Oscar Wilde's stylish comedies in 1892, Lady Windermere's Fan and on February 14, 1895, first produced Wilde's farciful masterpiece, and the most continuously performed of his plays, The Importance of Being Earnest at the St. James's Theatre in London. For eight decades critics have praised, analyzed and apotheosized the play Wilde sub-titled "A Trivial Comedy for Serious People." Writer James Agate called the play, "The wittiest light comedy in the language"; others proclaimed the farce the best written since Sheridan. Max Beerbohm, reviewing George Alexander's 1909 revival of the comedy wrote, in the London Saturday Review, "In The Importance of Being Earnest there is a perfect fusion of manners and form. The absurdity of the situations is made doubly absurd by the contrasted grace and dignity of everyone's utterance. The play abounds, too, in perfectly chiselled apotheogms--witticisms unrelated to action or character; but so good in themselves as to have the quality of dramatic surprise ... but, of course, what keeps the play so amazingly fresh is not the inlaid wit, but the humour, the ever-fanciful and inventive humour, irradiating every scene. Out of a really funny situation Oscar Wilde would get dramatically the last drop of fun, and then would get as much fun again out of the correlative notions aroused in him by that situation."

Revivals of the Wilde play have been frequent and largely successful over the years. In 1939 John Gielgud's stunning revival of the play, with Edith Evans as Lady Bracknell and Margaret Rutherford as Miss Prism, delighted London, while on Broadway at the same time, Richard Aldrich and Richard Meyers' revival of Earnest starred Clifton Webb, Estelle Winwood and Hope Williams. Richard Lockridge (The New York Evening Sun) felt Wilde's elegant comedy was revived with suitable elegance, "but not, as it unfortunately happened ... with any particular ingenuity ... the wit was carefully measured out." John Gielgud arrived on Broadway in 1947 with another English revival of the comedy. Unfortunately comparisons were inevitable with a stylish and successful revival of Wilde's Lady Windermere's Fan then in its fifth month on Broadway with Cornelia Otis Skinner. Variety reported The Theatre Guild sponsored English importation was "rather a romp for Gielgud. In the last act Margaret Rutherford takes over as the over-stuffed matron, who guards her daughter Gwendolyn zealously. It's all quite proper and seems more an antique than Windermere." Howard Barnes (The New York Herald
Tribune) added, "The current revival, sponsored by the Theatre Guild and John C. Wilson, recaptures the mood as well as the wit of the piece with extraordinary effect."

Attempts to put Earnest to music have rarely been successful. Francis DeWitt adapted the play to the musical stage in 1927, with music by Robert Hood Bowers, under the title of Oh, Ernest! that survived forty-four performances. Anne Croswell's adaptation in 1960, with music by Lee Pockriss, was produced Off-Broadway at the Gramercy Arts Theatre for an appreciable engagement of 103 performances. Time magazine found the music and lyrics, and adapter Croswell's care in preserving the cut-glass dialogue, "like English strawberries floating in dry white wine." Brooks Atkinson (The New York Times) extolled the musical's impeccable taste combining music and lyrics with an adaptation of Wilde's play that did not detract, but not necessarily improve the most, "... polished comedy in modern English...."

Wilde's comedy has been replayed in England with varying praise and inevitable comparison to past performances of John Gielgud, Edith Evans and Margaret Rutherford and others whose brilliant playing still reflects on later productions of the play. Circle in the Square produced The Importance of Being Earnest at their New York theatre on June 16, 1977. "Oscar Wilde's The Importance of Being Earnest contains so many witty and familiar lines that in performance it will tend to sound like a group reading Roget's Thesaurus out loud" wrote Richard Eder (The New York Times). Variety noted, "Even in a spotty production, Oscar Wilde's satirical farce about Victorian society remains witty and refreshing after 82 years."

Earnest reached the motion picture screen in 1951, directed and adapted by Anthony Asquith with an expert British cast that included Michael Redgrave, Edith Evans, Margaret Rutherford, Michael Denison, Dorothy Tutin and Joan Greenwood. "This impeccable British version of Oscar Wilde's famous farce is strictly the canned play, concentrating on the impish lines and steady crackle of epigrams, with no effort to whip up a movie pace. Take it on its own terms, and it's a pleasant entertainment, acted in a formal and flourishing style ... Polished nonsense, slow and talky" was Photoplay's report. The somewhat abbreviated screen adaptation of Earnest was given uneven direction by Asquith that permitted the all-star cast highly individualized performances rather than effective ensemble playing more consistent with Wilde's comedy. Each performance, however, was well conceived, especially Edith Evan's reprise of her stage interpretation of the elegant battle-axe, Lady Bracknell and Margaret Rutherford's Miss Prism would have delighted Oscar W.

The Importance of Being Earnest was produced for television by Masterpiece Theatre on August 20, 1950. Variety's appraisal of the one-hour telecast was "Show was played at the jet-propelled pace ... an excellent cast and (Hugh) Kemp's deft adaptation caught the full flavor of the Wilde farce."
Anne Croswell and Lee Pockriss' conversion of *The Importance of Being Earnest* as a musical, *Earnest in Love*, had a run of 103 performances at the Gramercy Arts Theatre in New York in 1960. The Theatre Guild produced the Croswell-Pockriss musical for *The United States Steel Hour*'s October 9, 1957 telecast as *Who's Earnest?* The pleasant, entertaining show was briskly directed by David Alexander. Edward Mulhare was a good speaking, if not singing, Algernon, and Dorothy Collins as Cecily was expert with the music and Wilde's witty lines.

**STAGE**

St. James's Theatre, London, England, opened February 14, 1895. Produced and directed by George Alexander; Sets, Hall and Walterhann; Costumes, Mrs. George Alexander and Jays; Wigs, Will Clark

George Alexander (John Worthing, J. P.); Allan Aynesworth (Algernon Moncrieffe); Mrs. Edward Saker (Lady Bracknell); Irene Vanbrugh (Hon. Gwendolen Fairfax); Evelyn Millard (Cecily Cardew); Mrs. George Cannings (Miss Prism); H. H. Vincent (Rev. Canon Chasuble, D. D.); Frank Dyall (Merriman); F. Kinsey Peile (Lane)

Empire Theatre, New York, opened April 22, 1895. Produced by Charles Frohman

Henry Miller (John Worthing, J. P.); William Faversham (Algernon Moncrieffe); Ida Vernon (Lady Bracknell); Viola Allen (Hon. Gwendolen Fairfax); Agnes Miller (Cecily Cardew); May Robson (Miss Prism); W. H. Crompton (Rev. Canon Chasuble, D. D.); W. J. Whitman (Merriman); E. Y. Backus (Lane)

Empire Theatre, New York, opened April 14, 1902. 49 performances. Produced by Charles Frohman

Charles Richman (John Worthing, J. P.); William Courtenay (Algernon Moncrieffe); Ethel Hornick (Lady Bracknell); Margaret Anglin (Hon. Gwendolen Fairfax); Margaret Dale (Cecily Cardew); Mrs. Thomas Whiffen (Miss Prism); W. H. Crompton (Rev. Canon Chasuble, D. D.); Frank Brownlee (Merriman); George Osbourne, Jr. (Lane)


George Alexander (John Worthing, J. P.); Allan Aynesworth (Algernon Moncrieffe); Helen Rous (Lady Bracknell); Stella Patrick Campbell (Hon. Gwendolen Fairfax); Rosalie Toller (Cecily Cardew); Alice Beet (Miss Prism); E. Vivian Reynolds (Rev. Canon Chasuble, D. D.); Erik Sterling (Merriman); T. Weguelin (Lane)

Lyceum Theatre, New York, opened November 14, 1910. 48 performances. Produced by Charles Frohman

Hamilton Revelle (John Worthing, J. P.); A. E. Matthews (Algernon Moncrieffe); Ethel Winthrop (Lady Bracknell); Jane Oak...
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(Hon. Gwendolen Fairfax); May Blayney (Cecily Cardew); Florence Edney (Miss Prism); Albert Tavernier (Rev. Canon Chasuble, D.D.); Frederick Raymond (Merriman)


Hamilton Revell (John Worthing, J.P.); A. E. Matthews (Algernon Moncrieffe); Mrs. G. Kemmis (Lady Bracknell); Dorothy Green (Hon. Gwendolen Fairfax); Gladys Cooper (Cecily Cardew); Alice Beet (Miss Prism); E. Vivian Reynolds (Rev. Canon Chasuble, D.D.); G. Trevor Roller (Merriman); Arthur Royston (Lane)

Bramhall Playhouse, New York, opened January 20, 1921. Produced and directed by Butler Davenport

Butler Davenport (John Worthing, J. P.); Edwin Strawbridge (Algernon Moncrieffe); Charlotte Granville (Lady Bracknell); Helen Link (Hon. Gwendolen Fairfax); Eleanor Martin (Cecily Cardew); Mabel Frenyear (Miss Prism); Frank B. Hollins (Rev. Canon Chasuble, D.D.); Alvin Dexter (Merriman); J. Cleaneay Matthews (Lane)


Leslie Faber (John Worthing, J. P.); John Deverell (Algernon Moncrieffe); Margaret Scudamore (Lady Bracknell); Molly Kerr (Hon. Gwendolen Fairfax); Nancy Atkin (Cecily Cardew); Louise Hampton (Miss Prism); H. O. Nicholson (Rev. Canon Chasuble, D.D.); Walter Palmer (Merriman); Douglas Jeffries (Lane); Betty Sturgess (Maid)

Comedy Theatre, New York, opened May 3, 1926. 50 performances. Produced by The Actor's Theatre; Director, Dudley Digges

Vernon Steele (John Worthing, J. P.); Reginald Owen (Algernon Moncrieffe); Lucile Watson (Lady Bracknell); Haroldine Humphreys (Hon. Gwendolen Fairfax); Patricia Collinge (Cecily Cardew); Catherine Proctor (Miss Prism); Dudley Digges (Rev. Canon Chasuble, D.D.); Gerald Hamer (Merriman); Wallace Roberts (Lane)

OH, ERNEST!, Royale Theatre, New York, opened May 9, 1927. 44 performances. Produced by P. T. Rossiter; Director, William J. Wilson; Music, Robert Hood Bowers; Book (based on Oscar Wilde's play The Importance of Being Earnest), and lyrics, Francis DeWitt; Musical numbers staged by Ralph Riggs; Scenery, Wade and Harvey; Costumes, Nesor

Hal Forde (John Worthing, J. P.); Harry McNaughton (Algernon Moncrieffe); Flavia Arcaro (Lady Bracknell); Marjorie Gateson (Hon. Gwendolen Fairfax); Dorothy Dilley (Cecily Cardew); Jethro Warner (Rev. Canon Chasuble, D.D.); Sonia Winfield (Miss Prism); William Jordan (Sir Percy Middowshire); Ralph Riggs (James Lane); Phyllis Austin (Jessica Esmond); Katharine Witchie (Martha); Vivian Marlowe (Jane); Barbara Newberry (Pollyana Montague); Patricia Wynne (Peggy Vernon); Edith Mae Wright (Anne
Aubrey); Dimples Riede (Clarice Chipworth); Dorothea Mabie (Evelyn Stuart); Wilma Roelof, Florence Gunther, Anita Loring, Dorothy Dawn, Virginia Myers, Margo Miller, Erma Chase, Mae Bligh (Friends of Cicely)

SONGS: Tea; Mama; On the Beach; Over the Garden Wall; Someone; True to Two; Taken by Surprise; Pollyanna; Don't Scold; There's Trouble; Cupid's College; Just a Little Stranger; It's All Right With Me; Shake a Little Shoe; What Can a Girl Do?; Ancestry (dropped from The New York production); Let's Pretend (dropped from The New York production); Give Me Someone (dropped from New York production); He Knows Where the Rose is in Bloom (dropped from The New York production)

John Gielgud (John Worthing, J. P.); Anthony Ireland (Algernon Moncrieff); Mabel Terry-Lewis (Lady Bracknell); Iris Baker (Hon. Gwendolen Fairfax); Heather Angel (Cecily Cardew); Charles Staite (Rev. Canon Chasuble); Jean Cadell (Miss Prism); Scott Russell (Merriman); Richard Calidcot (Lane)

Roger Livesey (John Worthing, J. P.); George Curzon (Algernon Moncrieff); Athene Seyler (Lady Bracknell); Flora Robson (Hon. Gwendolen Fairfax); Ursula Jeans (Cecily Cardew); Elsa Lanchester (Miss Prism); Charles Laughton (Rev. Canon Chasuble); James Mason (Merriman); Morland Graham (Lane)

Vanderbilt Theatre, New York, opened January 12, 1939. 61 performances. Produced by Richard Aldrich, Richard Myers, in association with Albert Tarbell; Director, Estelle Winwood; Setting, Watson Barratt
Clifton Webb (John Worthing, J. P.); Derek Williams (Algernon Moncrieff); Estelle Winwood (Lady Bracknell); Helen Trenholme (Hon. Gwendolen Fairfax); Florence McGee (Cecily Cardew); Hope Williams (Miss Prism); Ainsworth Arnold (Rev. Canon Chasuble, D. D.); A. G. Andrews (Merriman); Guy Spaull (Lane)

John Gielgud (John Worthing, J. P.); Ronald Ward (Algernon Moncrieff); Edith Evans (Lady Bracknell); Joyce Carey (Hon. Gwendolen Fairfax); David Horne (Canon Chasuble, D. D.); Angela Baddeley (Cecily Cardew); Margaret Rutherford (Miss Prism); Felix Irwin (Merriman); Leon Quartermaine (Lane); John Justin (Footman)

John Gielgud (John Worthing, J. P.); Jack Hawkins (Algernon Mon-
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Crichte); Edith Evans (Lady Bracknell); Gwen Ffrangcon-Davis (Hon. Gwendolen Fairfax); Peggy Ashcroft (Cecily Cardew); George Howe (Canon Chasuble, D.D.); Margaret Rutherford (Miss Prism); Kingstone Trollope (Merriman); Pardoe Woodman (Lane); Douglas Malcolm (Footman)

Royale Theatre, New York, opened March 3, 1947. 80 performances. Produced by The Theatre Guild, and John C. Wilson, in association with H. M. Tennent; Ltd.; Director, John Gielgud; Settings and costumes, Motley; Lighting, William Conway; Music arranged by Leslie Bridgewater

John Gielgud (John Worthing, J. P.); Robert Flemyng (Algernon Moncrieffe); Margaret Rutherford (Lady Bracknell); Pamela Brown (Hon. Gwendolen Fairfax); Jane Baxter (Cecily Cardew); Jean Caddell (Miss Prism); John Kidd (Rev. Canon Chasuble, D.D.); Stringer Davis (Merriman); Richard Wordsworth (Lane); Donald Bain (Footman)

HALF IN EARNEST, Bucks County Playhouse, opened June 17, 1957. 16 performances. Produced by Michael Ellis; Director, Ezra Stone; Musical director, George Bauer; Settings, W. Broderick Hackett; Lighting, David Hale Hand; Music and lyrics, and adaptation of Oscar Wilde's The Importance of Being Earnest, by Vivian Ellis; Piano, George Bauer; Guitar, Al Shackman; Bass, Julian Euell; Musical arrangements, George Bauer

Jack Cassidy (John Worthing); Emory Bass (Algernon); Anna Russell (Lady Bracknell); Rita Morley (Gwendolen); Sara Seegar (Miss Prism); Mimi Strongin (Cecily); Wallace Acton (Rev. Dr. Chasuble); Russell Carter (Merriman); William Conn (Lane); Ken Fensten (Footman)

SONGS: Chopsticks; So Romantic; Bunbury; One Lump or Two; How Do You Propose to Propose?; The Cloakroom at Victoria; The German Lesson; Where is My Prince Charming?; A Sensible Man; Foolish Love; There's No Friend Like a New Friend; Christening Quartette; The Social Scale

Old Vic Theatre, London, England, opened October 13, 1959. Produced by The Old Vic Company; Director, Michael Benthall; Settings and costumes, Desmond Heeley

John Justin (John Worthing, J. P.); Alec McCowen (Algernon Moncrieffe); Fay Compton (Lady Bracknell); Barbara Jefford (Hon. Gwendolen Fairfax); Miles Malleson (Rev. Canon Chasuble); Roslind Atkinson (Miss Prism); Judi Dench (Cecily Cardew); William McAllister (Merriman); Norman Scace (Lane); Dyson Lovell (Footman)

ERNEST IN LOVE, Gramercy Arts Theatre, New York, opened May 4, 1960. 103 performances. Produced by Noel Behn, Robert Kamlor; Director, Harold Stone; Settings and lighting, Peter Dohanos; Costumes, Ann Roth; Choreography, Frank Derbas; Musical director, Liza Redfield; Arrangements and orchestrations, Gershon Kingsley; Music, Lee Pockriss; Book (based on Oscar Wilde's play The Importance of Being Earnest) and lyrics, Anne Croswell
John Irving (John Worthing); Louis Edmonds (Algernon Moncrieff); Sara Seegar (Lady Bracknell); Leila Martin (Gwendolen Fairfax); Gerrianne Raphael (Cecily Cardew); Lucy Landau (Miss Prism); George Hall (Dr. Chasuble); John Hays (Greengrocer); Christina Gillespie (Effie); Margot Harley (Alice); D. P. Smith (Dancing Master); Hal Buckley (Piano Teacher); Frank Simpson (Bootmaker); Alan Shayne (Lane); George Hall (Perkins); Sam Stoneburner (Tobacconist)

SONGS: Come Raise Your Cup; How Do You Find the Words?; The Hat; Mr. Bunbury; Perfection; A Handbag is Not a Proper Mother; A Wicked Man; Metaphorically Speaking; You Can't Make Love; Lost; My First Impression; The Muffin Song; My Eternal Devotion; Ernest in Love

RECORDINGS: Original Cast Album--Columbia Records

OTHER MUSICAL VERSIONS OF THE IMPORTANCE OF BEING EARNEST

March 27, 1958, Coventry, England: HALF IN EARNEST; Musical version by Vivian Ellis with Brian Reece, Pamela Jordan, Marie Lohr and Brian Johnson

August 4, 1958, Canterbury, England: EARNEST IN TUNE; Musical version by John de Grey; lyrics, Humphrey Trilling and Patricia Lawrence; with the Old Stagers Company

Theatre Royal Haymarket, London, England, opened February 8, 1968. 283 performances. Produced by H. M. Tennent Productions, Ltd., by arrangement with Frederick Harrison Trust, Ltd.; Director, Robert Chetwyn; Settings and costumes, Michael Annals; Lighting, Joe Davis; Music arranger, Leslie Bridgewater

Daniel Massey (John Worthing, J. P.); John Standing (Algernon Moncrieff); Isabel Jeans (Lady Bracknell); Helen Weir (Hon. Gwendolen Fairfax); Flora Robson (Miss Prism); Pauline Collins (Cecily Cardew); Robert Eddison (Rev. Canon Chasuble, D. D.); Lee Fox (Merriman); Geoffrey Edwards (Lane); Paul Greaves (Footman)

Roundabout Theatre, New York, opened June 1, 1968. 61 performances. Produced by Roundabout Theatre Company; Director, Gene Feist; Setting, John C. Sloat, Jr.; Lighting, Cammie Lavine

Joe Abramski (John Worthing); John Mitchell (Algernon Moncrieff); Irene Bejarano (Lady Bracknell); Madeleine LeRoux (Hon. Gwendolen Fairfax); Jane E. House (Cecily Cardew); Elizabeth Owens (Miss Prism); David Baker (Rev. Canon Chasuble); Barry Goldberg (Merriman); Robert Barger (Lane)

Shaw Theatre, London, England, opened March 8, 1974. Produced by The Dolphin Theatre Company; Director, Peter James; Settings and costumes, Bernard Culshaw

Richard Kay (John Worthing); Terry Taplin (Algernon Moncrieff); Betty Marsden (Lady Bracknell); Polly Adams (Hon. Gwendolen Fairfax); Louise Purnell (Cecily Cardew); Rosamund Greenwood (Miss Prism); Edward Jewesbury (Rev. Canon Chasuble); Gordon Robinson (Merriman); Kenneth Benda (Lane)
David Horovitch (John Worthing); Robert Swann (Algernon Moncrieff); Irene Handl (Lady Bracknell); Angela Down (Hon. Gwendolen Fairfax); Charlotte Cornwell (Cecily Cardew); Joan Sanderson (Miss Prism); Benjamin Whitrow (Rev. Canon Chasuble); Alan Brown (Merriman); Alan Hay (Lane)

Circle in the Square Theatre, New York, opened June 16, 1977. 108 performances. Produced by the Circle-in-the-Square Company, Theodore Mann, Artistic Director, Paul Libin, Managing Director; Director, Stephen Porter; Settings, Zack Brown; Costumes, Ann Roth; Lighting, John McLain; Wigs and Hair styles, Paul Huntley
James Valentine (John Worthing, J. P.); John Glover (Algernon Moncrieff); Elizabeth Wilson (Lady Bracknell); Patricia Conolly (Hon. Gwendolen Fairfax); G. Wood (Rev. Canon Chasuble); Kathleen Widdoes (Cecily Cardew); Mary Louise Wilson (Miss Prism); Thomas Ruisinger (Merriman); Munson Hicks (Lane)

SCREEN
Javelin Films and Two Cities Films, released June 1951. Produced by Teddy Baird; Director, Anthony Asquith; Screenplay, Anthony Asquith; Camera, Desmond Dickinson; Art director, Carmen Dillon; Costumes, Beatrice Dawson; Music, Benjamin Frankel; Editor, John D. Guthridge
Michael Redgrave (Jack Worthing); Michael Denison (Algernon Moncrieff); Edith Evans (Lady Bracknell); Dorothy Tutin (Cecily Cardew); Margaret Rutherford (Miss Prism); Miles Malleson (Rev. Chasuble); Aubrey Mather (Merriman); Walter Hudd (Lane); Joan Greenwood (Gwendolyn Fairfax); Richard Wattis (Seton)

TELEVISION
Masterpiece Theatre, televised August 20, 1950. (Also produced on Matinee Theatre, televised February 8, 1957, with Hermione Gingold.) NBC. 1 hour. Produced by Curtis Canfield; Director, William Corrigan; Television adaptation, Hugh Kemp; Sets; Otis Riggs
John Buckmaster (Jack Worthing); Hurd Hatfield (Algernon Moncrieff); Bertha Belmore (Lady Bracknell); Margaret Phillips (Cecily Cardew); Hazel Jones (Miss Prism); Brooke Byron (Gwendolyn Fairfax); Dayton Lummis (Rev. Chasuble); Huntington Watts (Merriman); Byron Russell (Lane)

WHO'S EARNEST?, U. S. Steel Hour, televised October 9, 1957. NBC. 1 hour. Produced by the Theatre Guild; Musical version of Oscar Wilde's The Importance of Being Earnest, by Anne Croswell and Lee Pockriss; Director, David Alexander; Musical director, Ralph Norman Wilkinson
INHERIT THE WIND
A play by Jerome Lawrence and Robert E. Lee (1955)

Synopsis

During the hot summer of 1925, free-wheeling, free-thinking, celebrated lawyer, Henry Drummond, defends a small town Tennessee school teacher, Bertram Cates, charged with illegally teaching Darwinian theories on the origins of species of man in a state where fundamentalism is law; the teaching of evolution is forbidden and considered agnostic. Against the defense by illustrious, uncouth Drummond is the prosecution by famous orator, three-time presidential candidate, dignified, pompous, Matthew Harrison Brady. The seemingly unimportant Tennessee trial gains national recognition as "The Monkey Trial." Representatives of the national press arrive in the small Tennessee town, led by famed Baltimore, Maryland editor, cynical E. K. Hornbeck. The news media publicize the trial far beyond its worth. Drummond's calculated showmanship and memorable legal debates with Matthew Harrison Brady, combined with Brady's deep religious fervor, florid patriotism and rhetoric, are slavishly reported to the Nation. While the town and trial take on a circus atmosphere, Drummond's scathing cross examination of Brady on theology reduces the rigid old Bible fundamentalist to a fatal heart attack. Teacher Cates is found guilty and given a nominal fine. Agnostic Drummond vigorously defends Brady and his beliefs and rebukes the cynicism of Editor Hornbeck.
Comment and Critique

The Scopes Evolution Case, known as "The Monkey Trial" or "The Ape Trial", began on a very hot Friday, July 10, 1925, in a crowded courtroom in the small town of Dayton, Tennessee. Defending 24-year-old-high-school teacher, Thomas Scopes, against a new state law that read, in part, "that it shall be unlawful, to teach any theory that denies the story of the divine creation of man as taught in the Bible, and to teach instead that man has descended from a lower order of animals," were eminent lawyer, Clarence Darrow, Arthur Garfield Hays and Dudley Field Malone. The state prosecution enlisted the services of "The Great Commoner"--William Jennings Bryan, Attorney General E. T. Stewart and J. Gordon McKenzie. The Nation's press, led by Baltimore Sun Editor, Henry L. Mencken, reported every word of the trial; the carnival-circus atmosphere with its religious-political side-shows and exposed each personality involved in the battle for freedom of education. Judge John T. Raulston, of the Eighteenth Tennessee Circuit Court, finally imposed a fine of $100 on Scopes. A few days after the trial, William Jennings Bryan died. The Tennessee Supreme Court later reversed the lower court's guilty verdict and ordered the case dismissed.

Jerome Lawrence, born in Cleveland, Ohio on July 14, 1915, and Robert Edwin Lee, born in Elyria, Ohio on October 15, 1918, were the authors of 1948's musical comedy spoofing the world of Ballet, Look, Ma, I'm Dancin', and, in 1951, used the famous Scopes Monkey Trial as the basis for their brilliant play, Inherit the Wind. Turned down by a dozen theatrical producers, the play was finally produced by Margo Jones at her Dallas, Texas Theatre on January 10, 1955. Herman Shumlin produced and directed Inherit the Wind on Broadway. The play, starring Paul Muni, opened at the National Theatre in New York on April 21, 1955, to remain for 806 performances. Paul Muni was forced to leave the cast to have a malignant tumor removed that resulted in the loss of his left eye. Melvyn Douglas, who would head the National Road Company of Inherit the Wind, replaced Muni on Broadway on September 17, 1955. Muni returned to the play on December 1, 1955, and remained until June 1, 1957. For the final twenty-seven performances of the drama, Ed Begley exchanged his portrayal of Matthew Harrison Brady to play the leading role of Henry Drummond and Leon Stevens assumed Begley's original part of Brady.

Time magazine considered the play "... more documentary than creative ... too journalistic in tone, too diffuse and shapeless in movement ..." while remaining effective theatre in which Paul Muni's blustering, highly theatrical, performance as Darrow was the creation of a skilled actor.

John Chapman (The New York Daily News) called the play "one of the most exciting dramas of the last decade ... but the authors have done much more than manufacture a documentary. They have made a play which, in addition to abundantly satisfying the desires of a theatregoer, stirs the mind...." Paul Muni's return to
Broadway for the first time since he appeared in 1949's revival of They Knew What They Wanted was a cause for rejoicing, especially for his magnificently drawn portrait of Drummond railing fire and brimstone on his opponent, Brady, and having an actor's field day. Muni received the Antoinette Perry "Tony" Award and the Donaldson Award as the season's Best Actor. Inherit the Wind became Paul Muni's last appearance on the Broadway stage. His final stage appearance was in a quickly buried musical version of Vicki Baum's Grand Hotel, called At the Grand for the Los Angeles and San Francisco Civic Light Opera Company in the summer of 1958.

Inherit the Wind opened at St. Martin's Theatre in London on March 16, 1960, after being first performed in England at the Pembroke Theatre, Croydon in an arena staging production. The play became a source of controversy in London but was acknowledged as exciting theatre.

The London critics were unanimous in praising the Lawrence and Lee drama but London's West End theatregoers supported the play only through sixty-four performances.

Stanley Kramer produced and directed Inherit the Wind's 1960 screen version starring Spencer Tracy and Fredric March. Bosley Crowther (The New York Times) called the film "One of the most intelligent, respectable and entertaining motion pictures of the year.... Mr. Kramer has wonderfully accomplished not only a graphic fleshing of his theme but he has got one of the most brilliant and engrossing displays of acting ever witnessed on the screen." Spencer Tracy's forceful acting in Muni's stage role of Drummond was equalled, if not surpassed, by Fredric March's portrayal of Matthew Harrison Brady.

England's Richard Whitehall theorized in Films and Filming that Stanley Kramer's preoccupation with occasionally good problem films like On The Beach and The Defiant Ones should not have extended to the combat of religion and agnosticism, "... because the result is a film that is several decades behind its time." Spencer Tracy's nomination as Best Actor of the Year for his performance in Inherit the Wind was defeated by Burt Lancaster's Elmer Gantry, but Inherit the Wind remained as one of 1960's ten best films.

Melvyn Douglas and Ed Begley recreated their respective stage roles in Hallmark Hall of Fame's November 18, 1965 television production of Inherit the Wind. About the ninety-minute color telecast Variety reported, "It remains a timely and dramatically potent play even severely edited down as it was. It may be a while before video audiences are again treated to a performance as accomplished as that given by Melvyn Douglas."

STAGE

Dallas Theatre, Dallas, Texas, opened January 10, 1955. Produced and directed by Margo Jones
Inherit the Wind

Edward Cullen; J. Frank Lucas; James Field; Louise Latham; Harry Bergman; Michael Dolan; Kathleen Phelan; Gilbert Milton; Edwin Whitner; Joe Walker; Dolores Walker; John Maddox; Sadie French; Sam Brunstein; Tommy Wright; Joe Parker; Joan Breymer; Harriet Slaughter; Eddie Gale; Oscar Wilson, Jr.; Charlie West; Fred Hoskins

National Theatre, New York, opened April 21, 1955. 806 performances. Produced by Herman Shumlin (in association with Margo Jones); Director, Herman Shumlin; Settings, Peter Larkin; Lighting, Feder; Costumes, Ruth Morley; Assistant director, Terese Hayden

Paul Muni (Henry Drummond); Ed Begley (Matthew Harrison Brady); Tony Randall (E. K. Hornbeck); Muriel Kirkland (Mrs. Brady); Bethel Leslie (Rachel Brown); Staats Cotsworth (The Rev. Jeremiah Brown); Louis Hector (Judge); Karl Light (Bertram Cates); Robert P. Lieb (Meeker); Salem Ludwig (Mr. Goodfellow); Sara Floyd (Mrs. Krebs); Fred Herrick (Corkin); Donald Elson (Bollinger); Fred Miller (Platt); Charles Thompson (Mr. Bannister); Mary Kevin Kelly (Melinda); Eric Berne (Howard); Rita Newton (Mrs. Loomis); Howard Caine (Hot Dog Man); Margherita Sargent (Mrs. McClain); Ruth Newton (Mrs. Blair); Charles Brin (Elijah); Harry Shaw (Hurdy Gurdy Man); Jack Banning (Timmy); James Maloney (Mayor); William Darrid (Tom Davenport); Fred Miller (Dunlap); Fred Herrick (Sillers); Edmund Williams (Reuter's Man); Perry Fiske (Harry Y. Esterbrook); Lou Adelman, Emmett Bradley, Joseph Brownstone, Michael Constantine, Michael Del Medico, James Greene, Ruth Hope, Sally Jessup, Julie Knox, Patricia Larson, Michael Lewin, Evelyn Mando, Sarah Meade, Gian Pace, Bee Peters, Richard Poston, Jack Riano, Gordon Russell, Carroll Saint, Robert Shannon, Maurice Shrog (Townspeople, Hawkers, Reporters, Jurors, Spectators)

Road Company (opened, February 8, 1956, Blackstone Theatre, Chicago, Ill.; closed January 19, 1957, Ford's Theatre, Baltimore, Md.). Produced and directed by Herman Shumlin; Settings, Peter Larkin; Lighting, Feder; Costumes, Ruth Morley

Melvyn Douglas (Henry Drummond); James Westerfield (Matthew Harrison Brady); William Woodson (E. K. Hornbeck); Viola Frayne (Mrs. Brady); Susan Brown (Rachel Brown); John Randolph (The Rev. Jeremiah Brown); Daniel Reed (Judge); Perry Fiske (Bertram Cates); Robert Donley (Meeker); Charles White (Mr. Goodfellow); Ruth Saville (Mrs. Krebs); Daniel F. Keyes (Sillers); Chet Leaming (Cooper); Ronald Weyand (Bollinger); Leon B. Stevens (Dunlap); Adele Newton (Melinda); Rita Newton (Mrs. Loomis); Bob Dennis (Howard); Dick O'Neill (Hawker); Dorothy Reese (Mrs. McClain); Martha Barron (Mrs. Blair); Edward G. Polidor (Hurdy Gurdy Man); Stephen Franken (Timmy); Alan MacAteer (Mayor); Bernard Kates (Tom Davenport); Dick O'Neill (Ted Finney); Jack Brinkley (Walter Aaronson); Dale Engle (Reuter's Man); Ronald Weyland (Harry Y. Esterbrook); Al Leberfeld (Elijah); Jacqueline Killen, Darwin Apel, Kay Bradshaw, Berry Wilson, Gunnar Dahlberg, Geoffrey Lardner, Jane
Lillig, Joseph Madden, John Miller, Christopher O'Brien, Harlin Quist, Kenneth Ruta, Dorian Schaefer, Joyce Snyder, Marie Stevens, Toni Tonley, Larry Walden, Irene Webster, Jack Younger (Townspeople, Hawkers, Reporters, Jurors, Spectators)

St. Martin's Theatre, London, England, opened March 16, 1960. 64 performances. Produced by Peter Bridge, Clement Scott Gilbert, John Gale; Director, Terence Kilburn; Settings, Michael Trangmar; Lighting, Richard Pilbrow

Andrew Cruickshank (Henry Drummond); Henry McCarthy (Matthew Harrison Brady); Daniel Moynihan (E. K. Hornbeck); Brenda Duncan (Mrs. Brady); Elizabeth Shepherd (Rachel Brown); Noel Coleman (The Rev. Jeremiah Brown); Peter Carlisle (Judge); John Gorrie (Bertram Cates); Michael Adrian (Meeker); Pauline Knight (Melinda); Clive Endersby (Howard); John Brandon (Mr. Goodfellow); Eunice Black (Mrs. Krebs); Langton Jones (Dunlap); Virginia Clay (Mrs. Blair); C. Denier Warren (Mayo); Anthony Bate (Tom Davenport); John Tyrrel (Mr. Bannister); Ivan Stafford (Reuter's Man); John Woodvine (Harry Y. Esterbrook); Paul Endersby (Elijah); Kevin Manser (Photographer)

Summer Theatre Productions of Inherit the Wind:
1958: with Walter Abel and MacGregor Gibb
1961: with Luther Adler and Larry Gates

SCREEN

United Artists, released October 1960. Produced and directed by Stanley Kramer; Screenplay, Nathan E. Douglas, Harold Jacob Smith; Camera, Ernest Laszlo; Art director, Rudolph Sternad; Music, Ernest Gold; Editor, Frederic Knudtson; Assistant director, Ivan Volkman; Production manager, Clem Beauchamp

Spencer Tracy (Henry Drummond); Fredric March (Matthew Harrison Brady); Gene Kelly (E. K. Hornbeck); Florence Eldridge (Mrs. Brady); Dick York (Bertram Cates); Donna Anderson (Rachel Brown); Claude Akins (The Rev. Jeremiah Brown); Elliott Reid (Tom Davenport); Harry Morgan (Judge); Paul Hartman (Meeker); Philip Coolidge (Mayor); Noah Beery, Jr. (Stebbins); Renee Godfrey (Mrs. Stebbins); Hope Summers (Mrs. Krebs); Jimmy Boyd (Howard); Ray Teal (Dunlap); Gordon Polk (Sillers); Norman Fell (Radio Announcer)

TELEVISION

Hallmark Hall of Fame, televised November 18, 1965. NBC. 90 minutes. Produced and directed by George Schaefer; Television adaptation, Robert Hartung

Melvyn Douglas (Henry Drummond); Ed Begley (Matthew Harrison Brady); Murray Hamilton (E. K. Hornbeck); Diane Baker (Rachel Brown); Burt Brinckerhoff (Bert Curtis); John Randolph (Reverend Brown); Joanna Roos (Mrs. Brady); Wallace Englehardt (Corkin);
THE INNOCENTS
A play in two acts by William Archibald, based on the story The Turn of the Screw by Henry James (1950)

Synopsis

Miss Giddens arrives at the remote English country estate, Bly House, in the 1880's as Governess to two orphaned children, wards of a wealthy London uncle. The new Governess finds the precocious children complacent about strange and eerie events in the household. Motherly housekeeper, Mrs. Grose, deplores the withdrawn, strange behavior of Flora and Miles and agrees with Miss Gidden's suspicion that the children are both possessed by the malevolent spirits of the former Governess, Miss Jewell and her dead lover, butler Peter Quint. Realizing the dead are intent on taking possession of the children's souls, Miss Giddens sends Flora to London with Mrs. Grose but she stays at Bly House to save Miles from Peter Quint. Miss Giddens succeeds in exorcising the demoniacal Quint as Miles dies in her arms.

Comment and Critique

Multi-talented, John William Wharton Archibald, had been a novelist, illustrator, a dancer (One For the Money; Two for the Show; All in Fun; Dancing in the Streets; Youman's Ballet Revue; Laughing Room Only; Concert Varieties); wrote the book and lyrics for 1945's briefly seen Carib Song since leaving his native Trinidad in 1937 where he was born on March 7, 1915. Archibald's chilling stage dramatization of Henry James 1898 Gothic horror tale, The Turn of the Screw, retitled The Innocents, opened on Broadway at the Playhouse Theatre on February 1, 1950, and was performed 141 times. An unsuccessful dramatization of the James novelette as The Turn of the Screw had been produced at London's Art's Theatre on October 23, 1946, by Noel Willman and adapted by Allan Turpin with the following cast: Elspeth March (The Governess); Louise Hampton (Mrs. Grose); Jill Mason (Flora); Brian Weske (Miles); Dino Laudicina (Peter Quint); Catherine Wolf (Miss Jessel).

"As theatre work, The Innocents ranks with the best things on the stage—a fragile, dark illusion, composed of moods and phantom-like sensations," judged Brooks Atkinson (The New York Times). "To a degree one might have thought impossible it succeeds in recreating the story's shuddery suspense and in duplicating all that is portentous and frightening in its atmosphere," wrote John Mason Brown (Saturday Review of Literature). "In a lifetime of constant but haphazard playgoing, I do not recall a single theatre-piece which
has held me as spellbound," wrote Robert Garland (New York Journal American).

The Innocents opened in London at Her Majesty's Theatre on July 3, 1952. Peter Glenville repeated his taut, atmospheric direction in the London production in which Flora Robson with commendable skill portrayed the governess, Miss Giddens, and twelve-year-old Carol Wolveridge and fourteen-year-old Jersey Spenser were found perfect as the possessed children. Plays and Players' critic felt The Innocents superior to the 1946 version and a "theatrically clever adaptation, which has taken London by storm. That Miss Robson also towers in the role of the distressed governess in the face of not one but two "infant prodigies" is a tribute to this great actress."

Louis Calta's New York Times appraisal of a 1959 Off-Broadway revival of The Innocents was that "the weird thriller had not lost a single horror effect. The psychological melodrama is still a spell-ing work ... an engrossing theatrical experience." Harold Pinter directed Claire Bloom in The Innocents that opened at the Morosco Theatre on Broadway on October 21, 1976, for a brief run of 12 performances.

Twentieth Century-Fox filmed The Innocents from the screenplay by William Archibald and Truman Capote. Deborah Kerr as the Governess gave a stunning performance in a highly absorbing, haunting film that extended the psychological aspects of James' famous ghost story. Jack Clayton's fluid and frightening direction utilized the screen to the fullest extent to produce a minor classic of unforgettable terror. The film underscored James' appraisal of his horror-story as, "... a piece of ingenuity pure and simple, of cold artistic calculation, an amusette to catch those not easily caught...."

The Innocents of Henry James' The Turn of the Screw were developed into a reworking of the tale, enlarging the involvement of Peter Quint and Miss Jessel prior to their ghostly confrontation with the governess, Miss Giddens, in Michael Hastings' adaptation of the story in 1972 as The Nightcomers. The British-filmed Nightcomers starred Marlon Brando as Peter Quint. Marlon Brando's Quint played with an Irish accent and earthy charm, was complex, interesting and appeared removed from the confused, bastardized prelude to James' The Turn of the Screw.

Gore Vidal adapted Henry James eerie tale for television which was deftly performed by Geraldine Page on CBS' Omnibus program on February 13, 1955. Sarah Churchill played the Governess in Michael Dyne's television adaptation of The Turn of the Screw, retitled, The Others, on Matinee Theatre's telecast of September 30, 1957. Ingrid Bergman made her television debut in the role of the Governess in James Costigan's adaption, produced and directed by John Frankenheimer on Ford Star Time October 20, 1959. Ingrid Bergman's instinctive ability to create well conceived portraits of vulnerable women (such as her Mrs. Manningham in Gaslight, and
others) made her playing of Miss Giddens an intense, unforgettable experience. John Frankenheimer's expert direction brought out all the nuance and shuddering aspects of James Costigan's fine adaptation of Henry James' ghost story. The ninety-minute taped The Turn of the Screw sacrificed none of the eerie, shadowy thrills of the James story and Ingrid Bergman's performance was unanimously called "superb." The American Broadcasting System presented a two-part, ninety-minute each, telecast of The Turn of the Screw, produced in England on April 15th and April 16th of 1974. The taped-color production starred Lynn Redgrave as The Governess confronting supernatural evil.

STAGE

Playhouse Theatre, New York, opened February 1, 1950. 141 performances. Produced by Peter Cookson; Director, Peter Glenville; Setting and lighting, Jo Mielziner; Costumes, Motley; Music, Alex North

Beatrice Straight (Miss Giddens); Iris Mann (Flora); David Cole (Miles); Isobel Elsom (Mrs. Grose)

Road Company (1950-1951). Produced by Harold Bromley, George Brandt; Director, Stanley Gould; Setting and lighting, Jo Mielziner; Costumes, Motley; Music, Alex North

Sylvia Sidney (Miss Giddens); Patsy Bruder (Flora); David Cole (Miles); Regina Wallace (Mrs. Grose)

Her Majesty's Theatre, London, England, opened July 3, 1952. 188 performances. Director, Peter Glenville; Setting and lighting, Jo Mielziner; Costumes, Motley; Music, Alex North

Flora Robson (Miss Giddens); Carol Wolveridge (Flora); Jeremy Spenser (Miles); Barbara Everest (Mrs. Grose)

Gramercy Arts Theatre, New York, opened April 21, 1959. Produced by Harvey Cort; Setting, Gary Smith; Costumes, Donn Fischer; Production supervisor, William Archibald; Music, Alex North

Peggy Geury (Miss Giddens); Judy Sanford (Flora); Christian de Bresson (Miles); Carroll McComas (Mrs. Grose)

Morosco Theatre, New York, opened October 21, 1976. 12 performances. Produced by Arthur Cantor, Rose Teed; Director, Harold Pinter; Setting, John Lee Beatty; Costumes, Deirdre Clancy; Lighting, Neil Peter Jampolis; Music, Harrison Birtwistle; Costumes supervisor, Mary McKinley; Production manager, Mitchell Erickson

Claire Bloom (Miss Bolton); Sara Jessica Parker (Flora); Michael MacKay (Miles); Pauline Flanagan (Mrs. Grose); Dino Laudicina (Peter Quint); Catherine Wolf (Miss Jessel)

OPERA

THE TURN OF THE SCREW, Venice, Italy, September 14, 1954;

Carolyn Chrisman (The Governess); Douglas Ahlstedt (Miles); Roxanne Brandt (Flora); John King (Peter Quint); Irene Sherrock (Miss Jessel); Helen Waller (Mrs. Grose)

SCREEN

20th Century-Fox Pictures, released December 1961. Executive producer, Albert Fennell; Producer-director, Jack Clayton; Screenplay, based on William Archibald's play from the story The Turn of the Screw by Henry James, William Archibald, Truman Capote; Additional scenes, John Mortimer; Camera, Freddie Francis; Art director, Wilfrid Shingleton; Costumes, Motley; Production manager, James Ware; Assistant director, Michael Birkett; Music, Georges Auric; Music director, W. Lambert Williamson; Song: "O Willow Waly," Georges Auric, Paul Dehn; Editor, James Clark

Deborah Kerr (Miss Giddens); Martin Stephens (Miles); Pamela Franklin (Flora); Megs Jenkins (Mrs. Grose); Michael Redgrave (Uncle); Peter Wyngarde (Quint); Clytie Jessop (Miss Jessel); Isla Cameron (Anna); Eric Woodburn (Coachman)

THE NIGHTCOMERS, AVCO-Embassy, released February 1972. Produced and directed by Michael Winner; Screenplay, based on Henry James' The Turn of the Screw, by Michael Hastings; Camera, Robert Paynter; Art director, Herbert Westbrook; Music, Jerry Fielding; Editor, Frederick Wilson; An Elliott Kastner-Jay Kanter-Alan Ladd, Jr. Scimitar Production

Marlon Brando (Peter Quint); Stephanie Beacham (Margaret Jessel); Thora Hird (Mrs. Grose); Harry Andrews (The Guardian); Verna Harvey (Flora); Christopher Ellis (Miles); Anna Palk (The New Governess)

TELEVISION


Geraldine Page (Miss Giddens); Rex Thompson (Miles); Nina Reader (Flora); Robert Goodier (Uncle); Cathleen Nesbitt (Mrs. Grose)

THE OTHERS, Matinee Theatre, televised September 30, 1957. NBC. 1 hour. Television adaptation of Henry James' novel The Turn of the Screw by Michael Dyne

Sarah Churchill (Nina Varden); Geoffrey Toone (Uncle); Doris Lloyd (Mrs. Grose); Tommy Kirk (Miles); Karen Sue Trent (Flora); Al Holle (Peter Quint); Ruth March (Miss Jessel)
Ford Star Theatre, televised October 20, 1959. NBC. 90 minutes. Produced and directed by John Frankenheimer; Television adaptation by James Costigan; Music, David Amram; Executive producer, Hubbell Robinson
Ingrid Bergman (Miss Giddens); Hayward Morse (Miles); Alexandra Wagner (Flora); Isabel Elsom (Mrs. Grose); Paul Stevens (Peter Quint); Laurinda Barrett (Miss Jessel)

ABC Special Telefilm, televised April 15 and April 16, 1974. 180 minutes
Lynn Redgrave (The Governess, Miss Cubberly); Jasper Jacob (Miles); Eva Griffith (Flora); Megs Jenkins (Mrs. Grose); James Laurenson (Quint); Kathryn Scott (Miss Jessel); John Baron (Fredericks); Vivian Bennet (Secretary); Anthony Langdon (Luke); Benedict Taylor (Timothy)

AN INSPECTOR CALLS
A play in three acts by J. B. Priestley (1946)

Synopsis
Inspector Goole calls on the nouveau riche Birling family, who are celebrating their daughter Sheila's engagement to wealthy Gerald Croft in their home in the industrial city of Brumley of England's North Midlands in the spring of 1912, to question their knowledge of and involvement in the poison suicide of a factory girl. Under the strange Inspector Goole's shrewdly directed interrogation, Arthur Birling admits firing the girl from his factory and Sheila confesses she was instrumental to getting the girl discharged from another position after discovering Gerald was interested in the girl. Son Eric Birling reveals he broke off his affair with the girl since he was unable to support her. When the impoverished girl applied for charity, Mrs. Sybil Birling, as head of the organization, refused her claim. Inspector Goole leaves the Birlings to contemplate their individual guilt contributing to the girl's suicide. Later, the police telephone informing the Birlings they would like to call to discuss their knowledge of and possible involvement in the suicide of a factory girl that has just occurred. The police have no knowledge of anyone called Inspector Goole.

Comment and Critique
John Boynton Priestley's moralistic preachment of the responsibility of humanity toward one another premiered in London on October 1, 1946, where, despite the superlative acting of a cast that included Ralph Richardson, Alec Guinness, Harry Andrews and Margaret Leighton, it was vigorously attacked by the press. A year later, An Inspector Calls opened on Broadway at the Booth Theatre. Thomas Mitchell, returning to Broadway after twelve years in Holly-
wood, portrayed the allegorical Inspector and was, reported Variety, "... highly effective as the soft voiced, easy-mannered detective with omniscience...." Richard Watts, Jr. (The New York Post) categorizes the play as "rather mild and uneventful." Howard Barnes (The New York Herald Tribune) wrote, "A Group of exciting period characterizations, an impeccable production and a literate script make An Inspector Calls something more than an ordinary melodrama."

W. Stephen Gilbert, reviewing a London revival of the play in 1973 in Plays and Players felt most of Priestley's plays were seriously flawed and given to little significance, "Still, An Inspector Calls is the best of his plays that I've encountered because it is the simplest." Although Priestley's An Inspector Calls was given a hostile reception in London, the play accumulated an astonishing 1,600 performances in Germany.

Watergate Productions, British Lion, released the film version of An Inspector Calls in March 1954 with Alastair Sims as the mysterious Inspector. But Mr. Priestley's slick, if tricky, technique, while absorbing, seemed more of an exercise in clobbering the complacent British middle-class and their individual guilt in contributing to the death of the factory girl and the screen version was only mildly entertaining. Additionally, Priestley's use of a metaphysical being was hardly a new theatrical twist. Similar themes involving the sudden appearance of a mysterious stranger to alter the lives of others had been used to great effect in Jerome K. Jerome's 1909 play, The Passing of the Third Floor Back, Charles Rann Kennedy's 1918 The Servant In the House, and others.

Philco Playhouse televised An Inspector Calls on November 21, 1948, with Walter Abel as the Inspector. Variety lauded the first-rate cast in the television production and "In all its phases of performance, settings and camera work, this production was a polished and deep-toned piece of video entertainment." Herbert Marshall played the mysterious Inspector on Robert Montgomery's Lucky Strike Theatre telecast of November 5, 1951.

STAGE

Ralph Richardson (Inspector Goole); Alec Guinness (Eric Birling); Marian Spencer (Sybil Birling); Julian Mitchell (Arthur Birling); Harry Andrews (Gerald Croft); Marjorie Dunkels (Edna); Margaret Leighton (Sheila Birling)

Booth Theatre, New York, opened October 21, 1947. 95 performances. Produced by Courtney Burr, Lassor H. Gorsberg; Director, Cedric Hardwicke; Settings, costumes and lighting, Stewart Chaney
Thomas Mitchell (Inspector Goole); John Merivale (Eric Birling); Rene Ray (Sheila Birling); Melville Cooper (Arthur Birling); John
Buckmaster (Gerald Croft); Patricia Marmont (Edna); Doris Lloyd (Sybil Birling)

Summer Tour (1952). Produced by Theron Bamberger; Director, Robert Caldwell, Setting, Jean Laurain
John Carradine (Inspector Goole); David Picken (Eric Birling); Sara Seegar (Sybil Birling); Ronald Telfer (Arthur Birling); Tom Avera (Gerald Croft); Mary Lynn Hart (Edna); Gloria Hoye (Sheila Birling)

Summer Tour (1960). Director, William Cottrell; Setting, Charles Evans; Lighting, Bruce McMullan
Sir Cedric Hardwicke (Inspector Goole); John Clark (Eric Birling); Constance Carpenter (Sybil Birling); Harry Mehaffey (Arthur Birling); Howard Morton (Gerald Croft); Nana Bogis (Edna); Gillian Spencer (Sheila Birling)

Philip Stone (Inspector Goole); Edward Hammond (Eric Birling); Sheila Ruskin (Sheila Birling); Campbell Singer (Arthur Birling); David Horovitch (Gerald Croft); Jeanette Ranger (Edna); Elizabeth Tyrrell (Sybil Birling)

SCREEN
British Lion Production, released, March 1954. Produced by Watergate, A. D. Peters; Director, Guy Hamilton; Screenplay, Desmond Davis; Camera, Ted Scaife; Art director, Joseph Bato; Music, Francis Chagrin; Editor, Alan Osbiston
Alastair Sim (Inspector Poole); Bryan Forbes (Eric Birling); Eileen Moore (Sheila Birling); Arthur Young (Arthur Birling); Brian Worth (Gerald Croft); Olga Lindo (Sybil Birling); Jane Wenham (Eva Smith); Pat Neal, Amy Green (Maids); Catherine Willmer (Senior Factory Woman); Norman Bird (Foreman); Olwen Brookes (Miss Francis)

TELEVISION
Philco Playhouse, televised November 21, 1948. NBC. 1 hour. Produced and directed by Fred Coe
Walter Abel (Inspector Goole); George Coulouris (Eric Birling); Oliver Thorndyke (Gerald Croft); Jean MacIntyre (Sheila Birling); Margery Maude (Sybil Birling); Philip Saville (Arthur Birling)

Lucky Strike Theatre, televised November 5, 1951. NBC. 1 hour. Produced by Robert Montgomery; Director, Norman Felton
Herbert Marshall (Inspector Goole); Faith Brooks (Sheila Birling)
INTERFERENCE
A play in three acts by Roland Pertwee and Harold Dearden (1927)

Synopsis
Lady Marlay's marriage to eminent physician, Sir John Marlay, is endangered by the return of her first husband, Philip Voaze, reportedly killed in World War I. Voaze's former mistress, Deborah Kane, blackmails Lady Marlay with old letters written to Voaze. Voaze, terminally ill with a heart disease, asks for a consultation with Sir John and recontacts his former wife, Lady Marlay, who reveals Deborah's blackmailing. Voaze visits his ex-mistress, Deborah, retrieves Lady Marlay's letters and slyly poisons Deborah. Sir John discovers Deborah's body and, finding his wife's handbag in the flat, concludes Lady Marlay has killed the girl. Erasing all evidence of Lady Marlay's visit, Sir John calls the police. Voaze, knowing he has a short time to live, turns himself into Scotland Yard for the murder.

Comment and Critique
Interference was a resounding hit in London where it opened at the St. James's Theatre on January 29, 1927, with Gerald du Maurier and Angela Lansbury's mother, Moyna MacGill, as the Marlays and Herbert Marshall as the dying, ex-husband-murderer. London's Bystander critic found the play "A nice piece of sensation about heart disease and murder most foul; but it is superbly acted, and people who, like myself, go to the theatre merely to be entertained, will no doubt enjoy the production immensely. Sir Gerald du Maurier adds another success to his long list of triumphs; while Mr. Herbert Marshall and Miss Hilda Moore make Voaze and Deborah very real, and rather dreadful people." Gilbert Miller opened the play at the Empire Theatre in New York on October 18, 1927. Time magazine, admiring England's more gracious approach to homicide than America's, added the play was "... English, courageous, cool and neatly creased...." John Mason Brown (The New York Evening Post) called Interference, "... a tense drama... brilliantly written.... The lines frequently sparkle with the flashing humor one might expect in a particularly well-written comedy of manners...."

Interference became Paramount Pictures first all-talking motion picture, premiering in New York on November 16, 1928. Withdrawn by the studio for re-takes and revisions, the film, starring Clive Brook, Evelyn Brent, William Powell and Doris Kenyon, was released on December 25, 1928, and both the "talkie" version and silent version went into general release on January 5, 1929. Interference became one of the year's best pictures. Lothar Mendes directed the silent version of Interference and Roy J. Pomeroy who had parted the Red Sea for Cecil B. DeMille's The Ten Commandments and created the special effects for Paramount's 1924 Peter Pan, helmed the "talkie" version.
Paramount refilmed Interference in 1935 under the title of Without Regret. The reviews were tepid, although Photoplay capsulized the picture as "Kent Taylor and Elissa Landi make a pleasant bit of entertainment of this semi-murder mystery."

Interference was produced for television by Kraft Television Theatre on October 24, 1951, with Margaret Phillips and Bramwell Fletcher. Warren Wade's Broadway Television Theatre's production of the play on May 5, 1953, starred Clare Luce and Conrad Nagel.

**STAGE**

St. James's Theatre, London, England, opened January 29, 1927. 412 performances. Produced by Gilbert Miller in association with Frank Curzon and Gerald du Maurier; Director, Gerald du Maurier; Gerald du Maurier (Sir John Marlay, M.D.); Moyna MacGill (Faith Marlay); Herbert Marshall (Philip Voaze); Basil Loder (Douglas Helder); Florence Harwood (Mrs. Barme); W. Barton Yarborough (Al Lavery); A. Harding Steerman (Childers); Betty Moore (Barbara Marlay); J. Smith Wright (Joseph Craighurst); Hilda Moore (Deborah Kane); Frank Lawton (Fred); John MacFarlane (P. C. Cleaver); Herbert Waring (Chief Inspector Haines); Spencer Trevor (Doctor Puttock); Marjory Clark (Mrs. Florence Rooke); Archibald McLean (Detective Sergeant Bourne)

Empire Theatre, New York, opened October 18, 1927. 224 performances. Produced by Gilbert Miller; Director, Campbell Gullan; Settings, William Castle; Decor, Benda of Paris; Gowns, Harry Lichtenstein

Arthur Wontner (Sir John Marlay, M.D.); Phoebe Foster (Faith Marlay); A. E. Matthews (Philip Voaze); John Williams (Douglas Helder); Ethel Griffies (Mrs. Barme); Philip Tonge (Al Lavery); Arthur Lewis (Childers); Elsie Landford (Barbara Marlay); F. H. Day (Joseph Craighurst); Kathlene MacDonnell (Deborah Kane); Alfred Ayre (Fred); Colin Hunter (P. C. Cleaver); Charles Dalton (Chief Inspector Haines); Horace Sinclair (Doctor Puttock); Winifred Fraser (Mrs. Florence Rooke); Oscar Stirling (Detective Sergeant Bourne)

Geary Theatre, San Francisco, Cal., opened April 9, 1928. West Coast Production. Produced by The Shuberts, Homer F. Curran; Director, A. Leslie Pearce; Settings, Rita Glover; Gowns, Leisa Montague Shaw (Sir John Marlay, M.D.); Doris Lloyd (Faith Marlay); Pat Somerset (Philip Voaze); Raymond Lawrence (Douglas Helder); Valentine Sidney (Mrs. Barme); David Preston (Al Lavery); F. Finch Smiles (Childers); Flora Bramley (Barbara Marlay); Tudor Owen (Joseph Craighurst); Isabel Withers (Deborah Kane); Eric Snowden (Fred); Dustin Ferner (P. C. Cleaver); V. Talbot Henderson (Chief Inspector Haines); Gloria Gordon (Mrs. Florence Rooke); Douglas Lawrence (Detective Sergeant Bourne)
SCREEN

Paramount Pictures, released December 25, 1928. Produced by Paramount Famous Lasky Corporation; Director (Silent version), Lothar Mendes; Director (Dialogue version), Roy J. Pomeroy; Adaptation, Hope Loring; Dialogue, Ernest Pascal; Continuity, Louise Long; Titles, Julian Johnson; Camera, Henry Gerrard; Editor, George Nichols, Jr.

Clive Brook (Sir John Marlay); Doris Kenyon (Faith Marlay); William Powell (Philip Voaze); Evelyn Brent (Deborah Kane); Tom Ricketts (Charles Smith); Brandon Hurst (Chief Inspector Haines); Louis Payne (Childers); Donald Stuart (Freddie); Raymond Lawrence (Reporter); Wilfred Noy (Doctor Gray)

WITHOUT REGRET, Paramount Pictures, released August 23, 1935. Produced by B. P. Fineman; Director, Harold Young; Screenplay, (based on the play, Interference), Charles Brackett, Doris Anderson; Camera, William C. Mellor

Paul Cavanugh (Sir Robert Godfrey); Elissa Landi (Jennifer Gage); Frances Drake (Mona Gould); Kent Taylor (Steven Paradine); Gilbert Emery (Inspector Hayes); David Niven (Bill Gage); Colin Tapley (Cleaver); Marina Schubert (Given); Joseph North (Jessup); Tetsu Komai (General Wu Chen); Forrester Harvey (Doctor); Reginald Sheffield (Reporter); Betty Holt (Godfrey's Baby); Mrs. Wong Wing (Chinese Woman); Virginia Bassett (Old Crone); Victor Wong (Soldier); Henry Roquemore (Stout Man); Peter Hobbes (Fred); Doris Stone (Girl); Clive Morgan (Boy); Stuart Hall (Drunk); Alex Pollard (Waiter); Eddie Lee (Chinese Officer); Tom Gubbons, Gino Corrado (Men); Luke Chan (Wing)

TELEVISION

Kraft Television Theatre, televised October 24, 1951.
Margaret Phillips (Mrs. Marley); Bramwell Fletcher (Philip Voaze); John Stephen (Sir John Marley)

Broadway Television Theatre, televised May 5, 1953. N/N. 90 minutes. Produced by Warren Wade
Clare Luce (Mrs. Marley); Conrad Nagel (Sir John Marley)

IT PAYS TO ADVERTISE
A farce in three acts by Roi Cooper Megrue and Walter Hackett (1914)

Synopsis

Rich soap-manufacturer, Cyrus Martin's harsh disapproval of his pampered, playboy son, Rodney Martin's determination not to work is shared by Rodney's girl friend, secretary Mary Grayson. Aroused by their disapproval, Rodney joins with ambitious, glib Ambrose Peale
to compete with his father in manufacturing soap. Live-wire Peale's credo of *It Pays to Advertise* results in an expensive advertising campaign for their proposed new soap, "Thirteen--unlucky for dirt." The advertising campaign is hugely successful but leaves no financing for the production of soap. To prevent his greedy competitor from buying the nationally known trademark, "Thirteen," of a non-existing soap, Cyrus Martin pays Rodney and Peale a small fortune. Rodney, considered a brilliant business man, also finds Mary Grayson shares his love.

**Comment and Critique**

George M. Cohan and Sam H. Harris' production of *It Pays to Advertise* opened on Broadway at the Cohan Theatre on September 8, 1914, for an exceptional run of 399 performances. Critics hailed the new farce as likely to equal the success of George M. Cohan's 1910 adaptation of George Randolph Chester's *Get-Rich-Quick Wallingford* in which the star of *It Pays to Advertise*, Grant Mitchell, had appeared on Broadway 424 times. The two comedies were also similar in theme. Wallingford conned his peers with covered carpet tacks whereas Rodney Martin and Ambrose Peale used soap.

Will Deming, who had scored a solid hit on Broadway as the glib, fast-talking Ambrose Peale, repeated his performance in London ten years later where the comedy opened on February 1, 1924, at the Aldwych Theatre. London's Bystander stated, "This rather rare bird, a farce that is really funny...."

Roi Cooper Megrue and Henry Blossom adapted Megrue's 1914 play, *It Pays to Advertise* (erroneously reported in reviews as an adaptation of Megrue's 1916 play, *Seven Chances*), to the musical stage in 1919 as *Among the Girls*. Produced by The Selwyns, the show opened in New Haven, Conn., transferred to Selwyn's Park Square Theatre in Boston on May 19, 1919, and expired there on June 14th. Henry Blossom and Glen Macdonough, who had supplied the lyrics for Victor Herbert's *Babes in Toyland*, furnished the lyrics to Raymond Hubbell's music.

Paramount-Artcraft Pictures produced a screen version of the successful play in 1919 starring Bryant Washburn and Lois Wilson. Moving Picture World classified the film as "a good natured comedy of good fortune. The production is an easy going comedy, very well typed, with some beautiful ensemble work, and a live idea." Paramount remade *It Pays to Advertise* in 1931 with Norman Foster, Carole Lombard and Skeets Gallagher as the fast-talking Ambrose Peale. Mordaunt Hall (The New York Times) found the picture delighted the movie-going public, "Its humor is seldom overwhelmingly novel, but it succeeded in arousing laughter--which is, after all, the main idea in such productions." Theatre magazine's report was, "Although slightly outmoded and rather obvious for this sophisticated generation, *It Pays to Advertise* is still good fun. The old stage play has been jazzed up considerably and the picture is capably acted."
Photoplay magazine: "The old stage play revamped for the talkies with plenty of speed and lots of laughs."

NBC Repertory Theatre's television production of It Pays to Advertise on June 12, 1949, featured Frank Albertson and Tony Randall and was "A very dated bit of business," according to Variety, "Production had aroma of corn all over it." On October 13, 1952, Broadway Television Theatre presented their telecast of the play that found little favor over the prior telecast.

STAGE

Cohan Theatre, New York, opened September 8, 1914. 399 performances. Produced by Cohan and Harris; Director, Sam Forrest
  Grant Mitchell (Rodney Martin); Ruth Shepley (Mary Grayson); Louise Drew (Comtesse de Beaurien); John W. Cope (Cyrus Martin); Cecile Breton (Marie); W. J. Brady (Donald McChesney); Kenneth Hill (Ellery Clark); George Schaeffer (Johnson); Will Deming (Ambrose Peale); Harry Driscoll (William Smith); Vivian Rogers (Miss Burke); Sydney Seaward (George Bronson)

Road Company (1915). Produced by Cohan and Harris; Director, Sam Forrest
  Richard Sterling (Rodney Martin); Edna Baker (Mary Grayson); Dorothy Foster (Comtesse de Beaurien); William Holden (Cyrus Martin); Marjorie Poir (Marie); Edward McQuade (Donald McChesney); Bernard Thornton (Ellery Clark); Spencer Charters (Johnson); John Butler (Ambrose Peale); Harry Maitland (William Smith); Carol Warren (Miss Burke); George A. Stilwell (George Bronson)

  Ralph Lynn (Rodney Martin); Doris Kendal (Mary Grayson); Cecilia Gold (Comtesse de Beaurien); Tom Walls (Cyrus Martin); Sydney Lynn (Donald McChesney); Kenneth Kove (Ellery Clark); Martin Sands (Johnson); Will Deming (Ambrose Peale); J. Robertson Hare (William Smith); Jessica Jarvis (Miss Burke); Sydney Seaward (George Bronson); Alex Frizell (Marie)

Road Company (1929). Produced by William R. Kane, Mason Wright; Director, Robert Stevens
  Grant Mitchell (Rodney Martin); Harriet E. MacGibbon (Mary Grayson); Uytendal Caner (Comtesse de Beaurien); Pierre Watkin (Cyrus Martin); Dorothy Estabrook (Marie); Harry Horne (Donald McChesney); Seth Arnold (Ellery Clark); Fred Forman (Johnson); Foster Williams (Ambrose Peale); George A. Schiller (William Smith); Dorothy Chase (Miss Burke); Burton Mallory (George Bronson)

AMONG THE GIRLS, Park Square Theatre, Boston, Mass., opened May 19, 1919; closed June 14, 1919; Produced by Selwyn and Company; Director, R. H. Burnside; Book, based on Roi Cooper Megru
and Walter Hackett's play It Pays to Advertise, by Roi Cooper Megruue and Henry Blossom; Music by Raymond Hubbell; Lyrics by Henry Blossom and Glen Macdonough; Orchestrations, Frank Saddler; Musical director, Victor Baravalle

David Catlin (Rodney Martin); Christopher Hayes (Ambrose Peale); Peggy Williams (Mary Ramsey); Jean White (Gwendolyn Sears); George A. Wright, Sr. (Judge Garrison); Louise Cook (Renee Marie de Tours); Gertrude Fowler (Mrs. Garrison); Beverly West (Irene Trevor); Florence Deshon (Betty Wood); May Elsie (Eleanor Willoughby); Edith Burton (Peggy Denby); Percival Knight (Jimmie Shannon); Joseph Bush (Steven Denby); Garry Carroll (Larry Redmond); Allen Bosworth (Carter Cool); Frank Snyder (Phillip Collamore); Wilbur Moore (Hale Cooper); Frederick Allen (McKay Smithson); Denman Maley (Willard "Happy" Hapgood); Blanche West (Helen Westbrook); Helen Arden (Sheila Grant); Marion Ross (Doris Brown); Maurie Madison (Billie Hep); Mary Brittain (Katherine Conte); Billy Hecker (Ethel Stephens); Adele Freeman (Olive Thornton); Mae Doherty (Mirian Waters); Dorothy Orth (Dorothy Blackmore); Evelyn Cavanaugh (Dolly Walters); Earl Benham (Billy Meekin); Joseph Harris (Joe, a page boy); Coralinn Waide (Ann Windsor); Renee Deltin (Lily Trevor); Frank Snyder (Policeman); Helen Arden, Blanche West (Cigarette Girls)

SONGS: Ladies’ Day; Hello, We're Glad to Be Back; I'm Married, I'm Single; I'm Divorced, I'm in Love; Pousse Cafe; Sayonara; I Want to Go Back to the War; We For Little Old New York Town; Be a Party at the Party; Your Cigarette; The Overseas Girl; Tell Me Tonight; In Dreams Alone; Money; Come On, Jim; The Night Has a Thousand Eyes; The Camouflage Clutch

SCREEN

Paramount Artcraft Pictures, released November 23, 1919. Director, Donald Crisp; Screenplay, Elmer Harris

Bryant Washburn (Rodney Martin); Lois Wilson (Mary Grayson); Julia Faye (Comtesse de Beaurien); Walter Hiers (Ambrose Peale); Frank Currier (Cyrus Martin)

Paramount Pictures, released February 28, 1931. Director Frank Tuttle; Screenplay, Arthur Kober, Ethel Doherty; Camera, A. J. Stout

Norman Foster (Rodney Martin); Carole Lombard (Mary Grayson); Helen Johnson (Countess de Beaurien); Skeets Gallagher (Ambrose Peale); Eugene Pallette (Cyrus Martin); Lucien Littlefield (Andrew Adams); Louise Brooks (Thelma Temple); Morgan Wallace (Donald McChesney); Marcia Manners (Miss Burke); Tom Kennedy (Perkins); Junior Coghill (Office Boy); John Howell (Johnson); John Sinclair (Window Cleaner)

TELEVISION

NBC Repertory Theatre, televised June 12, 1949. NBC. 1 hour
Jane Eyre, an orphan educated at stern Mr. Brocklehurst's Lowood school, becomes governess to Adele, the ward of Mr. Rochester of Thornfield Hall in Milcote, England. Although reassured by housekeeper, Mrs. Fairfax, Jane is frightened by the nocturnal, chilling, eerie laughter and screams from an upstairs room. Late one night, an uninvited guest, Mason, is strangely and savagely attacked in Thornfield Hall. Disturbed by the unexplained, unusual events Jane's sympathy drifts into love for Mr. Rochester who, aware of Jane's love for him, asks her to become his wife. The wedding ceremony is interrupted by Mason, charging Rochester is already married to his sister—the mad occupant of Thornfield Hall's upstairs room constantly guarded by alcoholic Grace Poole. Jane leaves the Rochester estate to teach at the Reverend Rivers' church-school. Rejecting Reverend Rivers' marriage proposal, Jane returns to Thornfield Hall to find it has been completely destroyed by fire fused by insane Mrs. Rochester. Jane decides to stay with Mr. Rochester who has been blinded by the flames.

Comment and Critique

Charlotte Brontë's famous classic, Jane Eyre, was published in England in 1847 under her pen name Currer Bell. The popularity of the novel resulted in a second edition for which Currer Bell (Charlotte Brontë) wrote a Preface dedicating the novel to William Makepeace Thackeray, author of Vanity Fair. For the third edition Miss Bronte included the following: "Note to the Third Edition. I avail myself of the opportunity which a third edition of Jane Eyre affords me, of again addressing a word to the Public, to explain that my claim to the title of novelist rests on this one work alone. If, therefore, the authorship of other works of fiction has been attributed to me, an honor is awarded where it is not merited; and consequently, denied where it is justly due. This explanation will serve to rectify mistakes which may already have been made, and to prevent future errors."—April 13th, 1848: Currer Bell (Charlotte Brontë). Novelist George Eliot, although considering Charlotte Brontë "a plain, provincial, sickly-looking old maid" declared, "yet what fire and passion are in her writing!" Charlotte Brontë married her father's (The
Reverend Patrick Brontë) curate in 1854. Less than a year after her marriage, Charlotte Brontë died at the age of thirty-nine.

John Brougham dramatized Charlotte Brontë's novel and, on March 26, 1849, the play opened at the Bowery Theatre in New York with Catherine Wemyss in the title role. Later the novel was dramatized in German and became a popular play in the repertory of New York's German Stadt Theatre as Die Waise von Lowood. Laura Keene's production of Jane Eyre was presented at her New York Varieties Theatre on May 26, 1856 for a two week engagement. The Union Square Theatre production of Jane Eyre on June 18, 1873 starred Charlotte Thompson in a performance that was considered a "minor classic of the American theatre." The success of the play was repeated at the same theatre on August 19, 1874, and The New York Times reported, "Miss Charlotte Thompson is the very Jane Eyre of Charlotte Brontë's imagination, or, mayhap, experience. She has caught all the traits of the character with wonderful fidelity. ... In brief, Jane Eyre is the best play and the best acted play that the public have had an opportunity of enjoying for a long time." Maggie Mitchell was a highly praised Jane Eyre and played the role in repertory for over eight years from April 14, 1880, using a dramatization of the novel by Clifton W. Tayloure.

W. G. Wills dramatized Jane Eyre in England. The play opened at the Globe Theatre in London on December 23, 1882. Theatre magazine reviewed the play as "Jane Eyre is a curious example of a play which, without being deficient in strong, dramatic situations, without lacking the poetical sweetness and tenderness which must always more or less distinguish the work of the author of Olivia and Charles I, still at its conclusion leaves the spectator dissatisfied. It is as though, during the working out of the drama, Mr. Wills had been conscious of an idea which he has never been able to grasp--a life-study of which he has been unable to get at the heart."

London saw Phyllis Birkett's dramatization of Jane Eyre fifty years later and, on October 13, 1936, Helen Jerome's adaptation to the stage of Charlotte Brontë's Jane Eyre opened at Queen's Theatre, London with Curigwen Lewis as the romantic governess. The Jerome adaptation was studiously faithful to the Brontë text and with Curigwen Lewis giving a striking performance in the title role remained for 300 performances.

Katharine Hepburn, having established an international reputation as a stellar screen actress, had unwisely returned to the Broadway stage in Jed Harris' production of The Lake at the Martin Beck Theatre on December 23, 1933. The disastrous failure of The Lake prompted Dorothy Parker's oft-quoted quip, "Miss Hepburn ran the gamut of emotions all the way from A to B!" After completing her twelve-picture contract with RKO Radio Pictures, Miss Hepburn accepted the Theatre Guild's offer to return to Broadway in Helen Jerome's dramatization of Jane Eyre. The play opened on December 26, 1936, in New Haven. Brooks Atkinson reviewed the tryout tour of the play in Chicago for The New York Times and appraised Miss
Hepburn's performance as, "Jane Eyre suits her better than The Lake and she is more of an actress now than she was then. Her part in the current piece is prim and quaint, particularly on the surface, and she keeps it fragile, dainty and immaculate all through the evening.... She plays Jane with exquisite grace of movement." Other reviewers were less gracious than Mr. Atkinson and, in April 1937, the Theatre Guild decided to close the Hepburn Jane Eyre on the road, despite its tremendous popularity with audiences and gross earnings of some $340,000. Sylvia Sidney and her then husband, Luther Adler, took the Helen Jerome Jane Eyre on an extensive road tour in 1943.

Huntington Hartford dramatized Jane Eyre as The Master of Thornfield and persuaded the screen's swashbuckling hero, Errol Flynn, to make his American stage debut as Rochester. The Hartford version of Brontë opened at the Shubert Theatre in Detroit on February 10, 1958, to devastating reviews. "The thorniest problem of the show, as of the opening is the master of Thornfield himself, as played by film star Errol Flynn making his American stage debut. At the moment he doesn't know an astonishing number of lines and his ad libs are so inappropriate that they are embarrassingly obvious," was Variety's report of the Brontë to Hartford to Flynn relay. Errol Flynn left the show in Cincinnati and was replaced by his understudy, John Emery. Reverting the title to Jane Eyre, the show opened in Boston on March 3, 1958, but was withdrawn and recast on March 24, 1958.

Brooks Atkinson (The New York Times) dismissed Huntington Hartford's foray with Charlotte Bronte after the play opened at the Belasco Theatre in New York on May 1, 1958, as "... two parts Jane Eyre, three parts East Lynne...." Variety saw little commercial success for Hartford's Jane Eyre which was supposedly written as a starring role for his wife, Marjorie Steel, and reported the A&P heir had invested some $500,000 on his Bronte adventure in "... an almost unbelievably elaborate physical production...." The play survived only fifty-two performances.

The motion picture industry had more success with Jane Eyre than the stage. Thanhauser produced a one-reel screen version of the Bronte story in 1910. "This is the best thing the Thanhauser people have yet produced. Any novel or play is difficult to arrange and produce in films, and Jane Eyre is probably as hard a job in this line as could have been selected. And yet the Thanhauser producers have presented it clearly and intelligently" was the judgement of The New York Dramatic Mirror. Two screen translations were made of the novel in 1914 and Travers Vale adapted and directed Biograph's three-reel version in 1915. The updated, modernized Travers Vale concept of Jane Eyre was, according to The Moving Picture World, "made to live, so why cavil about the director's up-to-dateness in presenting his people in modern attire...."

Alice Brady starred in Select Pictures 1918 adaptation of Jane Eyre, retitled, Woman and Wife. The New York Dramatic Mirror
considered the modernized version of Jane Eyre disguised as Woman and Wife a good production in which Alice Brady's "portrayal of Jane Eyre was quite excellent." Hugo Ballin produced and directed Jane Eyre in 1921 starring his wife, Mabel Ballin. The Moving Picture World called Ballin's film a "flagrant piece of sentimentality. The picture is slow in action, but faithful to the original. The quaint costumes and customs of 1837 are excellently reproduced ... as acted by Mabel Ballin, the orphan girl, Jane Eyre, is an appealing figure. Norman Trevor is absolutely wooden as Fairfax Rochester."

Jane Eyre reached the talking screen in 1934 starring Virginia Bruce in the title role and Colin Clive as Rochester. Photoplay found "the old classic, handled with taste, but slow in the telling. Important in that it brings back Virginia Bruce, breathtakingly beautiful, and reveals a lovely rich voice in the Schubert Serenade." Twentieth Century-Fox's Jane Eyre opened at the Radio City Music Hall on February 3, 1944. Joan Fontaine was '44's Jane and Orson Welles, alternately dour and ferocious, was Rochester. Liberty magazine appraised Joan Fontaine's portrayal of "one of the most romantic heroines in literature...." as breathlessly demure but considered Orson Welles' overly theatrical performance as Rochester splashed with unreality but admired director Edward Stevenson's firm control over the maudlin, sentimental classic, "... so the events (and Orson Welles) hardly ever get out of hand...."

Delbert Mann's 1970-directed Jane Eyre was released in England and on the Continent as a feature film but was seen in America as a television-movie in 1971. Susannah York's Jane Eyre was called unsympathetic and bland while George C. Scott was compared favorably with Orson Welles in the difficult role of Rochester. David Pirie (Films and Filming) reported in England that the film was "... a pleasant if uninspired reminder" of Charlotte Bronte's classic novel. Shown on U.S.A. television, the filmed-in-Yorkshire version garnered frequently glowing reviews. Susannah York, George C. Scott, Mann's direction and Paul Beeson's superb color photography received bravos. Worthington Miner produced Jane Eyre on television for Studio One on August 4, 1952, with Katherine Bard and Kevin McCarthy in the leading roles. (Joan Elan and Patrick Macnee played these parts on Matinee Theatre's one hour color telecast on October 8, 1957.) Family Classics' April 27, 1961 telecast of the Bronte story was found wanting. Variety noted that fifty-three minutes to project Jane Eyre was "... as fanciful and futile as trying Dostoyevsky's Brothers Karamazov in seventy-eight" while deploring the miscasting of Zachary Scott as Rochester who gave nothing to the art other than a "reading ... and a bad one at that." Sally Ann Howes' performance as Jane Eyre was described as "chilly." The 1970 British-made film of Jane Eyre was televised in America on March 24, 1971.

STAGE

Bowery Theatre, New York, opened March 26, 1849. Dramatization by John Brougham
Catherine Wemyss (Jane Eyre); John Gilbert (Rochester); N. B. Clarke (John Rivers); John Winans (John Downey); Mrs. Charles Walcot (Blanche); Mrs. Sutherland (Grace Poole); Mrs. J. Herbert (Miss Gryce); Mrs. John Gilbert (Lady Ingram); H. Jordan (Colonel Dent); J. H. Hall (Lord Theodore Ingram)

DIE WAISE VON LOWOOD, Stadt Theatre, New York, opened October 21, 1854. German adaptation of Jane Eyre
Frau Høyem-Hehl (Jane Eyre); Charles Warret (Rochester); Mme. Schmidt (Mrs. Reed)

DIE WAISE VON LOWOOD, Stadt Theatre, New York, opened February 13, 1856. German translation of Jane Eyre by Birch-Pfeiffer
Frau Elise Haym (Jane Eyre); Charles Warret (Rochester); Frau Warret (Bessie); Frl. Kün (Mrs. Reed); Frau Kress (Clarissa); Frau Schmidt (Grace Poole); Frau Hubner (Georgine); Frl. Wolff (Adele)

Laura Keene's Varieties Theatre, New York, opened May 26, 1856. Produced and directed by Laura Keene; Adaptation by John Brougham
Laura Keene (Jane Eyre); George Jordan (Rochester); Kate Regnolds (Blanche); Charles Bass (Brocklehurst); Harry Hall (Colonel Dent); Mrs. Carpenter (Grace Poole); Mary Wells (Lady Ingram); Ada Clare (Lady Mary); T. B. Johnston (John Downey); Mr. Carpenter (Mr. Wood); Annie Walters (Miss Temple); G. K. Dickinson (Lord Ingram); Mrs. Lesdernier (Miss Scatcherd); Mrs. Jarvis (Rochester's Wife); Miss McDonough (Mrs. Dent); Miss James (Miss Eshton); Mrs. J. R. Scott (Mrs. Gryce)

Union Square Theatre, New York, opened June 18, 1873; closed July 9, 1873. Dramatization by John Brougham
Charlotte Thompson (Jane Eyre); D. H. Harkins [succeeded by McKee Rankin] (Rochester); Melinda Jones (Mrs. Reed); Marie Wilkins (Mrs. Fairfax); F. F. Mackay (Brocklehurst); Charlotte Cave (Rose); J. W. Thorpe (Colonel Dent); Claude Burroughs (Frederick Lynn); Edith Challis (Lady Georgiana); Kate Holland (Lady Clawdon); Josephine Laurens (Bessie); H. W. Montgomery (Jacob Buttercup); Frank Lamb (John Reed); Miss DeLacy (Maniac); Hattie Thorpe (Grace Poole); H. Banfield (Lord Clawdon)

Union Square Theatre, New York, opened August 19, 1874; closed September 21, 1874. Dramatization by John Brougham
Charlotte Thompson (Jane Eyre); Frederic Robinson (Rochester); A. D. Bradley (Brocklehurst); T. E. Morris (Colonel Dent); Willie Seymour (John Reed); Maude Granger (Lady Georgiana); Fanny Morant (Mrs. Reed); Augusta Raymond (Lady Lawdon); Marie Wilkins (Mrs. Fairfax); Claude Burroughs (Frederick Lynn); H. W. Montgomery (Jacob Buttercup)

Road Company (1874), JANE EYRE, THE ORPHAN OF LOWOOD. Adaptation of Charlotte Brontë's novel by C. W. Tayleure; Settings, Charles S. Getz; Properties, J. B. Sullivan
Maggie Mitchell (Jane Eyre); L. R. Shewell (Rochester); C. Leslie
Allen (Brocklehurst); Mrs. Charles Poole (Mrs. Reed); Portia Albee (Adele); Rufus Scott (Sir Francis); Olivia Rand (Hannah); Carrie Prescott (Grace Poole); George W. Wilson (Sam); J. W. Hague (H. Whitfield); R. J. Dillon (Lord Clawdon); Mrs. T. M. Hunter (Georgia); Annie Winslow (Miss Bryce); Mrs. C. L. Allen (Mrs. Harleigh); Mrs. C. Jones (Julia); J. Morgan (Emma); M. Henley (Annie); E. Smiley (Miss Severn); M. A. Uart (Miss Miller); F. Smiley (Miss Scratcherd)

Wallack's Theatre, New York, opened November 8, 1877. Dramatization by John Brougham
Clara Morris (Jane Eyre); McKee Rankin (Rochester); Emily Rigl (Lady Clawdon); Jennie Carroll (Mrs. Reed)

Stella Brereton (Jane Eyre); Edward Price (Edward Fairfax Rochester); Fanny Addison (Mrs. Reed); George Byrne (Richard Mason); Mrs. W. Brunton (Lady Ingram); Amy Steinberg (Blanche Ingram); Ida Hertz (May Ingram); Louise Neville (Adele); Miss Raymond (Grace Poole); Bella Cuthbert (Mrs. Fairfax); Fanny Addison (Bertha); Alice Raynor (Georgina); Master Watson (John); Miss Champneys (Miss Abbott); Mr. W. Howell (Mr. Lloyd); Mr. Odell (Rev. William Brocklehurst); Grace Ward (Louise Eshton); Miss A. Raynor (Amy Eshton); Mr. Shepherd (John Reed); Mr. W. Howell (Colonel Dent)

DIE WAISE VON LOWOOD, Thalia Theatre, New York, opened February 22, 1882. German adaptation of Jane Eyre
Franziska Ellmenreich (Jane Eyre)

Windsor Theatre, New York, opened August 21, 1882. Dramatization by John Brougham
Charlotte Thompson (Jane Eyre); Charles Drake (Rochester); with: Carrie Reynolds; Mrs. Jourdan; John L. Wooderson; William Yerance; Clara Thropp

Grand Opera House, New York, opened September 11, 1882. (Original production April 14, 1880.) Dramatization by Clifton W. Tayleure
Maggie Mitchell (Jane Eyre); Charles Abbott (Rochester)

Mrs. Bernard-Beere (Jane Eyre); Charles Kelly (Mr. Rochester); Carlotta Lelercq (Lady Ingram); Kate Bishop (Blanche Ingram); A. M. Denison (Lord Desmond); H. E. Russell (Rev. Mr. Prior); Miss Masson (Grace Poole); Alexes Leighton (Mrs. Fairfax); Nellie Jordan (Miss Beechey); H. H. Cameron (Nat Lee); Mr. G. Stevens (James); Miss D'Almaine (Bertha); Clemence Colle (Adele)
DIE WÄHRE VON LOWOOD, Thalia Theatre, New York, opened April 15, 1884. German adaptation of Jane Eyre
Magda Irschick (Jane Eyre); Theodor Steinar (Rochester)

Road Tour (1887). Dramatization by John Brougham in Prologue and three acts
Charlotte Thompson (Jane Eyre); Harry L. Mitchell (Lord Rochester); Fanny Barry Sprague (Lady Ingraham); Ethel Douglas (Mrs. Reed); Kate Magnus (Mrs. Fairfax); George R. Sprague (Colonel Dent); Collin Varrey (John Reed); F. Proctor (Professor Brocklehurst); Silva Miller (Adele); Lysander Thompson (Jacob Buttercup); Delos King (Achille de Leon); L. Leods (Barney); Agnes Raye (Maniac)

Ann Wilton (Jane Eyre); Basil Gill (Mr. Rochester); Dorothy Hilderbrande (Mrs. Fairfax); Lucy Edwin (Grace Poole); Joy Blackwood (Adele Varens); Phyllis Birkett (Bertha); Violet Rendle (Miss Ingram); F. Payne-Palmer (Richard Mason); William H. Morgan (John)

Queen's Theatre, London, England, opened October 13, 1936. 300 performances. Director, Athole Stewart; Play from Charlotte Brontë's novel by Helen Jerome
Curigwen Lewis (Jane Eyre); Reginald Tate (Mr. Rochester); Susan Richmond (Mrs. Fairfax); F. Marriott-Watson (Grace Poole); Betty Percheron (Adele Varens); Yvette Pienne (The Hon. Blanche Ingram); Mollie Shannon (Diana Rivers); Phyllis Shand (Leah); Arthur Ridley (Minister); Marie Ault (Hannah); Whitmore Humphreys (St. John Rivers); Molly Looe (Louisa Eshton); Myrtle Richardson (Amy Eshton); Charles Maunsell (Colonel Dent); Marjorie Chard (Lady Ingram); Stanley Bell, Jr. (Lord Ingram); Hugh Thurston (Footman); Dorothy Hamilton (The Maniac); Cyril Vernon (Solicitor); Ronald Kerr (Witness)

Road Company (December 1936 to April 1937). Produced by The Theatre Guild, Inc.; Director, Worthington Miner; Settings and costumes, Lee Simonson; Productions supervisors, Theresa Helburn, Lawrence Langner, Worthington Miner
Katharine Hepburn (Jane Eyre); Dennis Hoey (Mr. Rochester); Viola Roache (Mrs. Fairfax); Teresa Dale (Grace Poole); Patricia Peardon (Adele Varens); Sandra Ellsworth (Blanche Ingram); Barbara O'Neill (Diana Rivers); Phyllis Connard (Leah); Irving Morrow (Richard Mason); Reginald Malcolm (Rev. Wood); Marga Ann Deighton (Hannah); John Williams (St. John Rivers); Teresa Guerini (The Maniac); Katharine Stewart (Lady Ingram); Reginald Carrington (Lord Ingram); Wilfrid Seagram (Briggs)

Road Company (1943-1944). Director, Luther Adler
Sylvia Sidney (Jane Eyre); Luther Adler (Mr. Rochester); Ellen Hall (Mrs. Fairfax); Lorna Lynn (Adele Verens); Teresa Dale
(Grace Poole); Mary McCormack (Blanche Ingram); Ruth Gregory (Diana Rivers); Vergel Cook (Leah); Elwell Cobb (Mason); Clyde Waddell (Rev. Wood); Cora Witherspoon (Hannah); John Baragrey (St. John Rivers); Katherine Allen (The Maniac); Frederica Going (Lady Ingram); J. W. Austin (Lord Ingram); Curtis Karpe (Briggs);

Director, Anthony Hawtrey
Mary Mackenzie (Jane Eyre); Anthony Hawtrey (Mr. Rochester); Greta Wood (Mrs. Fairfax); Marian Chapman (Adele Varens); Chloe Gibson (Grace Poole); Joy Wood (Blanche Ingram); Mary McAlpine (Diana Rivers); Julie Mortimer (Leah); Alfred Hirst (Richard Mason); Terence Greenidge (Rev. Wood); Eileen Turner (Hannah); Douglas Malcolm (St. John Rivers); Charles Lorraine (Mr. Eshton); Peter Murray (Colonel Dent); Angela Hepburn (Amy Eshton); Irene Noon (Louisa Eshton); Marjorie Page (The Maniac); Chloe Gibson (Lady Ingram); Shaun Sutton (Lord Ingram); William Frazer Brunner (Briggs)

Belasco Theatre, New York, opened May 1, 1958. 52 performances. Produced by Courtney Burr, in association with Sterling Productions; Director, Demetrios Vilan; Settings, Ben Edwards; Costumes, Motley, Frank Spencer; Music, Lehman Engel; Play from Charlotte Brontë's novel by Huntington Hartford
Jan Brooks (Jane Eyre); Eric Portman (Edward Rochester); Blanche Yurka (Mrs. Fairfax); Susan Towers (Adele Varens); Adelaide Klein (Grace Poole); Iola Lynn (Hon. Blanche Ingram); Ann Stanwell (Miss Wood); Richard Nicholls (Mr. Green); Jane White (Bertha); Douglas Wood (Rev. Wood); Frank Silvera (Richard Mason); Carol He bald (Leah); Francis Compton (Gregory); Norah Howard (Lady Ingram); Adrian Foley (Lord Ingram); John Malcolm (Briggs); Tom McDermott, Nick Richards, Dorothy Scott (Guests); George Spelvin (Col. Dent)

THE MASTER OF THORNFIELD, (Road Tour). Opened Shubert Theatre, Detroit, Mich. February 10, 1958. (Withdrawn and recast March 24, 1958; title reverted to Jane Eyre in Boston March 3, 1958.) Produced by Courtney Burr, in association with Sterling Productions; Director, Demetrios Vilan; Play by Huntington Hartford, adapted from Jane Eyre by Charlotte Brontë; Scenery, Ben Edwards; Costumes, Motley; Incidental music, Will Lorin; Company manager, Edward Choate
Errol Flynn [replaced by John Emery, March 3, 1958] (Edward Rochester); Jan Brooks (Jane Eyre); Blanche Yurka (Mrs. Fairfax); Claudia Crawford (Adele Varens); David J. Stewart (Richard Mason); Avis Scott (Blanche Ingram); Adrian Foley (Lord Ingram); Douglas Wood (Reverend Wood); John Malcolm (Colonel Dent); Valerie Cardews (Leah); Norah Howard (Lady Ingram); Jane White (Antoinetta); Richard Nicholls (Green); Francis Compton (Gregory); Adelaide Klein (Grace Poole); John Malcolm (Briggs); Tom McDermott, Richard Nichols, Valerie Cardew, Carol Hebdon (Guests)
SCREEN

Thanhauser Pictures, released May 7, 1910. 1 reel. Directed and adapted by Theodore Marston

Irma Taylor (Jane Eyre); Frank Crane (Rochester); with Amelia Barleon, Alphonse Ethier, William Garwood

Imp-Universal Pictures, released February 9, 1914. 2 reels. Directed by Frank H. Crane

Ethel Grandin (Jane Eyre); Irving Cummings (Rochester)

Blinkhorn Photoplays Corporation--Whitman Productions, released November 21, 1914. 4 reels. Directed by Martin J. Faust; Screenplay, John William Kellette

Alberta Ray (Jane Eyre); with Edwin Brandt, John Charles, Lisbeth Blackstone, Mary Frye Clement, Viola Alleen Frayne, Harrish Inghram, F. E. Nevin, Mary Moore, Emile La Croix, Valery Sheahan, Mrs. Middleton

Biograph Company, released August 4, 1915 (3 reels). Director, Travers Vale

Louise Vale (Jane Eyre); Franklin Ritchie (Rochester); Gretchen Hartman (Bertha Mason); Laura La Varnie (The Nurse); Mrs. Wright (Mrs. Reed); Herbert Barrington (John Reed); Kenneth Davenport (Bertha's Brother); Hector V. Sarno (Bertha's Admirer); Kate Bruce (Rochester's Housekeeper, Mrs. Fairfax)

WOMAN AND WIFE, Select Pictures, released January 18, 1918. Director, Edward Jose

Alice Brady (Jane Eyre); Elliott Dexter (Rochester); Helen Green (Therese); Helen Lindroth (Grace Poole); Victor Benoit (Raoul Daquin); Leonora Morgan (Valerie)

W. W. Hodkinson Corporation, released November 6, 1921. Produced, directed, screenplay, Hugo Ballin: Camera, James Diamond Mabel Ballin (Jane Eyre); Norman Trevor (Fairfax Rochester); Crawford Kent (St. John Rivers); Emily Fitzroy (Grace Poole); John Webb Dillon (Mason); Stephen Carr (John Reed); Louis Grisel (John Eyre); Vernie Atherton (Miss Fairfax); Elizabeth Aeriens (Mrs. Rochester); Harlan Knight (Mr. Breckelhurst); Helen Miles (Burns); Julia Hurley (Rivers' Maid); June Ellen Terry (Adele); Sadie Mullen (Miss Ingram); Florence Flagler (Miss Mason); Bertha Kent (Mr. Rochester's Maid); Marie Shaffer (Mrs. Reed)

Monogram Pictures, released August 1934. Director, Christy Cabanne; Screenplay, Adele Comandini; Camera, Robert Planck; Editor, Carl Pierson; A Trem-Carr Production, Ben Verscheiser, producer Virginia Bruce (Jane Eyre); Colin Clive (Rochester); Aileen Pringle (Blanche Ingram); Jameson Thomas (Charles Craig); Beryl Mercer (Mrs. Fairfax); Lionel Belmore (Lord Ingram); Joan Standing (Daisy); David Torrence (Brocklehurst); Edith Fellows (Adele); Desmond Roberts (Dr. Rivers); Ethel Griffies
Jane Eyre / 771

(Grace Poole); Clarissa Selwynne (Mrs. Reed); Claire DuBrey (Bertha Rochester); Hylida Tyson (Bessie); Greta Gould (Miss Temple); Edith Kingdon (Lady Ingram); William Wagner (Halliburton); Olaf Hytten (Jeweler); William Burress (Minister); Gail Kaye (Mary Lane); Jean Darling (Jane, as a child); Richard Quine (John Reed); Anne Howard (Georgiana); John Rogers (Sam Poole)

THREE SISTERS OF THE MOORS, 20th Century-Fox, released January, 1944. Produced by William Goetz; Director, John Larkin; Camera, Virgil Miller; Screenplay, Tom Bridges and George Root, Jr. Trailer for 20th Century-Fox’s film Jane Eyre

Sir Cedric Hardwicke (Reverend Bronte); Molly Lamont (Charlotte Bronte); Lynne Roberts (Emily Bronte); Heather Angel (Anne); Grace Hampton (Martha); Alan Edmiston (Reader); Thomas Louden (Bookseller); Tom Stevenson (Mr. Winton); Leslie Denison (Dickens); Arthur Gould-Porter (Thackeray); Lydia Bilbrook (Mrs. Gaskell); Denis Green (Mr. Smith); Colin Campbell (Clerk); Elspeth Dudgeon, Ottola Nesmith, Marga Ann Deighton (Women)

20th Century-Fox, released February 1, 1944. Produced by William Goetz; Director, Robert Stevenson; Screenplay, Aldous Huxley, John Houseman, Robert Stevenson; Camera, George Barnes, Production designer, William Pereira; Art directors, James Basevi, Wiard B. Ihnen; Set decorators, Thomas Little, Ross Dowd; Costumes, Rene Hubert; Music, Bernard Herrmann; Research, DeWitt Bodeen; Special Effects, Fred Sersen; Scenario assistant, Barbara Keon; Editing, Walter Thompson

Orson Welles (Edward Rochester); Joan Fontaine (Jane Eyre); Margaret O’Brien (Adele Varens); Peggy Ann Garner (Jane, as a child); John Sutton (Dr. Rivers); Sara Allgood (Bessie); Henry Daniell (Brocklehurst); Agnes Moorehead (Mrs. Reed); Aubrey Mather (Colonel Dent); Edith Barrett (Mrs. Fairfax); Barbara Everest (Lady Ingram); Hilary Brooke (Blanche Ingram); Ethel Griffies (Grace Poole); Mae Marsh (Leah); Eily Malyon (Miss Scatcherd); Mary Forbes (Mrs. Eshton); Thomas London (Sir George Lynn); John Abbott (Mason); Ronald Harris (John); Charles Irwin (Auctioneer); Elizabeth Taylor (Helen Burns); Ivan Simpson (Mr. Woods); Erskine Sanford (Mr. Braggs); Yorke Sherwood (Beadle); Gerald Oliver Smith (Gateshead Footman); Colin Campbell (Proprietor); Eustace Wyatt (Dr. Carter); David Clyde (Guard); Billy Bevan (Bookie); Tempe Pigott (Fortune Teller); Gwendolyn Logan, Moyna Macgill (Dowagers); Frederic Worlock (Waiter); Alec Craig (Footman); George Kirby (Old Gentleman); Arthur Gould-Porter (Young Man); Alan Edmiston (Dealer); Brandon Hurst, Barry Macollum (Trustees); Harry Allen, Charles Coleman (Guards); Nancy June Robinson (Young Girl); Billie Seward, Ruthe Brady, Adele Jergens (Girls at Party); Jean Fenwick, Bud Lawler, John Meredith, Leslie Vincent, Roseanne Murray, Marion Rosamond, Dan Wallace (Guests)

British Lion Films, released December 1970. (Shown on U.S.A. Television on March 24, 1971, as an NBC Television Special.) An
Omnibus-Sagittarius Production; Frederick H. Brogger, producer; Associate producer, Hugh Attwool; Production assistant, Stuart Elliott; Director, Delbert Mann; Screenplay, Jack Pulman; Camera, Paul Beeson; Art director, Alex Vetchinsky; Set decorator, Martin Atkinson; Special effects, Cliff Culley; Music and music director, John Williams; Costumes, Anthony Mendelson; Production manager, Paul Douet; Assistant director, Dominic Fulford; Editor, Peter Boita

George C. Scott (Rochester); Susannah York (Jane Eyre); Ian Bannen (Rev. St. John Rivers); Jack Hawkins (Mr. Brocklehurst); Nyree Dawn Porter (Blanche Ingram); Rachel Kempson (Mrs. Fairfax); Kenneth Griffith (Mason); Peter Copley (John); Michele Dobrce (Mary Rivers); Kara Wilson (Diana Rivers); Sarah Gibson (Young Jane); Jean Marsh (Mrs. Rochester); Rosalyn Landor (Helen Burns); Sharon Rose (Adele); Clive Morton (Mr. Eshton); Constance Cummings (Mrs. Reed); Hugh Latimer (Colonel Dent); Nan Munro (Lady Ingram); Carl Bernard (Lord Ingram); Peter Blythe (Frederick Lynn); Jeremy Child (Harry Lynn); Angharad Rees (Louise); Su Lawe (Amy); Louise Pajo (Mary Ingram); Shelia Brownrigg (Mrs. Dent); Helen Goss (Lady Lynn); Barbara Young (Miss Scratcherd); Helen Lindsay (Miss Temple); Lockwood West (Rev. Wood); Stella Tanner (Grace Poole); Shirley Steedman (Maid); Patrick Jordan (Estate Agent)

TELEVISION

Studio One, televised August 4, 1952. CBS. 1 hour. Produced by Worthington Miner; Director, Paul Nickell

Katherine Bard (Jane Eyre); Kevin McCarthy (Rochester); Doris Roberts (Mrs. Fairfax)

Matinee Theatre, televised May 16, 1957. NBC. 1 hour. Television adaptation, by Robert Esson

Joan Elan (Jane Eyre); Patrick Macnee (Edward Rochester); Isobel Elsom (Mrs. Fairfax); Marcia Henderson (Lady Ingram); Tita Purdom (Bertha Rochester)

Family Classics, televised April 27, 1961. CBS. 1 hour. Produced by David Susskind; Television adaptation by Michael Dyne; Director, Marc Daniels

Sally Ann Howes (Jane Eyre); Zachary Scott (Rochester); Fritz Weaver (Mason)

NBC Special Telefilm, televised March 24, 1971. NBC. 2 hours. See under SCREEN: British Lion production, released December 1970

THE JAZZ SINGER
A comedy-drama in three acts by Samson Raphaelson (1925), based on his short story "The Day of Atonement"

Synopsis

Jack Robin (Jakie Rabinowitz) is to make his Broadway debut
on the eve of Yom Kippur when he is told that his father, Cantor Rabinowitz, is dying. Jack succumbs to his father's pleading, cancels his Broadway opening and returns to the Synagogue as the cantor to sing the Kol Nidre, maintaining a position held by five generations of Rabinowitzes. Forgiven for becoming a jazz singer by his father, Jack resumes his Broadway career, finds success and love from Mary Dale.

Comment and Critique

The Jazz Singer is historically important in theatre annals because its transference to the screen occasioned a revolution in film production as the first feature to use dialogue and singing. It began a new era in Hollywood by revitalizing the studios if not creating a renaissance in the art of the cinema. The Broadway production starred George Jessel and was one of the season's biggest hits in 1925. The Jazz Singer opened at the Fulton Theatre on Broadway on September 14, 1925. Produced by Al Lewis and Max Gordon, who had become successful packaging abbreviated versions of plays and one-act skits for vaudeville and (with Sam H. Harris) established themselves as Broadway producers with 1920's hit, Welcome Stranger, 1922's Rain and other plays, the Samson Raphaelson play won widespread acclaim. "This play is literate and interesting ... its acting genuine,... George Jessel's performance surprisingly good" (Evening Post). The New York Daily News found it "tense and stirring" while The Evening World held that "the realness of its story should be of interest to anybody who is human" and The Graphic, "A series of moods as true as they are convincing and stimulating ... played with intense fervor and sincerity by George Jessel."

George Albert Jessel entered show business at the age of eight as a singer in an act known as the Imperial Trio. Walter Winchell and Jack Wiener were his partners. Jessel became one of the young stars of Gus Edwards' vaudeville act, Kid Kabaret along with Eddie Cantor, Lila Lee, Georgie Price and others. He appeared on the Broadway stage in The Passing Show of 1923 and made his Broadway dramatic debut in The Jazz Singer. Warner Brothers paid $50,000 for the screen rights to Raphaelson's play and offered Jessel $30,000 to recreate his acclaimed portrayal of The Jazz Singer on film. Jessel's repeated demands for more money forced the Warners to sign Al Jolson (at $75,000) to star in the motion picture. Jolson and The Jazz Singer made history. Jessel made a few quickly forgotten talking pictures and retreated to vaudeville. Al Jolson became one of the biggest stars of Hollywood's new sound era for the next decade.

Warner Brothers' screen version of The Jazz Singer was basically a silent picture to which four talking and singing sequences were injected with the Vitaphone process Warners had tested in August 1926 as a musical accompaniment to their John Barrymore feature film Don Juan and in several experimental short subjects. The World Premiere of Warners' innovative motion picture took place at
8:30 p.m. at the Warner Theatre in New York City on October 6, 1927. The startling addition of spoken dialogue and Al Jolson's singing never obscured the fact that the film established no advancement in the art of the cinema and the critics (and the public) wisely concentrated on the excitement of talking pictures. The New York Times praised Jolson's voice "with its dramatic sweep, its pathos and soft slurring tones" and felt that "the Vitaphoned songs and some dialogue have been introduced most adroitly." Variety declared that the film carried abundant power and appeal and was "undoubtedly the best thing Vitaphone has ever put on the screen." Photoplay magazine was not impressed, "Al Jolson with Vitaphone noises. Jolson is no movie actor. Without his Broadway reputation, he wouldn't rate as a minor player. The only interest in the picture is his six songs." Warner Brothers' 1953 remake of The Jazz Singer starring Danny Thomas received a better press if not the acclaim of the original. Photoplay decided the remake was "Heart-tugging, richly produced" and classified Thomas' performance as simple and relaxed, adding, "The authority, grace and talent of Edward Franz and Mildred Dunnock add to the dramatic force of this conflict."

The Jazz Singer is being remade in 1980 with singer Neil Diamond as the Jewish cantor's son and Laurence Olivier as Cantor Rabinowitz.

The Broadway Television Theatre telecast of The Jazz Singer in 1952 was warmly praised, mainly for the superb performing of Celia Adler as Mrs. Rabinowitz. Ford Star Time's television production of the play starring Jerry Lewis in 1959 was dismissed by Jack Gould (The New York Times), "If Mr. Lewis has much to learn as both a dramatic actor and a singer, he survived last night." Variety, however, considered the telecast was given an elegant production and if "no amount of modernizing can update the story, the support and production were topnotch. Molly Picon as the mother was soft and sometimes luminous and Edward Franz as the father sufficiently stern and unrelenting."

**STAGE**

Fulton Theatre, New York, opened September 14, 1925. 303 performances. Produced by Lewis and Gordon (in association with Sam H. Harris); Director, Albert Lewis; Sets, Nicholas Yellenti; Song "Home Pals," Lewis, Young & Jerome

George Jessel (Jack Robin); Phoebe Foster (Mary Dale); Sam Jaffe (Yudelson); Howard Lang (Cantor Rabinowitz); Dorothy Raymond (Sara Rabinowitz); Benjamin Horn (Moey); Robert Russell (Clarence Kahn); Ted Athey (Gene); Barney Fagan (Eddie Carter); Arthur Stuart Hull (Harry Lee); Robert Hudson (Randolph Dillings); Mildred Leaf (Miss Glynn); Paul Byron (Franklyn Forbes); Tony Kennedy (Stage Doorman); Arthur Lane (Sam Post); Joseph Hopkins (Avery Jordan); Mildred Jay (Mildred); Ruth Holden (Ruth); Irma Block (Irma); Betty Wilton (Betty); Rita Crane (Rita); Eleanor Ryan (Eleanor); Frances Dippel (Frances); Grace Fuller
The Jazz Singer / 775

(Grace); Meyer Posner's Temple Choir, Rita Sparga, Soloist (Synagogue Services)

Century Theatre, New York, opened April 18, 1927. 16 performances. Produced by Albert Lewis (in association with Sam H. Harris); Director, Albert Lewis; Sets, Nicholas Yellenti
George Jessel (Jack Robin); Lillian Taiz (Mary Dale); Sam Jaffe (Yudelson); Jacob Shoengold (Cantor Rabinowitz); Dorothy Raymond (Sara Rabinowitz); George Shafer (Moey); Robert Milford (Clarence Kahn); Ted Athey (Gene); Aborn Adler (Eddie Carter); Edward Arnold (Harry Lee); Maxwell Selser (Randolph Dillings); Betty De Pasce (Miss Glynn); Robert Fradola (Franklyn Forbes); Tom Johnstone (Stage Doorman); Arthur Lane (Sam Post); Joseph Hopkins (Avery Jordan); Imogene Bethune (Ima Bagg); Samuel Silverbrush (Levy); Tony Kennedy (Dr. O'Shaughnessy); Meyer Posner's Temple Choir (Synagogue Services)

SCREEN

Warner Brothers, released October 6, 1927. Director, Alan Crosland; Screenplay, Al Cohn; Titles, Jack Jarmuth; Assistant director, Gordon Hollinshead; Camera, Hal Mohr; Editor, Harold McCord;
Sound, George R. Groves
Al Jolson (Jack Robin); May McAvoy (Mary Dale); Warner Oland (Cantor Rabinowitz); Eugenie Besserer (Sara Rabinowitz); Bobby Gordon (Jack, 13 yrs. old); Otto Lederer (Moisha Yudelson); Richard Tucker (Harry Lee); Cantor Josef Rosenblatt (himself); William Demarest (Buster Billings); Anders Randolph (Dillings); Will Walling (Doctor); Roscoe Karns (The Agent); Myrna Loy (Chorus Girl); Nat Carr (Levi)
SONGS: Mammy (Walter Donaldson, Sam Lewis, Joe Young); Toot Toot Tootsie, Goodbye (Gus Kahn, Ernie Erdman, Dan Russo); Dirty Hands, Dirty Face (Edgar Leslie, Grant Clarke, Al Jolson, Jimmy Monaco); Blue Skies (Irving Berlin); Mother, I Still Have You (Louis Silvers, Al Jolson); Kol Nidrei (Jewish anthem); Yahrzeit (sung by Cantor Rosenblatt)

Warner Brothers, released February 14, 1953. Producer, Louis F. Edelman; Director, Michael Curtiz; Screenplay, Frank Davis, Leonard Stern, Lewis Meltzer; Art director, Leo K. Kuter; Camera, Carl Guthrie; Editor, Alan Crosland, Jr.; Songs, Sammy Fain and Jerry Seelen
Danny Thomas (Jerry Golding); Peggy Lee (Judy Lane); Edward Franz (Cantor Golding); Mildred Dunnock (Mrs. Golding); Tom Tully (McGurney); Alex Gerry (Uncle Louie); Allyn Joslyn (George Miller); Harold Gordon (Rabbi Roth); Hal Ross (Joseph); Justin Smith (Phil Stevens); Anitra Stevens (Yvonne)
SONGS: I Hear the Music Now; O, Moon; Living the Life I Love; What Are New Yorkers Made Of?; Kol Nidrei; Hush-a-Bye; This Is a Very Special Day; Just One of Those Things
TELEVISION

Broadway Television Theatre, televised April 28, 1952. WOR-TV. 90 minutes. Produced by Warren Wade; Director, Richard Barr
Lionel Adams (Jack Robin); Will Uluva (Cantor Rabinowitz); Celia Adler (Mrs. Rabinowitz); Howard Smith (Harry Lee); Betsy Palmer (Mary Dale); Rubin Goldberg (Moisha Yudelson)

Ford Star Time, televised October 13, 1959. NBC. 1 hour. Director, Ralph Nelson; Television adaptation, Oliver Crawford; Producer, Ernest O. Gluckman
Jerry Lewis (Joey Robbins); Molly Picon (Sarah Rabinowitz); Edward Franz (Cantor Rabinowitz); Anna Marie Alberghetti (Ginny Gibbons); Alan Reed (Ed Giddleson); Joey Faye (Moey); Barry Gordon (Harry)

JEZEBEL
A drama in three acts by Owen Davis (1933)

Synopsis

Tempestuous Louisiana belle, Julie Kendrick, returns to the family plantation in 1853 after three exhilarating years of living in Europe to humbly ask forgiveness from her lover, cousin Preston Kendrick, for her impulsive self-exile only to find he has married a Northerner, Amy. Enflamed with jealousy, Julie forces Preston into a duel with the county's best shot, Buck. Ted, Pres' brother, over-rides the challenge and kills the sharp-shooter, giving the weapon to Julie. Guilty of the bloodshed, Julie's Aunt Sally calls her Jezebel. When Preston becomes a victim of a plague of yellow fever, Julie sends Amy back North and goes to the plague-isolation island with him although she knows neither of them will return.

Comment and Critique

Playwright Owen Davis, who ten years before had been awarded the Pulitzer Prize for his play Icebound, presented no threat to any awards committee with his play, Jezebel. Producer-director Guthrie McClintic signed Tallulah Bankhead for the role of Julie but, after five days of rehearsals, Alabama-born Tallulah was hospitalized for fifteen weeks. McClintic then coaxed Georgia-born Miriam Hopkins from Hollywood's Paramount Studios to star as Mr. Davis' Jezebel. The play, that had started rehearsal in August, finally opened at the Ethel Barrymore Theatre on December 19, 1933. It lasted four weeks. Brooks Atkinson (The New York Times), enchanted with the staging by Guthrie McClintic and Donald Oenslager's settings and costumes, deplored the play and, while conceding Miriam Hopkins was lovely, concluded, "... Mr. Davis's romantic play of the Southland is only a Bowery trollope at heart...." Burns Mantle (New
York Daily News) suspected that Tallulah Bankhead "would have been better for it. Miss Hopkins, while the better actress, is still a trifle too normal, too conventionally the mistress of the feminine arts of the actress, to suggest that touch of hereditary eccentricity the author is at pains to indicate...." Time magazine added, "...a slow but gaudy melodrama of the lavender and horse-pistols school, Jezebel is notable mainly because it gives Miriam Hopkins (selected for the lead when Tallulah Bankhead fell ill) a chance to rival her cinema performance as a Southern vixen in The Story of Temple Drake." (Film version of William Faulkner's novel Sanctuary [1933].)

The full realization of the self-centered, and ultimately self-sacrificing, Julie came five years later when a Yankee born of Pilgrim heritage on April 5, 1908, in Lowell, Massachusetts, played the bitchy Southern belle. Bette Davis played the role so well it made the biblical Jezebel a candidate for canonization. A year before the world was fascinated by Vivien Leigh's performance as Scarlett O'Hara in Gone with the Wind, Bette Davis' Jezebel flashed feminine fire that Scarlett could envy. For her performance in the film Miss Davis was awarded her second Oscar as Best Actress of the Year. (Bette Davis' first Academy Award as Best Actress in 1935 for the film Dangerous was in remembrance of her magnificent portrayal of Mildred in the prior years Of Human Bondage.) Fay Bainter received the 1938 Academy Award as Best Supporting Actress for her role of the Aunt in Jezebel. James Shelley Hamilton (National Board of Review) wrote, "As in any good movie its excellences come from many sources--good plotting and writing, a director and photographer who know how to make the thing flow along with dramatic pictorial effect, and a cast that makes the story a record of living people.... At the center of it is Bette Davis, growing into an artistic maturity that is one of the wonders of Hollywood." Liberty magazine advised, "Though this film is artistically conceived and dramatically acted, its leading character is so madly predatory and so deliberately destructive, you cannot have the slightest sympathy for her. If you can accept this as a relentless character study of an abnormal woman, you will find considerable merit in it. But don't go expecting a jolly evening's entertainment."

David O. Selznick, although congratulating Jack Warner on the studio's production of Jezebel, was rankled with Warners' publicity releases comparing their film with the unreleased Gone with the Wind, especially bits of acting business and staging that were clearly out of Scarlett O'Hara's Georgia rather than from Jezebel's Louisiana.

Martha Hyer portrayed the vixenish Jezebel on Lux Video Theatre's color telecast of the play, adapted by Catherine Turney, on November 8, 1956.

STAGE

Ethel Barrymore Theatre, New York, opened December 19, 1933.
32 performances. Produced and directed by Guthrie McClintic; Settings, Donald Oenslager; Songs and spirituals composed or arranged by Romaine Johns, Alston Burleigh

Miriam Hopkins (Julie Kendrick); Joseph Cotten (Dick Ashley); Reed Brown, Jr. (Preston Kendrick); Owen Davis, Jr. (Ted Kendrick); Helen Claire (Amy Kendrick); Cora Witherspoon (Miss Sally); Lew Payton (Uncle Billy); Frederic Worlock (General Rand); Gage Clarke (Buck Buckner); Frances Creel (Daphne); Alston Burleigh (Bap); Lew Curley (Sam Orton); Laura Bowman (Mammy Winnie); Blois Jackson (Lulu); Anita Jackson (Zulu); Rena Mitchell (Missy-Ann); Henry Richards (Allan Dorsey); Clem Wilenchick (Joe Staley); Bjorn Koefoed (Jean Labich); Harold Martin (A Doctor); William Richardson, Gilbert McKay (Sheriff's Deputies); Ida Brown, Ruth Boyd, Romaine Johns, Henry May, James Waters, Joseph Maxwell, Ray Yeates (Servants, Field Hands)

SCREEN

Warner Brothers, released March 26, 1938. Executive producer, Hal B. Wallis; Associate producer, Henry Blanke; Director, William Wyler; Screenplay, Clement Ripley, Abem Finkel, John Huston; Camera, Ernest Haller; Art director, Robert Haas; Costumes, Orry-Kelly; Music, Max Steiner; Music director, Leo F. Forbstein; Song; "Jezebel," Harry Warren, Johnny Mercer; Editor, Warren Low

Bette Davis (Julie Marsden); Henry Fonda (Preston Dillard); George Brent (Buck Cantrell); Margaret Lindsay (Amy Bradford Dillard); Fay Bainter (Aunt Belle Massey); Richard Cromwell (Ted Dillard); Donald Crisp (Dr. Livingstone); Lew Payton (Uncle Cato); Eddie Anderson (Gros Bat); Irving Pichel (Huger); Henry O'Neill (General Theopholus Bogardus); John Litel (Jean Le Cour); Gordon Oliver (Dick Allen); Spring Byington (Mrs. Kendrick); Janet Shaw (Molly Allen); Margaret Early (Stephanie Kendrick); Georgia Caine (Mrs. Petion); Georges Renavent (De Lautrec); Fred Lawrence (Bob); Ann Codee (Madame Poulard); Stymie Beard (Ti Bat); Theresa Harris (Zetter); Phillip Hurlic (Erronens); Louis Mercier (Bar Companion); Sam McDaniel (Driver); Charles Wagenheim (Customer); Davison Clark (Deputy Sheriff); Alan Bridge (New Orleans Sheriff); Jack Norton (Drunk); Frederick Burton (Director)

TELEVISION

Lux Video Theatre, televised November 8, 1956. NBC. 1 hour

Martha Hyer (Julie Kendrick); Charles Drake (Preston)

JOHNNY BELINDA

A Drama in three acts by Elmer Harris (1940)

Synopsis

Deaf-mute Belinda McDonald is ruggedly raised by her harsh,
widowed father, Black McDonald, on Prince Edward Island, off the coast of Nova Scotia where the townspeople refer to the gentle, loving, hard-working drudge as "the dummy." Dr. Jack Davidson arrives to set up practice in the village and teaches Belinda the sign language. Handsome, lecherous village fisherman, Locky McCormick rapes Belinda and when their son is born the busy village gossips label Dr. Jack as the father. After Black McDonald is killed by a lightning bolt, Locky attempts to take his illegitimate son, Johnny Belinda, from the frantic mute girl. Belinda kills her seducer with a shotgun. Dr. Jack, in love with Belinda, vigorously defends her in court. After Belinda's acquittal, and her son is returned to her in court, she screams, "Johnny!" Dr. Jack's reputation and practice is restored in the village and he marries Belinda.

Comment and Critique

Elmer Blaney Harris was born in Chicago, Illinois on January 11, 1878, and died at the age of eighty-eight in Washington, D.C. on September 6, 1966. During his lifetime he wrote innumerable plays that had few qualifications for becoming theatre classics. Among his earlier plays were Sham (1907); Pretty Mrs. Smith (1914) and Charlotte Greenwood's perennial comedy success, So Long Letty (1916). In the thirties Harris' Broadway entries included such fare as Young Sinners, A Modern Virgin and Marriage for Three in 1931 and in 1939 his play The Man Who Shot Lincoln was produced. The melodramatic Johnny Belinda was his greatest success, fascinating audiences on Broadway for a year in much the same way as such pot boilers as East Lynne and Barbara Frietchie had intrigued earlier generations. The authentic Gallaudet Sign Language used in the play was taught by Florence Lewis May to various actresses portraying Belinda and the perfection of Helen Craig's Broadway performance in the role kept the play running for over three hundred performances.

The mainstream critics maintained remarkable poise in reviewing the play. "Now that Johnny Belinda has reached the stage, there may not be enough drama left to last through the rest of the season. Elmer Harris has shot the works in one evening at the Belasco Theatre." Brooks Atkinson (The New York Times). Richard Lockridge (The New York Sun) listed Elmer Harris' fascination with the primal emotions encased in larger-than-life melodramatics, noting, "You can't get away from Mr. Harris's plot, however. And heaven knows you want to...." John Mason Brown (The New York Post) praised Helen Craig's effective pantomime and expertise in learning the sign language, "... her muteness alone is eloquent ..." but saw the play as barely passable. Richard Watts, Jr. (The New York Herald Tribune) found the plot became too thick but, "you recall that Johnny Belinda is just trash after all."

Warner Brothers' film version of the play came off remarkably well in 1948. Jane Wyman brought great tenderness and pathos to the role of Belinda. Her sensitive, compelling performance was
supported by equally fine characterizations from Lew Ayres, Agnes Moorehead and Charles Bickford. Jane Wyman, accepting the Academy Award as Best Actress of 1948 for her portrayal of the deaf-mute girl, said, "I accept this very gratefully for keeping my mouth shut. I think I'll do it again." Lew Ayres' nomination as Best Actor of the Year was lost to Laurence Olivier's Hamlet and Charles Bickford and Agnes Moorehead's nominations as the year's Best Supporting players were defeated by Walter Huston for Treasure of Sierra Madre and Claire Trevor in Key Largo. Considering the critical clobbering the play received on Broadway, and the rather old-fashioned meller-dramering aspect of the plot, Warners' film version was the more remarkable for its fine presentation and was, as Variety called the film, "A somber, tender, moving tale told with compelling sensitivity that will capture critical attention."

Hallmark Hall of Fame televised Johnny Belinda on October 13, 1958. (Johnny Belinda had been produced by Granada-TV in England in a ninety-minute telecast on January 22, 1958, with Betta St. John, James Donald and William Sylvester. The play was adapted for television by Neil McCallum and Frank Nesbitt and directed by Cliff Owen.) Julie Harris gave a luminous performance as Belinda. Theodore Apstein's adaptation of the play was called "enormously effective" and George Schaefer's direction, "impeccable and vibrant." ABC's Color Special telecast of October 22, 1967, was less joyous. Variety wrote, "Mia Farrow has the required gentle and very young appearance the part requires but hardly the diversity of emotional expression to impart the deeper beauty and illumination that the assignment calls for; her range of response was statically narrow." Critic Rex Reed felt Belinda was Mia Farrow's finest performance because she didn't say one word during the entire show.

STAGE

Belasco Theatre, New York, opened September 18, 1940. 321 performances. Produced and directed by Harry Wagstaff Gribble; Settings, Frederick Fox; Lighting, Feder

Helen Craig (Belinda McDonald); Horace McNally (Dr. Jack Davidson); Louis Hector (Black McDonald); Beau Tilden (Andy McPhearson); Bertha Belmore (Mrs. McKee); Willard Parker (Locky McCormick); Jules Epailly (Pacquet); Clare Woodbury (Maggie McDonald); Edward Craig (Hector McCuffy); Margaret Cherry (Lizzie Gordon); Valentine Vernon (Grace Peters); Jack Lynds (Reverend Tidmarsh); Ralph Cullinan (Jimmy Dingwell); John Delmar (Floyd McGuigan); Frank Delmar (Fergus McGuigan); Leslie Bingham (Mrs. Lutz); Jane Bancroft (Stella Maguire); Bram NosSEN (Att'y General McKnight); Blaney Harris (Court Clerk); William Chambers (Defense Counsel McVail); Henry Mowbray (The Judge); Beu Tilden (Mountie); Vickey Delmar (Matron)

Road Company (1941-1942). Produced and directed by Harry Wagstaff Gribble; Settings, Frederick Fox; Lighting, Feder

Jean Platt [alternate: Dania Krupska] (Belinda McDonald); Dean
Johnny Belinda / 781

Morton [alternate: William Meigs] (Dr. Jack Davidson); Paul Huber (John "Black" McDonald); Harold Verne (Andy MacPhearson); Bertha Belmore (Mrs. McKee); William Meigs [alternate: Dean Morton] (Locky McCormick); Clare Woodbury (Maggie McDonald); Cara-Louise Field (Mrs. Lutz); John Delmar (Floyd McGuiggan); Frank Delmar (Fergus McGuiggan); Jane Bancroft (Stella Maguire); R. Henry Handon (Jimmy Dingwell); Carol Krueger (Gracie Peters); Henry Delmar (Reverend Tidmarsh); Stanley Gould (Defense Counsel McVail); Wilbur Frank (Attorney General McKnight); Lew Eckels (The Judge)

Parkway Theatre, Brooklyn, New York, opened November 25, 1942. Produced by Nathan Goldberg and Jacob Jacobs; Director, Jean Platt; Settings, Saltzman Brothers; Yiddish adaptation of Elmer Harris' play by Isidore Lash

Jean Platt (Belinda); Nathan Goldberg (John McDonald); Rose Goldberg (Maggie McDonald); Gustav Berger (Dr. Jack Davidson); David Popper (Locky McCormick); Charlotte Goldstein (Stella Maguire); Hannah Hollander (Mrs. Lutz); Betty Jacobs (Mrs. McKee); Louis Bockshitzky (Reverend Tidmarsh); Isaac Arco (Pacquet); Jacob Jacobs (Jimmy Dingswell); Victor Marcus (Floyd McGuiggan); Benny Seliman (Hector McGuffy); Isaac Arco (Defense Counsel); Joseph Sherman (District Attorney); Benny Seliman (Judge); Rose Maltz (Matron)

Wimbledon Theatre, England, opened June 16, 1952. Director, Colin Kent

Mavis Pugh (Belinda); Martin Carroll (Black McDonald); Sylvia Melville (Maggie McDonald); Norman John (Dr. Jack Davidson); John Kirch (Locky McCormick); Vivien Merchant (Stella Maguire); Edward Palmer (Rev. Tidmarsh); Pamela Turle (Mrs. Lutz); Margery Mason (Mrs. McKee); Robert Allen (Dingwell)

SCREEN

Warner Brothers, released September 14, 1948. Produced by Jerry Wald; Director, Jean Negulesco; Screenplay, Irmgard Von Cube, Allen Vincent; Camera, Ted McCord; Music, Max Steiner; Music director, Leo F. Forbstein; Art director, Robert Haas; Editor, David Weisbart; Set decorator, William Wallace; Ass't director, Mel Dellar; Costumes, Milo Anderson; Special Effects, William McGann, Edwin Dupar

Jane Wyman (Belinda McDonald); Lew Ayres (Dr. Robert Richardson); Charles Bickford (Black McDonald); Agnes Moorehead (Aggie McDonald); Stephen McNally (Locky McCormick); Jan Sterling (Stella Maguire); Rosalind Ivan (Mrs. Poggety); Dan Seymour (Pacquet); Mabel Paige (Mrs. Lutz); Ida Moore (Mrs. McKee); Monte Blue (Ben); Douglas Kennedy (Mountie); Richard Walsh (Fergus McGuiggan); Joan Winfield (Mrs. Tim Moore); Ray Montgomery (Tim Moore); Alan Napier (Defense Attorney); James Craven (Interpreter); Creighton Hale (Bailiff); Snub Pollard, Franklyn Farnum (Jurymen); Jeff Richards (McQuiggen); Ian Wolfe (Reector); Holmes Herbert (Judge); Jonathan Hale (Dr. Gray); Richard Taylor (Townsmen); Charles Horvath (Churchman)
JUNE MOON
A comedy in three acts by Ring Lardner and George S. Kaufman (1929)

Synopsis

Lyricist Fred Stevens leaves his General Electric shipping clerk job in Schenectady, New York for Manhattan's Tin Pan Alley where his lyric "June Moon" is set to music by Paul Sears, the fading composer of a minor song hit, "Paprika." Fred's overnight success decreases his interest in dental-assistant Edna Baker and increases his fascination with Paul's sister-in-law, blonde, worldly-wise Eileen Fletcher, the jilted mistress of music publisher Hart. Eileen depletes naive Fred's royalties with her excessive demands and encourages her sister Lucille to leave Paul for a more exciting affair. Pianist Maxie, aware of Eileen's predacious personality reunites country girl Edna and Fred who realize true love is more vital than even a song hit like "June Moon."

Comment and Critique

Ring Lardner (1885-1933) was a sportswriter and author of satirical short stories of uneducated Mid-Western Americans. Lardner's first play, produced by George M. Cohan at the Lyceum Theatre on September 24, 1928, for forty performances, Elmer the Great,
was a hilarious satire on a small-town rookie baseball pitcher starring Walter Huston. George S. Kaufman collaborated with Lardner in adapting the sportswriter's short story, Some Like 'Em Cold into a play, calling it June Moon. Robert Littell (The New York World) reported June Moon contained some of "... the funniest lines ever heard on the stage ..." and was a lively show that gave Tin Pan Alley, "... a rich and merciless kidding." The New York Times critic found "With only the merest suggestion of a story to go upon, Ring Lardner and George S. Kaufman have shaken together an incredibly funny skit in June Moon... Using their wits, planting a joke in every second line, throwing in low comedy exits or curtain lines for no good artistic purpose, and pouring in sufficient malice to make the mixture potable, they have completed the kind of farce you may have hoped they could write in collaboration. It will delight even those whom it denounces."

Mordaunt Hall (The New York Times) tabbed Paramount Pictures' 1931 screen version of the comedy featuring Jack Oakie as the Tin Pan Alley bumpkin, "a highly humorous talking picture show," adding, "This film may not be as well rounded as the footlights version, but it can boast of excellent use of the camera and admirable vocal recording." Six years later, Paramount remade June Moon under the unlikely title of Blonde Trouble and the Lardner-Kaufman broad humor and skittering wit was embellished by such gifted comedians as Lynne Overman, William Demarest and El Brendel.

Theatre in America produced a television production of June Moon, televised over the Public Broadcasting System network on January 30, 1974, featuring Jack Cassidy, Estelle Parsons, Kevin McCarthy and, in his acting debut, composer Stephen Sondheim. Five decades later, June Moon had faded. Tin Pan Alley had disappeared, and although the excellent cast played the comedy sincerely and professionally, it remained a period piece best left to memory.

**STAGE**

Broadhurst Theatre, New York, opened October 9, 1929. 273 performances. Produced by Sam H. Harris; Director, George S. Kaufman; Settings, W. Oden Waller

Norman Foster (Fred Stevens); Linda Watkins (Edna Baker); Frank Otto (Paul Sears); Jean Dixon (Lucille); Lee Patrick (Eileen); Harry Rosenthal (Maxie); Florence D. Rice (Goldie); Frank Conlan (A Window Cleaner); Emil Hoch (A Man Named Brainard); Philip Loeb (Benny Fox); Leo Kennedy (Mr. Hart); Margaret Lee (Miss Rixey)

SONGS: Montana Moon; Life Is a Game; June Moon; Give Our Child a Name (Music and Lyrics by Ring Lardner)

West Coast Production, March 29, 1930. Produced by George G. Holland, by arrangement with Sam H. Harris; Director, George S. Kaufman; Settings, W. Oden Waller; Music and lyrics, Ring Lardner

Cleve Moore (Fred Stevens); Nancy Dover (Edna Baker); James
Spottswood (Paul Sears); Edith Van Cleve (Lucille); Ruth Abbott (Eileen); Murray Smith (Maxie); Cyrena Smith (Goldie); Ross Hertz (Benny Fox); Joseph Holicky (A Man Named Brainard); Fred Irving Lewis (Mr. Hart); John Daly Murphy (Window Cleaner); Adeline Ogilvie (Miss Rixey)

Ambassador Theatre, New York, opened May 15, 1933. 41 performances. Produced by Thomas Kilpatrick; Director, Milano Tilden; Music and lyrics, Ring Lardner

Paramount Pictures, released March 21, 1931. Director, Edward Sutherland; Screenplay, Keene Thompson, Joseph Mankiewicz; Additional dialogue, Vincent Lawrence; Camera, Allen Siegler; Music and lyrics, Ring Lardner; Songs: "June Moon"; "Hello Tokio"; "Montana Moon"; "Give Our Child a Name"

BLONDE TROUBLE, Paramount Pictures, released August 6, 1937. Director, George Archainbaud; Screenplay (based on Ring Lardner’s play June Moon); Lillie Hayward; Camera, Henry Sharp; Editor, Arthur Schmidt

Theatre in America, televised January 30, 1974. PBS. 90 minutes. Executive producer, Jac Venza; Producer, Bo Goldman; Directors, Kirk Browning, Burt Shevelove

Jack Cassidy (Paul Sears); Estelle Parsons (Lucille Sears); Barbara Dana (Edna Baker); Stephen Sondheim (Maxie Schwartz); Kevin McCarthy (Mr. Hart); Tom Fitzsimmons (Fred Stevens); Austin Pendleton (Bennie Fox); Lee Meredith (Miss Rixey); Beatrice Colen (Goldie); Marshall Efron (Window Cleaner); Susan Sarandon (Eileen)
JUNIOR MISS
A comedy by Jerome Chodorov and Joseph Fields, based on the stories by Sally Benson (1941)

Synopsis

Inspired by innumerable soggy movies, imaginative thirteen-year-old Judy Graves is dedicated to rearranging and reorganizing the lives of family and friends. Judy is aided in her reconstructive meddling by neighboring apartment teenager, Fuffy Adams. Convinced her innocent father, Harry Graves, is having a lurid affair with his employer's daughter, Ellen Curtis, matchmaker Judy combats certain family scandal by arranging an alliance between her Uncle Willis and Ellen. Father Graves' boss, J. B. Curtis, initially violently opposes his daughter's romance and forthcoming marriage to shiftless Willis. Judy's compounding crises are resolved and she is ecstatically pleased to have her first, formal date as a junior miss.

Comment and Critique

Joseph A. Fields and Jerome Chodorov adapted Ruth McKenney's New Yorker magazine stories, later published by Harcourt, Brace as My Sister Eileen, in 1940 into a Broadway smash comedy that ran 864 performances. The playwrights returned to the New Yorker for their 1941 adaptation of Sally Benson's stories about the adolescent adventures of Judy Graves. Called Junior Miss, the play opened at the Lyceum Theatre on Broadway on November 18, 1941, to join My Sister Eileen as one of Broadway's most successful comedies, accumulating 710 performances.

Directed by Moss Hart, Junior Miss was called "... a harum-scarum antic and a darlin' play ..." by Brooks Atkinson (The New York Times). Richard Watts, Jr. (New York Herald Tribune) announced it was "... a delightful and winning comedy of charm and brightness ..." while John Mason Brown in The New York World-Telegram tagged it as "Richly entertaining ... a genuinely rewarding play...."

The comedy opened at the Saville Theatre in London on March 24, 1943, and despite perplexing critical appraisal, became a smash hit. W. A. Darlington's prediction that English audiences would have a negative reaction to the forbearance of parents confronted with the antics of a precocious child, despite Junior Miss being "... excellent entertainment, slickly put together and directed and acted with skill," ... proved to be wrong. The comedy remained in London for 518 performances.

The motion picture rights to Junior Miss went for $450,000 to Twentieth Century-Fox who filmed the play in 1945 featuring Peggy Ann Garner as Judy Graves. Bosley Crowther (The New York Times) determined Junior Miss was "... a happy picture." The New Yorker
magazine, in which the traumas and tribulations of Judy Graves first appeared, appreciated Hollywood's miraculous discretion in not attempting to "improve" the original play and considered Junior Miss, "... one of the season's most attractive pictures...." Liberty magazine called the picture, "... one of the season's most wholesome and refreshing comedies," adding that Peggy Ann Garner's performance and acting ability exceeded "... the rather conventional triumphs and humiliations of Judy Graves...." Peggy Ann Garner was given a miniature statuette Honorary Award by the Motion Picture Academy of Arts and Sciences as "the outstanding child actress of 1945."

DuPont Show of the Month's ninety-minute, color telecast of Junior Miss on December 20, 1957, was augmented with a musical score by Barton Lane and Dorothy Fields and featured Carol Lynley as Judy Graves with Don Ameche and Joan Bennett as her distracted parents. "This Junior Miss frolic was deeply indebted to the lusciously, uncomplicated adolescence of Carol Lynley's portrayal plus a warm, old-fashioned script that didn't lean on a disturbed family or misfit problem kids.... The best that can be said for Dorothy Fields and Barton Lane's words and music is that they did a minimum of damage to the continuity and were unimportant and uninspired," reported Variety.

STAGE

Lyceum Theatre, New York, opened November 18, 1941. 710 performances. Produced by Max Gordon; Director, Moss Hart; Setting, Frederick Fox

Patricia Peardon (Judy Graves); Barbara Robbins (Grace Graves); Philip Ober (Harry Graves); Lenore Lonergan (Fuffy Adams); Alexander Kirkland (Willis Reynolds); Francesca Bruning (Ellen Curtis); Paula Laurence (Hilda); Billy Redfield (Haskell Cummings); Joan Newton (Lois Graves); Matt Briggs (J. B. Curtis); John Cushman (Barlow Adams); Kenneth Forbes (Joe); James Elliott (Western Union Boy); Peter Scott (Merrill Feuerbach); Robert Willey (Sterling Brown); Jack Manning (Albert Kunody); Walter Collins (Tommy Arbuckle); Jack Geer (Charles); John Hudson (Henry)

Road Company (1942-1943). Produced by Max Gordon; Director, Moss Hart; Setting, Frederick Fox

Cora Sue Collins (Judy Graves); Katherine Anderson (Grace Graves); Robert Allen (Harry Graves); Rosemary Rice (Fuffy Adams); William Whitehead (Willis Reynolds); Marian Edwards (Ellen Curtis); Effie Afton (Hilda); Louis Beachner (Haskell Cummings); Lynne Arlen (Lois Graves); Edgar Mason (J. B. Curtis); Pat Barry (Barlow Adams); Sid Conrad (Joe); Edward Waeglin (Western Union Boy); Eric Woodley (Merrill Feuerbach); Charles Schneider (Sterling Brown); Rupert Baron (Albert Kunody); Allan Shayne (Tommy Arbuckle); Herbert Kelt (Charles); William Hoe (Henry)
Saville Theatre, London, England, opened March 24, 1943. 518 performances. Produced by Firth Shephard; Director, Marcel Varnel; Joan White (Judy Graves); Linda Gray (Grace Graves); Ronald Ward (Harry Graves); Peggy Cummins (Fuffy Adams); Frank Leighton (Willis Reynolds); Betty Marsden (Ellen Curtis); Peggy Hale (Hilda); Peter Miller Street (Haskell Cummings); Peggy Simpson (Lois Graves); Douglas Stewart (J. B. Curtis); Donald McLeod (Barlow Adams); Jess Sweet (Joe); Derek Prendergast (Messenger); Tony Hilton (Merrill Feuerbach); Charles Murray (Albert Kunody); Donald Kemp (Tommy Arbuckle); Harvey Webb (Charles); Robert Fuller (Henry)

Road Company (1943). Produced by Max Gordon; Director, Moss Hart; Setting, Frederick Fox
Lenore Thomas (Judy Graves); Lois Wilson (Grace Graves); Eddie Nugent (Harry Graves); Peggy Romano (Fuffy Adams); Harry Ellerbe (Willis Reynolds); Adrienne Marden (Ellen Curtis); Renie Riano (Hilda); Glenn Vernon (Haskell Cummings); Eileen Clarence (Lois Graves); Loring Smith (J. B. Curtis); Conrad Janis (Barlow Adams); Wade Dent (Joe); Milton Karol (Western Union Boy); Joel Marston (Merrill Feuerbach); Peter Lawrence (Sterling Brown); Eddy Hudson (Albert Kunody); John Campbell (Tommy Arbuckle); Bob Henry (Charles)

Road Company (1943-1944). Produced by Max Gordon; Director, Moss Hart; Setting, Frederick Fox
Patricia Peardon (Judy Graves); Lois Wilson (Grace Graves); Eddie Nugent (Harry Graves); Peggy Romano (Fuffy Adams); Hal Conklin (Willis Reynolds); Phyllis Holden (Ellen Curtis); Elaine Temple (Hilda); Conrad Janis (Haskell Cummings); Sherry Bennett (Lois Graves); Edgar Mason (J. B. Curtis); Herbert Kelt (Barlow Adams); Bruce Hall (Joe); Eddie Waeglin (Western Union Boy); Richard Via (Merrill Feuerbach); James MacAllen (Sterling Brown); John Duff (Albert Kunody); Thomas Gray (Tommy Arbuckle); Bill Henderson (Charles)

SCREEN

Twentieth Century-Fox, released June 14, 1945. Produced by William Perlberg; Direction and screenplay by George Seaton; Camera, Charles Clarke; Special effects, Fred Sersen; Art directors, Lyle Wheeler, Mark-Lee Kirk; Music, David Buttolph; Music director, Emil Newman; Editor, Robert Simpson
Peggy Ann Garner (Judy Graves); Allyn Joslyn (Harry Graves); Sylvia Field (Grace Graves); Faye Marlowe (Ellen Curtis); Barbara Whiting (Fuffy Adams); Michael Dunne (Uncle Willis); John Alexander (J. B. Curtis); Connie Gilchrist (Hilda); Stanley Prager (Joe); Scotty Beckett (Haskell Cummings, Jr.); Mona Freeman (Lois Graves); Alan Edwards (Haskell Cummings, Sr.); Dorothy Christy (Mrs. Cummings); William Grambes (Merrill Feuerbach); Ray Klinge (Donald Parker); Mickey Titus (Tommy Arbuckle); Eddy Hudson (Albert Kunody); Mel Torme (Sterling Brown); Lillian
Bronson (Maid); Tommy Mack (Sign Painter); Howard Negley (Doctor); William Henderson (Barlow Adams); Ruth Rickaby (Saleslady); Ruth Dandridge (Rheba)

**TELEVISION**

DuPont Show of the Month, televised December 20, 1957. CBS. 90 minutes. Executive producer, Richard Lewine; Director, Ralph Nelson; Television adaptation, Joseph Stein and Will Glickman; Music, Barton Lane; Lyrics, Dorothy Fields; Musical director, Paul Weston. Carol Lynley (Judy Graves); Don Ameche (Harry Graves); Joan Bennett (Grace Graves); Diana Lynn (Ellen Curtis); David Wayne (Willis Reynolds); Jill St. John (Lois Graves); Paul Ford (J. B. Curtis); Susanne Sidney (Fuffy Adams)

SONGS: A Male Is an Animal; Happy Heart; I'll Buy It; Junior Miss; Let's Make It Christmas All Year 'Round

**JUNO** see **JUNO AND THE PAYCOCK**

**JUNO AND THE PAYCOCK**

A play in three acts by Sean O'Casey (1924)

**Synopsis**

Strutting like a peacock, impractical "Captain" Jack Boyle is too busy philosophizing in the local pub with his drinking pal, "Joxer" Daly to work while his long suffering wife, Juno, maintains their two-room Dublin flat claiming, "I killin' meself workin' an' he shtruttin' about from mornin' till night like a paycock!" Robbie Tancred has been killed after Boyle's IRA-member son, Johnny, has informed against him. Daughter Mary Boyle rejects the love of Jerry Devine for an affair with school-teacher Charlie Bentham who brings the Boyles news of an unexpected inheritance from a cousin. Jack and Juno, in anticipation of their legacy, buy new furniture and a phonograph but two months later the inheritance proves to be false. Mrs. Madigan takes the phonograph in payment of a loan; tailor Nugent retrieves Jack's new suit and the furniture is repossessed. Jerry Devine refuses to marry Mary after Bentham has left her pregnant and Johnny is killed for informing on his friend. Juno and Mary leave, vowing never to return.

**Comment and Critique**

Irish playwright Sean O'Casey was born in Dublin, Ireland on March 31, 1884. He became a bricklayer and was involved in the Irish Nationalist Movement and the later Easter Rebellion of 1916.
The famed Abbey Theatre of Dublin, founded in 1904 by Lady Gregory and Irish author, dramatist, poet, William Butler Yeats, had rejected several of his early works but in 1923 produced his plays Cathleen Listens In and The Shadow of a Gunman, and, in 1924 they staged his greatest play, Juno and the Paycock. The Irish Times reviewed the play on March 4, 1924, "It is powerful and gripping and all that, but too damned gruesome; it gets you, but it is not pleasant. The acting all around was of the highest quality," W. B. Yeats wrote an article praising actress Sara Allgood; "Miss Sara Allgood is a great folk-actress. As so often happens with a great actor or actress, she rose to fame with a school of drama. She was born to play the old woman in The Well of the Saints and to give their first vogue to Lady Gregory's little comedies. Mr. O'Casey, has, in his new play Juno and the Paycock, given her an excellent part." London greeted the play with high acclaim for 202 performances after it opened on November 16, 1925, at the Royalty Theatre. The London Sphere commenting on O'Casey's strange alliance of comedy and tragedy wrote, "Mr. O'Casey does not drive his comedy home with a hammer, as he does his tragedy. It seems to come almost before he is aware of it himself." Juno and the Paycock was awarded London's Hawthornden prize in 1926, the year in which O'Casey moved to England. He died at Torquay, Devonshire, on September 20, 1964, after writing some two dozen plays, among them The Plough and the Stars (1926); The Silver Tassie (1929); Within the Gates (1933); Red Roses for Me (1942) and The Moon Shines on Kulenamoe (1961).

O'Casey's gift for language has been acknowledged for many decades and, in 1934, The London Times, comparing the rich beauty of O'Casey's rhetoric and humor, augmented with delicately shaded pathos, to the sudden emotional assaults of his drama felt the play clashed unharmoniously, adding, "The contemporary theatre, nevertheless, has few things as rich to offer us...." O'Casey additionally, with an acknowledgement to Yeats, felt the insertion of songs to his various characters increased the rhythm, rhetoric and dialect. He assigned songs to Boyle—When the Robins Nest Again; Home to Our Mountains (Juno and Mary); She is Far from the Land (Joxer); To Jesus' Heart All Burning (Chorale) and If I Were a Blackbird (Mrs. Madigan). Barry Fitzgerald and Sara Allgood first appeared together in Juno and the Paycock on Broadway in 1940 recreating their original Abbey Theatre 1924 roles of Jack and Juno. Both had been on Broadway in different revivals of the play but not in the same company. Brooks Atkinson (The New York Times) wrote, "Probably Mr. Fitzgerald will never have a richer part. Captain Boyle can hardly be overdrawn. Mr. Fitzgerald's notion of this raffish tenement charlatan of Dublin is fantastically comic. Although the part of Juno is less spectacular, Miss Allgood's playing of it is a masterpiece also." Tennessee Williams, a decade later, called the 1940 Broadway revival, "the greatest ensemble playing I can remember."

Marc Blitzstein, who had transferred Lillian Hellman's The Little Foxes to the musical stage in 1949 as Regina, adapted Juno and the Paycock to music in 1959 under the title of Juno. Produced by The Playwrights Company, directed by José Ferrer and starring
Shirley Booth and Melvyn Douglas with Agnes deMille dances it should have been a success. It closed after two weeks at Broadway's Winter Garden Theatre.

Peter O'Toole, Siobhan McKenna and Jack MacGowran were featured in Dublin's Gaiety Theatre's production of Juno and the Paycock in 1966. Peter O'Toole was miscast as the philosophical barfly Boyle and Siobhan McKenna's Juno was approached with too much reverence that detracted from the bitterness of the role and reduced the impact of the tragedy.

Jack Lemmon and Walter Matthau's appearance in Los Angeles' Mark Taper Forum's 1974 production of Juno and the Paycock (sold-out prior to opening) was a misguided adventure, directed by film director George Seaton and not an artistic accomplishment.

Laurence Olivier directed the Old Vic's London revival of Juno and the Paycock in 1966. Hugh Leonard (Plays and Players), although admiring Laurence Olivier's enhancing of the play with "a wealth of the most glorious detail" concluded, "If the National Theatre want to do O'Casey a real service, they should bring the Abbey Theatre company over from Ireland to see how Juno should be done...."

Alfred Hitchcock's screen version of Juno and the Paycock with The Abbey Theatre Players in 1929 was criticized for its abrupt transition from comedy to tragedy but the performances of the cast were uniformly fine.

ABC's Play of the Week video production of Juno and the Paycock, televised on February 1, 1960, featured Hume Cronyn and Pauline Flanagan as the battling Boyles and was, according to Variety, "... lively, but not Irish." Hume Cronyn was considered adequate as Boyle; Pauline Flanagan, "uninspired as Juno ..." and Walter Matthau in the showy role of Joxer, fine.

STAGE

Abbey Theatre, Dublin, Ireland, opened March 3, 1924. Produced by The Abbey Theatre
Barry Fitzgerald ("Captain" Jack Boyle); Sara Allgood (Juno Boyle); F. J. McCormick ("Joxer" Daly); Eileen Crowe (Mary Boyle); Maureen Delany (Maisie Madigan); Christine Hayden (Mrs. Tancred); Arthur Shields (Johnny Boyle)

Royalty Theatre, London, England, opened November 16, 1925. 202 performances. Produced by The Abbey Theatre Players; Director, J. B. Fagan
Arthur Sinclair ("Captain" Jack Boyle); Sara Allgood (Juno Boyle); Sydney Morgan ("Joxer" Daly); Kathleen O'Regan (Mary Boyle); Marie O'Neill (Maisie Madigan); Harry Hutchinson (Johnny Boyle); Kitty Kirwan (Mrs. Tancred); David Morris (Jerry Devine); J. A. O'Rourke ("Needle" Nugent); Eric Page (Charlie Bentham); Barney
Mulligan (An Irregular Mobilizer); E. J. Kennedy (An Irregular); Edmund O'Grady (A Coal-Block Vendor); Christopher Steele (A Sewing Machine Man); Joyce Chancellor, Mollie Mackay (Two Neighbors); Edmund O'Grady (Furniture Removal Man)

Mayfair Theatre, New York, opened March 15, 1926. 74 performances. Produced by J. J. Scholl, William J. Perlman; Director, Augustin Duncan

Augustin Duncan ("Captain" Jack Boyle); Louise Randolph (Juno Boyle); Claude Cooper ("Joxer" Daly); Isabel Stuary Hill (Mary Boyle); Eleanor Daniels (Maisie Madigan); Barry Macollum (Johnny Boyle); Kate McComb (Mrs. Tancred); Lewis Martin (Jerry Devine); Ralph Cullinan ("Needle" Nugent); Charles Webster (Charlie Bentham); Augustus Keogh (An Irregular Mobilizer); Wallace House (An Irregular); Emmet O'Reilly (A Coal-Block Vendor); G. O. Taylor (A Sewing Machine Man); Mildred McCoy (A Neighbor); G. O. Taylor, Emmet O'Reilly (Furniture Removal Men)


Arthur Sinclair ("Captain" Jack Boyle); Sara Allgood (Juno Boyle); Sydney Morgan ("Joxer" Daly); Veronica Turleigh (Mary Boyle); Maire O'Neill (Maisie Madigan); Harry Hutchinson (Johnny Boyle); Kitty Kirwan (Mrs. Tancred); Eugene Quinn (Jerry Devine); J. A. O'Rourke ("Needle" Nugent); Fred O'Donovan (Charlie Bentham); Barney Mulligan (An Irregular Mobilizer); E. J. Kennedy (An Irregular); Edmund O'Grady (A Coal-Block Vendor); Christopher Steele (A Sewing Machine Man); Cathleen Drago, Joyce Chancellor (Two Neighbors); Edmund O'Grady (Furniture Removal Man)

Gallo Theatre, New York, opened December 19, 1927. 40 performances. Produced by The Irish Players

Arthur Sinclair ("Captain" Jack Boyle); Sara Allgood (Juno Boyle); Sydney Morgan ("Joxer" Daly); Ria Mooney (Mary Boyle); Maire O'Neill (Maisie Madigan); Harry Hutchinson (Johnny Boyle); Cathleen Drago (Mrs. Tancred); Michael Scott (Jerry Devine); J. A. O'Rourke ("Needle" Nugent); E. J. Kennedy (Charlie Bentham); Tony Quinn (An Irregular Mobilizer); George Dillon (An Irregular); Edwin Ellis (A Coal-Block Vendor); Joseph French (A Sewing Machine Man); Margaret O'Farrell, Shelah Richards (Two Neighbors); William O'Connell, Frank Donovan (Furniture Removal Men)


Arthur Sinclair ("Captain" Jack Boyle); Maire O'Neill (Juno Boyle); Fred O'Donovan ("Joxer" Daly); Joyce Chancellor (Mary Boyle); Kathleen Drago (Maisie Madigan); Harry Hutchinson (Johnny Boyle); Rose Murray (Mrs. Tancred); David Morris (Jerry Devine); J. A. O'Rourke ("Needle" Nugent); E. J. Kennedy (Charlie Bentham)

Golden Theatre, New York, opened November 12, 1934. 9 performances. Produced by Elbert A. Wickes: The Abbey Theatre, Dublin, Ireland production
Barry Fitzgerald ("Captain" Jack Boyle); Eileen Crowe (Juno Boyle); F. J. McCormick ("Joxer" Daly); Aideen O'Connor (Mary Boyle); Arthur Shields (Johnny Boyle); May Craig (Mrs. Tancred); P. J. Carolan (Jerry Devine); U. Wright ("Needle" Nugent); Michael J. Dolan (Charlie Bentham); Denis O'Dea (An Irregular); Maureen Delany (Maisie Madigan)

Arthur Sinclair ("Captain" Jack Boyle); Sara Allgood (Juno Boyle); Tony Quinn ("Joxer" Daly); Vera Cook (Mary Boyle); Laurence Shiel (Johnny Boyle); Cathleen Drago (Mrs. Tancred); Maire O'Neill (Maisie Madigan); Roy Irving (Jerry Devine); J. C. Bland ("Needle" Nugent); Charles Peters (Charlie Bentham); Pat Wood (A Neighbour); Colum Reader (Coal Block Vendor); Harry Beatty (Sewing Machine Man); James Page, Robert Sansom (Furniture Removers); Charles Maunsell, Tom McCabe (Irregulars)

Ambassador Theatre, New York, opened December 6, 1937. 8 performances. Produced by the Messrs. Shubert; The Abbey Theatre of Dublin production
P. J. Carolan ("Captain" Jack Boyle); Eileen Crowe (Juno Boyle); F. J. McCormick ("Joxer" Daly); Aideen O'Connor (Mary Boyle); Arthur Shields (Johnny Boyle); May Craig (Mrs. Tancred); Maureen Delany (Maisie Madigan); Denis O'Dea (Jerry Devine); Joseph Linnane (Charlie Bentham); M. J. Dolan ("Needle" Nugent); Austin Meldon (An Irregular); Frolie Mulhern (Sewing Machine Woman); U. Wright (A Vendor)

Mansfield Theatre, New York, opened January 16, 1940. 105 performances. Produced by Edward Choate, Arthur Shields; in association with Robert Edmond Jones; Director, Arthur Shields; Settings and costumes, Robert Edmond Jones
Barry Fitzgerald ("Captain" Jack Boyle); Sara Allgood (Juno Boyle); Arthur Shields ("Joxer" Daly); Aideen O'Connor (Mary Boyle); Harry Young (Johnny Boyle); Effie Shannon (Mrs. Tancred); Granis O'Malley (Maisie Madigan); Thomas Dillon (Jerry Devine); Hale Norcross ("Needle" Nugent); Lucian Self (Charlie Bentham); Charles Keenan (An Irregular); Iris Whitney (Sewing Machine Vendor); William Stone (Coal Block Vendor); Byron Russell, Jack Graham (Furniture Removal Men); Nancy Grady, George O'Regan, Harry Selby (Neighbours)

Aldwych Theatre, London, England, opened April 20, 1964. Director, Frank Dermody; Settings and costumes, Tomas MacAnna
Philip Flynn ("Captain" Jack Boyle); Maire O'Donnell (Juno Boyle); Harry Brogan ("Joxer" Daly); Aideen O'Kelly (Mary Boyle); Pat Laffan (Johnny Boyle); May Craig (Mrs. Tancred); Eileen Crowe (Maisie Madigan); Vincent Dowling (Jerry Devine); Michael Hennessey ("Needle" Nugent); William Foley (Charlie Bentham); Peter Lambe, Michael O'Brien (Irregulars); Donal McCann (Sewing Machine Man); Desmond Cave (Coal Block Vendor); Geoffrey Golden, Eoin O'Sullivan (Furniture Removal Men); Geraldine Plunkett, Maire O'Neill (Neighbors)
Old Vic Theatre, London, England, opened April 26, 1966. Produced by The National Theatre Company; Director, Laurence Olivier; Settings and costumes, Carmen Dillon; Technical advisor, Harry Hutchinson

Colin Blakely ("Captain" Jack Boyle); Joyce Redman (Juno Boyle); Frank Finlay ("Joxer" Daly); Madge Ryan (Mrs. Maisie Madigan); Peter Cellier (Charles Bentham); Caroline John (Mary Boyle); Ronald Pickup (Johnny Boyle); Mike Gambon (Jerry Devine); Reginald Green (Sewing Machine Man); Keith Marsh (Coal Block Vendor); Harry Lomac ("Needle" Nugent); Maggie Riley (Mrs. Tancred); Anthony Hopkins (An Irregular Mobilizer); Reginald Green, Christopher Timothy (Furniture Removal Men); Lewis Jones, Malcolm Terris (Irregulars); Petronella Barker, Margo Cunningham, David Hargreaves, Keith Marsh (Neighbours)

Gaiety Theatre, Dublin, Ireland, opened August 1, 1966. Produced by Fred O'Donovan for Eamoan Andrews Productions and Keep Films; Director, Denis Carey; Setting, Pat Robertson, Bob Heade; Lighting, Nat Brenner

Peter O'Toole ("Captain" Jack Boyle); Siobhan McKenna (Juno Boyle); Jack MacGowran (Joxer Daly); Marie Kean (Maisie Madigan); Jim Norton (Johnny Boyle); Valerie Lilley (Mary Boyle); Ronnie Walsh (Needle Nugent); May Craig (Mrs. Tancred); Tony Doyle (Jerry Devine); Bill Goulding (Charles Bentham); James Bartley, Keiron Murphy (Irregular Mobilizers); Brendan Cauldwell (A Coal Check Vendor); Cecil Sheehan, Ritchie Stewart (Furniture Removal Men); Lilian Rapple, Olivia Shanley, Shelia O'Sullivan (Neighbours)

Long Wharf Theatre, New Haven, Conn., opened March 4, 1973. Produced by the Long Wharf Theatre; Director, Arvin Brown; Setting, Marjorie Kellogg; Costumes, Bill Walker; Lighting, Judy Rasmuson; Stage manager, Nina Seely

Joseph Maher ("Captain" Jack Boyle); Geraldine Fitzgerald (Juno Boyle); John Glover (Johnny Boyle); Suzanne Lederer (Mary Boyle); Emery Battis (Joxer Daly); Joyce Ebert (Maisie Madigan); Robert Matthews ("Needle" Nugent); Michael Shannon (Jerry Devine); David H. Leary (Charlie Bentham); Sean G. Griffin, Joseph E. Muzicar (Mobilizers); Avram J. Hellerman (Coal-Block Vendor); David Parker, Anthony Giamo (Furniture Moving Men); Marcia Kravitt (Neighbor); Avram J. Hellerman (Sewing Machine Man); Ruby Holbrook (Mrs. Tancred)

Walnut Street Theatre, Philadelphia, Pa., opened April 12, 1973. Produced by the Philadelphia Drama Guild; Director, Douglas Campbell; Setting and lighting, Clarke Dunham; Costumes, Joseph F. Bella; Artistic director, William Ross; Artistic consultant, John Randolph

Tom Ewell ("Captain" Jack Boyle); Kate Reid (Juno Boyle); Curt Williams (Johnny Boyle); Janice Ehrlich (Mary Boyle); Leonardo Cimino ("Joxer" Daly); Beulah Garrick (Maisie Madigan); Sam Kressen ("Needle" Nugent); Virginia Downing (Mrs. Tancred); Peter Rogan (Jerry Devine); Bruce Gray (Charlie Bentham); Douglas Wing (Mobilizer); Jay Dobbs (An Irregular); Milt Commons
(Coal-Block Vendor); Douglas Wing (Sewing Machine Man); Odysseus L'Lowell (Furniture Removal Man); Veronica Castang, Melanie Ross (Neighbors)

Patrick Layde ("Captain" Jack Boyle); Siobhan McKenna (Juno Boyle); Brendan Cauldwell ("Joxer" Daly); Niall Buggy (Johnny Boyle); Leslie Lalor (Mary Boyle); Geraldine Plunkett (Mrs. Tancred); Eithne Duane (Maisie Madigan); Dermot Crowley (Jerry Devine); John Rogan ("Needle" Nugent); Shane Connaughton (Charlie Betham); Patrick O'Callaghan, Paul Brennan (Irregulars); Chris Gannon (Sewing Machine Man); Jim O'Connor (Coal Block Vendor); Joan Campbell, Mary Duddy (Neighbors); Chris Gannon, Jim O'Connor (Furniture Removal Men)

Mark Taper Forum Theatre, Los Angeles, Cal., opened November 23, 1974 (six weeks). Produced by New Theatre for Now, Gordon Davidson, Artistic director; Frank Zerneck, General Manager; Director, George Seaton; Designers, John Conklin, Dorothy Jeakins, Donald Harris
Walter Matthau ("Captain" Jack Boyle); Maureen Stapleton (Juno Boyle); Jack Lemmon ("Joxer" Daly); Laurie Prange (Mary Boyle); Mary Wickes (Maisie Madigan); John Glover (Johnny Boyle); Nicholas Hammond (Jerry Devine) with: Anthony Auer, Art Burns, Duchess Dale, Gilbert Girion, William Glover, Mary Jackson, Sandy McCallum, Sean McClory, Charles Thomas Murphy, Peggy Rea, Dennis Robertson, William Schallert, Martin Speer, Victor Vitartas

JUNO, Winter Garden Theatre, New York, opened March 9, 1959. 16 performances. Produced by The Playwrights' Company, Oliver Smith, Oliver Rea; Director, José Ferrer; Settings, Oliver Smith; Lighting, Peggy Clark; Costumes, Irene Sharaff; Dances, musical numbers director, Agnes de Mille; Orchestration, Robert Russell Bennett, Marc Blitzstein; Musical director, Robert Emmett Dolan; Music and lyrics, Marc Blitzstein; Book (based on Sean O'Casey's play, Juno and the Paycock), Joseph Stein, Associate producer, Lyn Austin; Additional orchestrations, Hershy Kay; Production manager, Emmet Callahan
Shirley Booth (Juno Boyle); Melvyn Douglas ("Captain" Jack Boyle); Sada Thompson (Mrs. Coyne); Jean Stapleton (Mrs. Madigan); Nancy Andrews (Mrs. Brady); Tommy Rall (Johnny Boyle); Monte Amundsen (Mary Boyle); Loren Driscoll (Jerry Devine); Beulah Garrick (Miss Quinn); Earl Hammond (Charlie Bentham); Arthur Rubin (Foley); Rico Froehlich (Sullivan); Robert Rue (Michael Brady); Julian Patrick (Paddy Coyne); Jack MacGowran ("Joxer" Daly); Gemze deLappe (Molly); Liam Lenihan ("Needle" Nugent); Clarice Blackburn (Mrs. Tancred); Betty Low (Mrs. Dwyer); Tom Clancy, Jack Murray (I. R. A. Men); Robert Hoyem (I. R. A. Singer); George Ritner, Frank Carroll (Furniture Removal Men); Anne Fielding, Cleo Fry, Pat Huddleston, Gail Johnston, Barbara Lockard, Pat Ruhl, Diana Sennett, Joanne Spiller, Frank Carroll,
Told Forlow, Rico Froehlich, Robert Hoyem, Jack Murray, Julian Patrick, George Ritner, Robert Rue, James Tushar (Singers); Sharon Enoch, Mickey Gunnerson, Pat Heyes, Rosemary Jourdan, Annabelle Lyon, Marjorie Wittmer, Jenny Workman, Chuck Bennett, Ted Forlow, Curtis Hood, Scott Hunter, Eugene Kelton, James Maher, Eurique Martinez, Howard Parker, Jim Ryan, Glen Tetley (Dancers)

SONGS: We're Alive; I Wish It So; Song of the Ma; We Can Be Proud; Daarlin' Man; One Kind Word, Old Sayin's; What Is the Stars?; You Poor Thing; Dublin Night; My True Heart; On a Day Like This; Bird upon the Tree; Music in the House; It's Not Irish; The Liffey Waltz; Hymn; Johnny; For Love; Where?

SCREEN

British International Pictures—Wardour, released December 1929. Produced by John Maxwell; Director, Alfred Hitchcock; Screenplay, Alma Reville, Alfred Hitchcock; Camera, Jack Cox; Settings, Norman Arnold; Editor, Emile de Ruelle
Edward Chapman ('Captain' Jack Boyle); Sara Allgood (Juno Boyle); Sydney Morgan ('Joxer' Daly); Kathleen O'Regan (Mary Boyle); John Laurie (Johnny Boyle); Maire O'Neill (Maisie Maddigan); Donald Calthrop (Needle Nugent); John Longden (Chris Bentham); Dave Morris (Jerry Devine); Fred Schwartz (Kelly); Dennis Wyndham (Mobilizer); Barry Fitzgerald (Orator)

TELEVISION

Play of the Week, televised February 1, 1960. ABC. 1 hour. Director, Paul Shrye; Camera, James Elson
Hume Cronyn ('Captain' Jack Boyle); Pauline Flanagan (Juno Boyle); Walter Matthau ('Joxer' Daly); Luella Gear (Maisie Maddigan); Liam Clancy (Johnny Boyle); Evans Evans (Mary Boyle); James Kenny (Charlie Bentham); Thomas A. Carlin (Jerry Devine)

RECORDINGS: Angel Records: with Siobhan McKenna, Seamus Kavanagh, Cyril Cusack, Maureen Cusack, Maire Kean and Sean O'Casey

KEY LARGO

A play in prologue and two acts by Maxwell Anderson (1939)

Synopsis

Spanish Civil War Loyalist Army veteran, disillusioned idealist King McCloud, leaves his comrades to die for what he considers a lost cause. Depleted of courage, McCloud returns to the Florida
Keys to see the father of his dead Army friend, Victor, hotel owner, blind Bruno D'Alcala and his sister Alegre who is still in love with McCloud. The D'Alcalas are being held virtually prisoners in the hotel by deported gangster Murillo who has returned from Cuba with his henchmen. McCloud, distrustful of his lack of courage and over-ridden with guilt, tries to ignore Murillo's casual murdering and acceptance by Sheriff Gash that the crime was committed by two innocent Indians. Eventually McCloud realizes how dangerous the menacing, sadistic Murillo is and, with renewed courage, kills the gangster, but mobster Hunk shoots McCloud.

Comment and Critique

Maxwell Anderson followed his 1938 literary accompaniment to Kurt Weill's music, Knickerbocker Holiday, the following year with an idealistic drama, Key Largo. Anderson had written his play of disillusionment and pursuit of honor with Burgess Meredith in mind for the role of the idealist coward, King McCloud, who was akin to the playwright's character of Mio Romagna in his 1935 drama, Winterset. Mio had been played with great artistry by Meredith on stage and screen. Zita Johann was Anderson's choice for Alegre. The Playwright's Company persuaded Anderson to accept Paul Muni as King McCloud and signed Uta Hagen (who two decades later electrified Broadway as the boisterously bitchy wife in Albee's Who's Afraid of Virginia Woolf) to play Alegre.

Key Largo opened on November 27, 1939, at the Ethel Barrymore Theatre in New York for a 105 performance engagement. An admirable cast that included José Ferrer, James Gregory, Karl Malden and Frederic Tozere gave excellent support to Muni and Uta Hagen and the often dramatic intensity of Anderson's poetry. The play received mixed reviews. John Mason Brown (The New York Evening Post) acclaimed Maxwell Anderson's attempts, if not always successful, to restore poetry in the theatre and acknowledged the playwright's commendable theories of timeless tragedy but found the two concepts not always integrated, especially in Key Largo, adding "But the evening comes as more of an honorable failure than as a success. It leaves one admiring Mr. Anderson and his high intentions but disappointed in his results...."

Paul Muni, after seven productive and rewarding years in Hollywood, returned to Broadway for the first time since his 1931 appearance in Counsellor-at-Law to play the role of King McCloud in Key Largo. Muni's return to the stage was praised more than Anderson's drama. Brooks Atkinson (The New York Times) found the rugged, masculine force of Muni's acting redeemed "... a part that might be personally contemptible, and presents Mr. Anderson's problem as a real one ..." but about the play, "... Sometimes the poet in Mr. Anderson is the enemy of the dramatist, and this is one of those occasions...." The New Yorker magazine concluded, "Paul Muni made it better than any author had a right to expect." Variety, saw Anderson's premise, "... to live men must be ready to die for
their ideals," cloaked in often pretentious, declamatory philosophy, "... bogged down by talk" ... but rescued by Muni's magical, dominating performance.

Writer-Director John Huston followed his successful film, The Treasure of Sierra Madre, by directing his screen adaptation (with Richard Brooks) of Maxwell Anderson's play, Key Largo. The largely reworked Anderson plot starred Humphrey Bogart, Edward G. Robinson, Claire Trevor and Lauren Bacall with Lionel Barrymore as the wheelchair-bound father. The New Yorker magazine's judgement of the movie version was, "... it's livelier than the Maxwell Anderson work on which it is based, mainly because it seldom lets verbiage blur its persistent violence...." Critic James Agee agreed the Huston-Brooks extensive rewriting of Anderson's script was an improvement and "... Huston's directing is even better than the screenplay...." Claire Trevor, as the alcoholic, ex-nightclub mistress of gangster Edward G. Robinson (a Huston character added to Anderson's play), won the 1948 Academy Award as Best Supporting Actress.

Alcoa Hour's color telecast of the play on October 14, 1956, had a cast headed by Alfred Drake and Anne Bancroft, supported by Victor Jory, J. Carrol Naish and Lorne Greene. The NBC telecast compressed Anderson's play into an hour. Time did not permit full development of the characters and much of the playwright's philosophy and theatrical theorizing was lost.

STAGE

Ethel Barrymore Theatre, New York, opened November 27, 1939.
105 performances. Produced by The Playwright's Company; Director, Guthrie McClintic; Settings, Jo Mielziner; Costumes, Helene Pons

Paul Muni (King McCloud); Uta Hagen (Alegra d'Alcala); Jose Ferrer (Victor d'Alcala); James Gregory (Jerry); Charles Ellis (Nimmo); Karl Malden (Hunk); Frederic Tozere (Murillo); Alfred Etcheverry (Monte); Ralph Theadore (Sheriff Gash); Harold Johnsrud (D'Alcala); Crahan Denton (Gage); Richard Cowdery (Corky); Eve Abbott (Priscilla); Ruth March (Killarney); Goldie Hannelin (Mrs. Aaronson); Richard Bishop (Mr. Aaronson); Ethel Jackson (Mrs. Wheeler); Richard Barbee (Mr. Wheeler); William Challee (Osceola Horn); John Fearnley (Male Tourist); Norma Millary, Helen Carroll (Women tourists); Averell Harris (John Horn); Hudson Shotwell (Sam)

SCREEN

Warner Brothers, released July 31, 1948. Produced by Jerry Wald; Director, John Huston; Screenplay, Richard Brooks, John Huston; Art director, Leo K. Kuter; Camera, Karl Freund; Special effects; William McGann, Robert Burks; Sets, Fred M. MacLean; Music, Max Steiner; Assistant director, Art Lueker; Orchestrator, Murray Cutrer; Editor, Rudi Fehr
Humphrey Bogart (Frank McCloud); Edward G. Robinson (Johnny Rocco); Lauren Bacall (Nora Temple); Lionel Barrymore (James Temple); Claire Trevor (Gaye Dawn); Thomas Gomez (Curley Hoff); Harry Lewis (Toots Bass); Monte Blue (Sheriff Ben Wade); John Rodney (Deputy Clyde Sawyer); Marc Lawrence (Ziggy); Dan Seymour (Angel Garcia); William Haade (Ralph Feeney); Jay Silverheels (Tom Osceola); Rodric Redwing (John Osceola); Joe P. Smith (Bus Driver); Alberto Morin (Skipper); Pat Flaherty (Man); Jerry Jerome, John Phillips, Lute Crockett (Ziggy's henchmen); Felipa Gomez (Old Indian Woman)

TELEVISION
Alcoa Hour, televised October 14, 1956. NBC. 1 hour
Alfred Drake (King McCloud); Anne Bancroft (Alegre d'Alcala); Victor Jory (D'Alcala); J. Carrol Naish (Murillo); Lorne Greene (Sheriff Gash); John Morley (Corky); Gerald Sarracini (Victor); Don Hammer (Monte); William Kemp (Gage); John Vivyan (Hunk); Bob Sheerer (Jerry)

KICK IN
A play in four acts by Willard Mack (1914)

Synopsis
Ex-convict Chick Hewes' decision to go straight after being released from prison is encouraged by his wife, Molly, but threatened by constant police harassment. Investigating the theft of a diamond necklace, the police interrogate Chick then offer him immunity from a possible twenty year prison term to expose the thief. The necklace is found in the possession of Molly's drug addicted brother and the police arrest Chick and his pregnant wife, Molly, as accomplices. Commissioner Garvey sympathetically listens to Chick and Molly's declaration of innocence, discredited by police interference and deception. Molly's impassioned plea to raise their unborn child in peace and dignity persuades Commissioner Garvey to release the innocent young couple to begin a new life.

Comment and Critique
Charles W. McLaughlin, born at Morrisburg, Ontario, Canada, on September 18, 1878, became an actor under the name of Willard Mack who made his New York stage debut in vaudeville in his own sketches at Proctor's Fifth Avenue Theatre on March 10, 1913. Willard Mack was one of America's most prolific playwrights despite his downhill battle with alcohol and drug addiction; was married to and divorced by three actresses, Maude Leone, Marjorie Rambeau and Pauline Frederick and, in 1914, reworked his vaudeville sketch,
Birds of Prey, into a four act melodrama called Kick In. John Barrymore was persuaded by his friend playwright Edward Sheldon to abandon his playing of comedies and attempt more serious acting on the stage. Barrymore was signed by producer A. H. Woods to play the role of ex-convict Chick Hewes in Mack's play Kick In that opened at the Longacre Theatre on Broadway on October 15, 1914, for a respectable run of 188 performances. Kick In moved to the Republic Theatre on November 16, 1914, and on December 2, 1914, Willard Mack's play So Much For So Much opened for thirty performances at the Longacre Theatre, starring Mack and his current wife, Marjorie Rambeau.

"Kick In is a title that has no meaning whatsoever to most people, and it certainly gives no promise of any refinement in the play so named. It is not a refined play; but it has real character, real thrills and real comedy. Mr. Willard Mack, its author, is an actor, and naturally he keys his scenes to the highest possible tension." John Barrymore's playing of Chick Hewes was appraised as high on comedy but low on dramatics.

Pathe-Astra Films' screen version of Kick In was released January 14, 1917, and starred William Courtenay. Moving Picture World called the five-reel screen version "a striking example of the fact that practice is sometimes a better guide than theory. Experts at scenario writing have been known to set it down as a rule that stage plays do not make good material for screen dramas. At any rate, Kick In, on the screen becomes one of the most absorbing motion picture dramas ever run through a projection machine." Paramount Pictures remade the play in 1922 with Bert Lytell and Betty Compson. The New York Times reported, "Kick In, the Willard Mack melodrama from which, it may be remembered, John Barrymore stepped to the dramatic heights of Justice, Peter Ibbetson, The Jest and Shakespeare, has been adapted to the screen with considerable alteration and extension. It is even more incredible now than it was originally." Paramount Pictures revamped Kick In in 1931 for the talents of their resident sex symbol, the "It" girl, Clara Bow. Photoplay deplored the '31 remake: "Poor Clara Bow. They tried to make her dramatic and sympathetic and emotional in this one, but it's a pretty sorry attempt. Old as last year's hat. Regis Toomey is great, but the film just doesn't click!" Mordaunt Hall (The New York Times) felt director Richard Wallace's imaginative guidance of the players and script "makes quite a satisfactory entertainment. In her performance, Miss Bow reveals her limitations. She is the least effective member of the cast."

Broadway Television Theatre's production of Mack's old melodrama, televised on March 9, 1953, was deplored as a bad play unrelieved by the performance.
formances. Produced by A. H. Woods; Director, Byron Ongley
John Barrymore (Chick Hewes); Katherine Harris (Daisy); Paul
Everton ("Whip" Fogarty); Maidel Turner (Boston Bessie); Lionel
Adams (Jack Diggs); Josephine Victor (Myrtle Sylvester); Forrest
Winant (Charles Cary); Annie Mack Berlein (Mrs. Halloran); Ed¬
ward J. Mack (Old Tom); Jane Grey (Molly); Noel Arnold (Gus);
Edward Gillespie (Deputy Commissioner Garvey)

performances
Ramsey Wallace (Chick Hewes); Helen Holmes (Molly); Helen
Marqua (Daisy); James A. Heenan ("Whip" Fogarty); Vera H.
Finlay (Memphis Bessie); Percival Lennon (Jack Diggs); Edith
Browning (Myrtle Sylvester); Noel Arnold (Charles Cary); Jose¬
phine Williams (Mrs. Halloran); Tim Ryley (Old Tom); G. Mayor-
Cooke (Gus); Wilton Taylor (Deputy Commissioner Garvey)

SCREEN
Pathe-Astra Films, released January 14, 1917. Directed by George
Fitzmaurice
William Courtenay (Chick Hewes); Mollie King (Molly Cary); Rob¬
ert Clugston (Benny); Richard Taber (Charlie); John Boyle (Com¬
missioner Carvery); Suzanne Willa (Myrtle Sylvester)

Paramount Pictures, released December 3, 1922. Produced by
Famous Players-Lasky, Adolph Zukor; Director, George Fitzmaurice;
Screenplay, Quida Bergere; Camera, Arthur Miller
Bert Lytell (Chick Hewes); Betty Compson (Molly Brandon); May
McAvoy (Myrtle Sylvester); Gareth Hughes (Benny); Kathleen Clif¬
ford (Frou-Frou); Robert Agnew (Jerry Brandon); Walter Long
("Whip" Fogarty); John Miltorn (District Attorney Brandon);
Mayme Kelso (Mrs. Brandon); Jed Prouty (Jimmy Monahan);
Carlton King (Diggs Murphy); Charles Ogle (John Stephens);
Charles Stevenson (Handsome)

Paramount Pictures, released May 24, 1931. Director, Richard
Wallace; Screenplay, Bartlett Cormack; Camera, Victor Milner
Regis Toomey (Chick Hewes); Clara Bow (Molly); Wynne Gibson
(Myrtle Sylvester); Juliette Compton (Piccadilly Bessie); Leslie
Fenton (Charlie); James Murray (Benny LaMarr); Donald Crisp
(Garvey); Paul Hurst ("Whip" Fogarty); Wade Boteler (Diggs)

TELEVISION
Broadway Television Theatre, televised March 9, 1953. WOR-TV.
90 minutes. Produced by Warren Wade; Director, Gerald Savory
Meg Mundy (Molly); Richard Webb (Chick Hewes); Richard Hylton
(Jerry Brandon); W. O. McWaters (Police Commissioner Garvey);
Dehl Berti (Diggs); Jean Carson (Boston Bessie)
KIND LADY
A drama in three acts by Edward Chodorov, based on a story by Hugh Walpole, "The Silver Casket" (1935)

Synopsis

When indigent art connoisseur Henry Abbott's supposedly sick wife faints on the doorstep of Mary Herries' London townhouse, the wealthy spinster invites the Abbotts and their child into her home until a Doctor arrives, who claims Mrs. Abbott cannot be moved. The Abbots take over the house, dismiss Miss Herries' servants, move in three false relatives, The Edwards family, and hold the dowager prisoner while systematically selling her art collection and furnishings. The well organized gang of thieves convince Miss Herries' friends that she is on a world cruise and persistent callers that she is senile verging on madness. But Mary Herries survives the drugs and insistence of insanity the gang forces on her to get word to the outside world. The gang realizes her victory when a pounding on the front door is augmented by demands to "open up." Mary Herries rises regally and tells her inventive incarcerators, "I'll answer it!"

Comment and Critique

Kind Lady was fortunate in having three of the theatre's finest actresses portray the unwisely hospitable Mary Herries: Grace George, Sybil Thorndike and Ethel Barrymore. The play was, as Time magazine discovered, "an excellent sample of how much and how little a capable playwright, excellent actors, and a first rate production can do with a clever short-story situation." Brooks Atkinson (The New York Times): "The pitch is low; the performance is a study in ominous understatement." Time elaborated on two scenes in the play; one, when the Abbots' child stalks the house stealing things while being unconvincingly scolded over the screeching playing of a portable gramophone as her dim-witted pseudo-invalid mother dances crazily across the room in her nightgown and, second, "Most spectators' pulse will miss a beat when the broken matron smuggles a note to an art dealer who has come to take away the last of her pictures, only to see the art dealer turn it over to her captors under the impression that she is mad." The London Sphere felt the play, "... has a power and a certain grim interest. But it is more horrible than exciting. Dame Sybil (Thorndike) evoked both pity and terror in the Aristotelian fashion--a fine study in persecuted womanhood."

Metro-Goldwyn-Mayer filmed the off-beat thriller in 1935. Quickly directed by George B. Seitz in a few weeks, the film was a mild programmer in which actress Aline MacMahon was miscast as the captive dowager. Basil Rathbone, as the strange and menacing Henry Abbott, was a suave villain. "On paper this production promised much. On the screen it results in so much plot and so little entertainment that few can understand what it's all about....
As screen material, it is a demonstration that if there are to be double bills, there must be double bill pictures," was the Motion Picture Herald's verdict.

Metro had more success with their remake of Kind Lady in 1951 with Ethel Barrymore as the besieged Mary Herries and Maurice Evans as her captor-host. The New York Times called the Barrymore Kind Lady, "... a literate melodrama impeccably translated by a fine cast." An English critic, however, deplored the "stilted and artificial dialogue," found Maurice Evans' performance unconvincing and felt that Miss Barrymore, however tormented, appeared imperturbable and, "the war of nerves never really develops and Kind Lady as a result is a curiously tame melodrama whose shocks, when they do come, are muffled and ineffectual."

Ford Theatre's December 2, 1949, television production of Kind Lady starred Fay Bainter and Joseph Schildkraut. The well-played transition to television spent ten days in rehearsal under Marc Daniels' direction. The live telecast was eminently successful. Variety reported, "The acting, production and direction were of such quality to glue viewers to their sets." Warren Wade produced Kind Lady on the Broadway Television Theatre with Sylvia Sidney as the reluctant hostage-hostess.

STAGE

Booth Theatre, New York, opened April 23, 1935. 102 performances. Produced by Potter and Haight; Director, Henry C. Potter; Setting, Jo Mielziner; Costumes, Mary Merrill
Grace George (Mary Herries); Henry Daniell (Henry Abbott); Justine Chase (Ada Abbott); Alan Bunce (Peter Santard); Marie Paxton (Rose); Florence Britton (Phyllis Glenning); Francis Compton (Mr. Foster); Irby Marshall (Lucy Weston); Alfred Rowe (Doctor); Thomas Chalmers (Mr. Edwards); Elfrida Derwent (Mrs. Edwards); Barbara Shields (Aggie Edwards); Jules Epailly (Gustav Rosenberg)

Curran Theatre, San Francisco, Cal., West Coast Company (1935). Produced by Homer Curran
May Robson (Mary Herries); Ralph Forbes (Henry Abbott); Edith Arnold (Ada Abbott); Douglas Blackley (Peter Santard); Claire Verdera (Rose); Joan St. John [Joan Fontaine] (Phyllis Glenning); William Jeffrey (Mr. Foster); Mary Forbes (Lucy Weston); Kylda Kroft (Doctor); Granvile Bates (Mr. Edwards); Rosalind Ivan (Mrs. Edwards); Maxine Cooke (Aggie Edwards); Gene Borden (Gustav Rosenberg)

Lyric Theatre, London, England, opened June 11, 1936. Sybil Thorndike (Mary Herries); Robert Douglas (Henry Abbott); Jean Shepheard (Ada); Alexander Clark (Peter Santard); Marie Paxton (Rose); Agatha Carroll (Phyllis Glenning); Edward Irwin (Mr. Foster); Mabel Terry-Lewis (Lucy Weston); David Hawthorne
(Doctor); Charles Mortimer (Mr. Edwards); Elfrida Derwent (Mrs. Edwards); Viola Merrett (Aggie Edwards); Clarence Derwent (Gustav Rosenberg)

SCREEN

Metro-Goldwyn-Mayer, released December 20, 1935. Produced by Lucien Hubbard; Director, George B. Seitz; Screenplay, Bernard Schubert; Musical score, Edward Ward; Camera, George Folsey; Song: "The Duchess Has a Twinkle in Her Eye" (Ned Washington, Bronislaw Kaper, Walter Jurmann)

Aline MacMahon (Mary Herries); Basil Rathbone (Henry Abbott); Mary Carlisle (Phyllis); Frank Albertson (Peter); Dudley Digges (Mr. Edwards); Doris Lloyd (Lucy Weston); Nola Luxford (Rose); Murray Kinnell (Doctor); Eily Malyon (Mrs. Edwards); Justine Chase (Ada); Barbara Shields (Aggie); Donald Meek (Foster); Frank Reicher (Roubet)

Metro-Goldwyn-Mayer, released June 13, 1951. Produced by Armand Deutsch; Director, John Sturges; Screenplay, Edward Chodorov, Jerry Davis, Charles Bennett; Camera, Joseph Ruttenberg; Art Directors, Cedric Gibbons, William Ferrari; Music David Raksin; Editor, Ferris Webster

Ethel Barrymore (Mary Herries); Maurice Evans (Henry Elcott); Angela Lansbury (Mrs. Edwards); Keenan Wynn (Mr. Edwards); Betsy Blair (Ada Elcott); John Williams (Mr. Foster); Doris Lloyd (Rose); John O'Malley (Antique Dealer); Henri Letondal (Monsieur Malaquaise); Moyna Macgill (Mrs. Harkley); Barry Bernard (Mr. Harkley); Sally Cooper (Lucy Weston); Arthur Gould-Porter (Chauffeur); Sherlee Collier (Aggie Edwards); Phyllis Morris (Dora); Patrick O'Moore (Constable Orkin); Keith McConnell (Jones); Leonard Corey (Postman); Victor Wood (Doc); Wilson Benge, Robert Hale (Carol Singers); Alex Frazer (Book Clerk); Malcolm Keen (Mr. Blakeley); Patrick Whyte (Foreman); James Logan (Workman); George Cathrey (Delivery Man); Stanley Fraser (Tailor); Stanley Mann, Vesey O'Davoren, Colin Kenny, George Kirby (Pedestrians); Bob Evans (Man); Ida McGill (Woman)

TELEVISION

Ford Theatre, televised December 2, 1949. CBS. 1 hour. Produced by Garth Montgomery; Director, Marc Daniels; Television adaptation, Ellis Marcus; Set, Samuel Leve; Music, Cy Feuer

Fay Bainter (Mary Herries); Joseph Schildkraut (Henry Abbott); Zolya Talma (Lucy Weston); Phillipa Bevan (Mrs. Edwards); Bruce Gordon (Mr. Edwards); Elaine Ellis (Ada); Jack Manning (Peter); Morton Stevens (Doctor); Arnold Robertson (Mr. Foster)

Broadway Television Theatre, televised November 30, 1953. N/N. 90 minutes. Produced by Warren Wade

Sylvia Sidney (Mary Herries)
KISMET
A play in three acts by Edward Knoblock (1911)

Synopsis

Baghdad Street Poet, Hajj, a charming, conniving beggar and thief is arrested for stealing but the wicked Mansur, Wazir of Police, releases him on the promise to kill young Caliph Abdallah. Hajj's attempt on the Caliph's life is unsuccessful and he is thrown into a dungeon with his old enemy Sheik Jawan. He strangles Jawan and escapes in the sheik's clothing and discovers his beautiful daughter, Marsinah, has been made a concubine in the harem of the Wazir. Hajj enters the harem, rescues Marsinah and drowns the Wazir. Caliph Abdallah, disguised as a gardener, has fallen in love with Marsinah but reveals his true identity and marries her. The Caliph reluctantly banishes Hajj for his crimes but the roguish poet plans a pilgrimage to Mecca. But by nightfall, Hajj has returned to his beggar's station on the steps of the Mosque undisturbed by the day's events that were, after all, only Kismet--fate.

Comment and Critique

Edward Knoblock's play, subtitled, An Arabian Night, has endured for almost seven decades since its debut in 1911 through a new musical version of the play in 1977, Timbuktu. Edward Knoblauch was born in New York on April 7, 1874. During the summer of 1909 in Tunis and Paris, he wrote his extravaganza, Kismet that failed to enthuse producers until actor-manager Oscar Asche presented the play at London's Garrick Theatre on April 19, 1911. On Christmas night of 1911 Klaw and Erlanger presented Otis Skinner as "the gay and gaudy adventurer Hajj" to Broadway. The role of Hajj became the most successful in Otis Skinner's long and illustrious career. He played the role for over three years on Broadway and continental tours, made a silent picture version of the play in 1920 and ten years later appeared in First National Pictures' "talking picture" version. In his biography, Footlights and Spotlights, Mr. Skinner wrote, "Kismet brought me the widest success of any play I ever appeared in." English actor, Oscar Asche, who originated the role of the romantic rogue continued with Kismet for several years, including one year in Australia. The playwright, as Edward Knoblock, became a naturalized British citizen in 1916. Following Kismet, Mr. Knoblock's plays included Milestones (1912) and London Life (1924), co-authored with Arnold Bennett; My Lady's Dress (1914); The Good Companions (with J. B. Priestley) and the English translation of Vicki Baum's Grand Hotel in 1931. His moderately successful play Lullaby (which opened at the Knickerbocker Theatre on September 17, 1923, for 144 performances) was adapted to the screen by Charles MacArthur.
as The Sin of Madelon Claudet and won The Academy Award in 1931 for his wife, Helen Hayes, in her talking picture debut as Best Actress of the Year. While Kismet was inevitably compared to Oscar Asche's adaptation of William A. Page's novel Chu Chin Chow, a massive spectacle that opened in London in 1916 to achieve a long-standing record for performances on the London stage (2,238), and to James Elroy Flecker's Hassan, the Knoblock play survived the years; the others became statistics.

Forty-two years after the play's original production, producer Edwin Lester's superlative production of Kismet, adapted by Charles Lederer and Luther Davis and set to the music of Russian composer Alexander Borodin by Robert Wright and George Forrest, opened at San Francisco's Philharmonic Auditorium on August 17, 1953, and transferred to Broadway's Ziegfeld Theatre on December 3, 1953, during the first newspaper strike in New York City's history. Despite the absence of reviews the musical extravaganza became one of the greatest successes of the modern musical theatre in London and New York. When the New York reviews were published the verdict was virtually unanimous. "Kismet soars along as a gay, magic carpet. Spectacular, frank and vigorous ... it continually spoofs itself. Charles Lederer and Luther Davis have kept the show whipping along a wise-crack strewn track," wrote William Hawkins (The New York World-Telegram and Sun). Robert Coleman (The New York Daily Mirror) called the show, "... colorful, flamboyant, opulent, exciting theatre." and John McClain (The New York Journal-American) tabbed it, "Lavish, tuneful and terrific ... a big and bountiful extravaganza." Kismet was given The Antoinette Perry "Tony" Award as the year's best musical and additional "Tonys" went to producer Charles Lederer, and actor Alfred Drake for his exciting portrayal of Hajj.

Oscar Asche re-created his role of Hajj in England's Zenith Films 1914 screen version of Kismet. Otis Skinner reprised his acclaimed stage performance as the romantic beggar in Robertson-Cole's United States screen production in 1920 and, ten years later, made his talking picture debut in First National Pictures' film version of the play. The 1930 Kismet opened on Broadway at the Hollywood Theatre. Filmed in a wide-screen process called Vitascope the film was well received and Otis Skinner, for all his advanced years, again recreated a flowing, flawless performance as the wily beggar, Hajj. Photoplay appeared astounded at the enormity of the production, the pool in which Hajj drowns Mansur becoming Olympian, and parades of elephants and Harem ladies but conceded the film was "breath-takingly lovely. And, of course, it is Otis Skinner's bow before the microphone. He is, as ever, perfect as the charming rogue."

Metro-Goldwyn-Mayer's lavish Technicolor production in 1944 was, according to Time magazine, "luscious to look at" even though the fantasy was often lost in the opulence of the production. Despite Old Bagdad looking "suspiciously like the inside of a Hollywood nightclub, "the heavily gold-painted Marlene Dietrich's sensuous dancing and the "characteristic swaggering gusto" of Ronald Colman's performance as the beggar was admired.
Vincente Minnelli, prestigious director of such fine MGM musicals as Cabin in the Sky, Meet Me in St. Louis and An American in Paris, later admitted he was uninspired by Kismet and reluctantly accepted the assignment to secure the far more interesting project of directing Lust for Life, based on Irving Stone's biography of Vincent Van Gogh. Minnelli completely endorsed Bosley Crowther's (The New York Times) appraisal of the 1955 film, "Opulence gleams in gorgeous color and bulges the CinemaScope screen in this version of Kismet ..." ... but ... "... the script has been staged by director Vincente Minnelli as though it were marching orders for the Macy parade...."

The American Broadcasting System's ninety-minute Color Special, televised on October 24, 1967, starred José Ferrer as Hajj. The Norman Rosemont produced telecast was tagged, "... an expensively produced disaster...." José Ferrer was oddly ill-at-ease as the beggar and George Chakiris gave a moribund performance as the Prince courting a less-than-excited Anna Maria Alberghetti as Marsinah. Only Barbara Eden, experienced with several seasons of playing NBC's genie in the TV comedy series, I Dream of Jeannie, seemed at home in ol' Bagdad.

Timbuktu, an opulent revival of Kismet with an all-black cast, opened at the Mark Hellinger Theatre in New York on February 9, 1978. Time magazine, noting the shift in setting from Baghdad to Africa, called the musical "Hootchy-Koo" and the prevailing mood and beat of Trinidad-born Geoffrey Holder's concept of Kismet more Caribbean than African, while appraising the near-nudity of the show as "... the undress is almost more spectacular than the dress...." Geoffrey Holder's remarkable job in revitalizing The Wizard of Oz as The Wiz was not repeated with the excesses of Timbuktu and only Gilbert Price, in the reworked role of the Prince, was capable of singing the Borodin-transcripted score. Richard Eder (The New York Times), finalized his review with "All in all, despite Miss Kitt and Mr. Hawkins, it was a lackluster show and without luster, Timbuktu-Kismet has relatively little to offer."

STAGE*

Garrick Theatre, London, England, opened April 19, 1911. (Closed January 27, 1912, toured Australia for one year and returned to London's Globe Theatre for 30 weeks, a total of 222 performances.) 328 performances. Produced and directed by Oscar Asche; Music composed by Christopher Wilson; Stage manager, J. Fritz Russell

Oscar Asche (Hajj); Lily Brayton (Marsinah); Ben Webster (The Caliph Abdallah); H. Grimwood (The Wazir Mansur); Bessie

*Kismet, or Two Tangled Turks, a musical comedy by Richard F. Carroll, Jr. with music by Gustave Kerker, that opened at the Herald Square Theatre in New York on August 12, 1895, had no relation to Edward Knoblock's 1911 play.
Kismet

Major (Narjis); Saba Raleigh (Kut-al-Kulub); Ewan Brooke (Wazir Abu Bakr); Tripp Edgar (The Beggar Kasim); Caleb Porter (Sheik Jawan); R. Ian Penny (The Guide Nasir); Alfred Bristowe (The Muezzin); Athol Forde (Amru); R. F. Anson (Zayd); George Relph (Kafur); G. Fitzgerald (Chamberlain); Nancy Denvers (Almah); D. Atherton (Captain of the Watch); H. Franklin (Mansur's Attendant); A. Winspeare (Afife); Charles A. Doran (The Imam Mahmud); Arthur Tranton (A Mufti); J. Fritz Russell (Gaoler Kutayt); Muriel Hutchinson (Miskah); D. England (An Old Woman); E. Adehey (Blind Man); Gordon Harker (Chinaman)

Before the Curtain: Ernest Leeman (The Man); Dorothy Moulton (The Woman); Ewan Brooke (The Story Teller); Nancy Denvers (The Dancer); Houna (The Sorcerer); Messrs. Serle, St. Ord, Florent, Edwards, Wallace, Flanagon, Brook, Bodney, Gale, Furphy, Ferguson, Brown, Atherton, Baynton, Horn, Goodner, Down, Taylor, Carr, Rosten, Hmelin, Abbot, Cornell, Cowles, Selton, Stevenson, Adams, Bushra, Welsh, Alexander (Guards, Wasirs, Dignitaries, Soldiers, Shopkeepers, Buyers); Misses Bayler, Mullock, England, Caldicott, McGregor, Arup, Bidwell, Dola-more, Sim, Leaman, Robinson, Symthe, Thorpe, Rhoden (Women of the Harem)

Globe Theatre, London, England, opened March 10, 1914. Produced and directed by Oscar Asche; Scenery, Joseph Harker; Costumes, Percy Anderson; Music composed by and directed by Christopher Wilson

Oscar Asche (Hajj); Lily Brayton (Marsinah); Frederick Worlock (The Caliph Abdallah); Herbert Grimwood (The Wazir Mansur); Bessie Major (Narjis); Suzanne Sheldon (Kut-al-Kulub); H. R. Hignett (Wazir Abu Bakr); R. F. Anson (The Beggar Kasim); Caleb Porter (Sheik Jawan); Arthur Grenville (The Guide Nasir); James Plinge (The Muezzin); Fernley Bishopp (Amru); George D. Treloar (Zayd); Norman Harle (Kafur); G. Ferrier (Chamberlain); Nancy Denvers (Almah); Alexander Osnlow (Captain of the Watch); F. Warliker (Mansur's Attendant); J. Fritz Russell (Afife); George Skillan (The Imam Mahmud); Lionel West (A Mufti); C. Later (Gaoler Kutayt); Muriel Ashwynne (Miskah); Florence M. Allen (An Old Woman); George Ford (Blind Man); E. Bodney (Chinaman); Hayford Hobbs (Sweetseller); John Flanagan (Amru's Apprentice); Roy Royston (Zayd's Apprentice); F. Kurtzman (Water Carrier); A. Norwood (Juggler); George Lee (Herald); Myra Christiansen, Maud Wingfield (Bazaar Women)

Before the Curtain: Penderell Price (The Man); Lilian Birtles (The Woman); H. R. Hignett (The Story Teller); H. A. Selden (Snake Charmer); Nancy Denvers (The Dancer)

Knickerbocker Theatre, New York, opened December 25, 1911. 184 performances. Produced by Klaw and Erlanger; Director, Harrison Grey Fiske; Assistant director, Lawrence Marston; Music, William Furst; Orchestra director, Thomas W. Hindley; Costumes, Percy Anderson; Dances, Violet Romer

Otis Skinner (Hajj); Rita Jolivet (Marsinah); Fred Eric (The Caliph Abdallah); Hamilton Revelle (Wazir Mansur); Georgia
Woodthorpe (Narjis); Eleanor Gordon (Kut-al-Kulub); Henry Mitchell (Wazir Abu Bakr); Macey Harlan (Kasim); Sheridan Block (Jawan); Sydney Mather (The Guide Nasir); Togo Tamamoto (Muezzin); Daniel Jarrett (Amru); Harrison Carter (Zayd); Gregory Kelly (Amru's Apprentice); George Relph (Kafur); Thomas Audley (Chamberlain); Amelia Barleon (Kabirah); Violet Romer (Almah); Richard Scott (Captain of the Watch); William Lorenz (Mansur's attendant); Bennett Kilpack (Affe); Del De Louis (Imam Mahmoud); John Webster (A Mufti); Martin Saunders (Kutayt); Merle Marden (Miskah); Messrs: Birland, Clinton, Elms, Gibson, Jones, Kennedy, Lee, Venus, Volks, Wheeler (Guards, Courtiers, Ambassadors, Soldiers, Eunuchs, etc.); Misses: Berwyn, Coleman, Comfort, Darling, Dewey, Dolaro, Dowling, Evans, Garcia, Hastings, Howard, Knott, Leeman, Palmer, Radcliff, Roth, Wadsworth (Women of the Harem, Dancers, Slaves, Bazaar People, etc.); Maskelyne, Devant (Magicians)

Before the Curtain: Ernest Leeman (The Man); Roma Devonne (The Woman); Mervyn Rentoul (The Story Teller); Youna (The Juggler); Violet Romer (The Dancer)


Oscar Asche (Hajj); Charles Doran (Nasir); George D. Treloar (Nuraldin); Clive Ross (Makarish); Caleb Porter (Ali); Lisa Coleman (Zaynab); George Skillan (Salim); Nancy Denvers (Almah); Lily Brayton (Harifah); J. Knox-Orde (The Story Teller)


Sam Livesey (Hajj); Elissa Landi (Marsinah); A. V. Bramble (Jawan); Robert Harris (Caliph Abdallah); Patric Curwen (Wazir Abu Bakr); Herbert Grimwood (Wazir Mansur); Dennis Wyndham (Kafur); Mary Clare (Kut-al-Kulub); Benita Hume (Miskah); Fred Vigay (Kutayt); Neil Curtis (Nasir); Lena Maitland (Affe); Barbara Roberts (Ahmah); Ernest Ruston (Inman Mahmoud); J. Henry Twyford (Zayd); C. F. Cooke (Captain of the Watch);Rollie Emery (Kabirah); Buchanan Wake (Muezzin); Wilson Gunny (Kasim); Fred Vigay (Amra); James Arnold (Manur's Attendant); Henry Le Grand (Cliph's Chamberlain); C. E. Cooke (A Mufti); Dodd Mehan (A Man); Nayan Ardayne (A Woman); Patric Curwen (Story Teller); Edward Swinton (Juggler); Pola Belas (Dancer)

Ziegfeld Theatre, New York, opened December 3, 1953. 583 performances. Produced by Charles Lederer (in association with Edwin Lester); Director, Albert Marre; Settings and Costumes, Lemuel Ayers; Lighting, Peggy Clark; Dances and musical number, Jack Cole; Musical director, Louis Adrian; Music, Alexander Borodin; Book, Charles Lederer, Luther Davis; Music adaptation and lyrics, Robert Wright, George Forrest; Orchestral and choral arrangements, Arthur Kay

Alfred Drake (Hajj); Doretta Morrow (Marsinah); Richard Kiley (The Caliph); Joan Diener (Lalume); Henry Calvin (The Wazir of Police); Philip Coolidge (Omar); Truman Gage (Jawan);
Florence Lessing (Princess Zubbediya of Damascus); Beatrice Kraft (Princess Samaris of Bangalore); Lucy Andonian (Ayah to Zubbediya); Thelma Dare (Ayah to Samaris); Hal Hackett (Hassan-Ben); Richard Oneto (Imam of the Mosque); Jack Mei Ling (Doorman); Gerald Cardoni, Kirby Smith, Ralph Strane, Louis Polacek (Muezzins); Jack Dodds, Marc Wilder (Dervishes); Earle MacVeigh, Robert Lamont, Rodolfo Silva (Beggars); Florence Lessing, Ethel Martin (Street Dancers); Kirby Smith (Merchant); Jack Dodds (Akbar); Marc Wilder (Assiz); Richard Oneto (Bangle Man); Tom Charlesworth, Hal Hackett (Policemen); Stephen Ferry, Steve Reeves (Wazir's Guards); Mario Lamm, John Weidemann (Attendants); Patricia Dunn, Bonnie Evans, Reiko Sato (The Princesses of Ababu); Carol Ohmart, Joyce Palmer, Sandra Stahl, Lila Jackson (Slave Girls); Earle MacVeigh (Peddler); Richard Vine (Servant); Jo Ann O'Connell, Lynne Stuart (Street Women); Barbara Slate (Widow Yussef); Earle McVeigh (Prosecutor); Neile Adams, Jack Dodds, Marc Wilder (Diwan Dancers); Gerald Cardoni, Robert Lamont, Richard Oneto, Louis Polacek, Kirby Smith, Ralph Strane, Richard Vine, George Yarick, Anita Coulter, Thelma Dare, Lila Jackson, Jo Ann O'Connell, Barbara Slate, Sandra Stahl, Lynne Stuart, Erica Twiford (Singers); Neile Adams, Patricia Dale, Devra Kline, Ania Romaine, Vida Ann Solomon, Roberta Stevenson (Dancers)

Stoll Theatre, London, England, opened April 20, 1955. 648 performances. Produced by Jack Hylton; Director, Albert Marre; Settings and Costumes, Lemuel Ayers; Lighting, Peggy Clark; Dances and musical numbers, Jack Cole; Musical director, Raymond Agoult; Music, Alexander Borodin; Book, Charles Lederer, Luther Davis; Music adaptation and lyrics, Robert Wright, George Forrest; Lighting assistant, Alec Shanks

Alfred Drake (Hajj); Doretta Morrow (Marsinah); Peter Grant (The Caliph); Sheila Bradley (Lalume); Paul Whitsun-Jones (The Wazir of Police); Donald Eccles (Omar); Stanley Van Beers (Jawan); Claire Warner (Princess Zubbediya of Damascus); Juliet Prowse (Princess Samaris of Bangalore); June Grant (Ayah to Zubbediya); Barbara Allard (Ayah to Samaris); Alister Williamson (Hassan-Ben); Colin Thomas (Doorman); Lee Kenton, Lewis Henry, Emlyn Lewis, James Phillips (Muezzins); David Davenport, John Elsydael, (Dervishes); Colin Cunningham, Humphrey Heathcote, Nigel Burke (Beggars); Josephine Blake (Street Dancer); David Davenport (Akbar); Nigel Burke (Assiz); Colin Thomas (Bangleman); Alister Williamson (Policeman); George Swales, Ken Richmond (Wazir's Guards); Gordon Petrie, Harry Baird (Attendants); Sheila O'Neill, Muriel Ali, Doreen Rider (The Princesses of Arabu); Judith Shergold, Pamela Butler, Jacqueline Murray (Slave Girls); Frank Olegario (Slave-Monger); Colin Cunningham (A Pedlar); George Slack (Taman); Tudor Evans (Prosecutor); Humphrey Heathcote (Chief Policeman); Colin Thomas (Servant); Jill Martin, Suzanne Steele (Street Women); Barbara Ulric (Widow Yussef); Robert Garcia (Executioner); Janet Yorke, Suzanne Steele, Gloria Wenlock, Mary Burgess, Barbara Allard, Barbara Ulric, Jill Martin, Ruth Silvester, Frank Ole-
gario, Alister Williamson, George Slack, Emlyn Lewis, Lewis Henry, Robert Garcia, James Phillips, George Kazantzì, Lee Kenton, Roland Lucantonio (Singers); Josephine Blake, Norma Dunbar, Ann Tyrell, Sally Webb, Maureen Sims, Elizabeth Wright, Margaret Kovac, Ann Thwaites, Nigel Burke, John Blysdale, David Davenport (Dancers)

Road Company (1955-1956). Produced by Manuel Davis; Director, Albert Marre; Settings and costumes, Lemuel Ayers; Lighting, Peggy Clark; Dances and musical numbers, Jack Cole; Musical director, Carman Coppola; Assistant conductor, Michael Kuttner; Music, Alexander Borodin; Book, Charles Lederer, Luther Davis; Music adaptation and lyrics, Robert Wright, George Forrest

Earle MacVeigh (Hajj); Margot Moser (Marsinah); Donald Clarke (The Caliph); Marthe Errolle (Lalume); George Lipton (The Wazir of Police); James Eiler (Omar); Truman Gaige (Jawan); Ethel Martin (Princess Zubbediya of Damascus); Rosemerry Fuhrmann (Princess Samaris of Bengalore); Lucy Andonian (Ayah to Princess Zubbediya); Robert Goss (Hassan-Ben); Lawrence Mitchell (Doorman of Mosque); Peter Costanza, Anthony Safina, Robert McClure (Muezzins); Jack Miller, Peter Cook (Dervishes); Bruce McKay, Charles Scott, George Martin (Beggars); Ethel Martin, Rosemerry Fuhrmann (Street Dancers); George Martin (Akbar); Jack Miller (Assiz); Anthony Safina (Bangleman); Bruce McKay, Robert Goss (Policemen); Charles Booth, Charles Scott (Wazir's Guards); Lucky Kargo, Robert Wiensko (Attendants); Pua Gaeton, Anita Berman, Judi Royce (The Princesses of Ababu); Carmen Austin, Roberta Keith, Karen Ford, Florence Collins (Slave Girls); Oran Osburn (Taman); Robert McClure (Servant); Genevieve Boles (Widow Yussef); Peter Costanza, Robert McClure, John Quinn, Lawrence Mitchell, Oran Osburn, Anthony Safina, Marvin Solley, Carmen Austin, Genevieve Boles, Mary Brady, Florence Collins, Kathryn George, Karen Ford, Noella Peloquin, Louise Whetzel (Singers); Ethel Bell, Marte Boles, Ruth Chamberlain, Roberta Keith, Kaarlyn Kitch, Doris Light, Marie Maggiore (Dancers)

Curran Theatre, San Francisco, Cal., opened June 27, 1955. West Coast Production. Produced by The San Francisco Civic Light Opera Association, J. F. Sullivan, Jr., President, Edwin Lester, General Director; Director, Albert Marre; Settings and costumes, Lemuel Ayers; Choreography, Jack Cole; Lighting, Peggy Clark; Musical director, Carmen Coppola; Orchestral and choral arrangements, Arthur Kay; Charles Lederer production; Music, Alexander Borodin; Book, Luther Davis, Charles Lederer; Musical adaptation and lyrics, Robert Wright, George Forrest

William Johnson (Haji); Elaine Malbin (Marsinah); Richard Oneto (The Caliph); Julie Wilson (Lalume); Henry Calvin (The Wazir of Police); Dennis Gurney (Omar); Truman Gaige (Jawan); Ethel Martin (Princess Zubbediya of Damascus); Beatrice Kraft (Princess Samaris of Bengalore); Lucy Andonian (Ayah to Zubbediya); Gerald Cardoni (Hassan-Ben); John Dorrin (Doorman); Kirby Smith, Charles Aschmann, Tony Rossi, Gerald Cardoni (Muezzins); George Martin, Jack Miller (Dervishes); Earle MacVeigh,
Robert Lamont, Ronnie Field (Beggars); Oran Osburn (Taman); Ethel Martin, Rosemerry Fuhrmann (Street Dancers); Ronnie Field (Assiz); Arne Markussen (Bangle Man); Kirby Smith, Bruce MacKay (Policemen); Ann Flood, Ingeborg Kjeldsen, Doris Wolin, Nancy Brennan (Slave Girls); John Dorrin (Servant); Earle Mac- Veigh (Prosecutor); Erica Twiford (Widow Yussef); Robert Lamong (Haji’s Servant); George Martin (Akbar); John Wiedeman, Steve Reeves, Charles Scott (Wazir’s Guards); William Andrews, Robert Wiensko (Attendants); Adeline Gaheton, April Gaskins, Roberta Steveson (The Princesses of Ababu); Charles Aschmann, Ken Ayers, Gerald Cardoni, John Dorrin, Robert Lamont, Arne Markussen, Oran Osburn, Tony Rossi, Richard Vine, Nancy Brennan, Genevieve Boles, Ann Flood, Ingeborg Kjeldsen, Astrid Neilson, Jo Ann O’Connell, Erica Twiford, Doris Wolin, Barbara Winfield (Singers); Ethel Bell, Jean Coates, Rosemerry Fuhrmann, Roberta Keith, Doris Light, Vida Solomon (Dancers)

Curran Theatre, San Francisco, Cal., opened August 6, 1962. West Coast Production. Produced by The San Francisco Civic Light Opera Association, Allen L. Chickering, President, Edwin Lester, General Director, Edward Greenberg; Settings, Lemuel Ayers; Costumes, Frank Thompson; Lighting, Peggy Clark; Technical director, Richard Rodda; Producer, Edwin Lester; Choreography, Jack Cole; Musical director, Louis Adrian; Choral director, Edith Gordon; Music, Alexander Borodin; Book, Charles Lederer, Luther Davis; Musical adaptation and lyrics, Robert Wright, George Forrest; Artistic coordinator, Tony Duquette

Alfred Drake (Haji); Lee Venora (Marsinah); Richard Banke (The Caliph); Anne Jeffreys (Lalume); Henry Calvin (Wazir of Police); Don Beddoe (Omar); Truman Gaige (Jawan); Ethel Martin (Princess Zubbediya of Damascus); Bonnie Evans (Princess Samaris of Bangalore); Lucy Andonian (Ayah to Zubbediya); Kirby Smith (Hassan-Ben); Rudy Vejar (Iman); Paul Fresco, John Hyden, Paul Veglia, Robert Mazzarella (Muezzins); Leo Wheeler (Mullah); Marc Wilder, Buddy Bryan (Dervishes); Earle MacVeigh, Robert Lamont, Andre St. Jean (Beggars); Robert Mazzarella (Taman); Ethel Martin, Bonnie Evans (Street Dancers); Marc Wilder (Assiz); Buddy Bryan (Akbar); Ned Romero, Kirby Smith (Policemen); Duane Harris, Randolph Prince (Wazir’s Guards); Richard Tasse, Chuck Dial (Attendants); Reiko Sato, Jo Anne Miya, Virginia Ann Lee (The Princesses of Ababu); Ingeborg Kjeldsen, Dana Simmons, Lael Jackson, Elizabeth Shannon (Slave Girls); Bill Miles (Servant); Earle MacVeigh (Prosecutor); Rose-Jean Goddard (Widow Yussef); Patricia Burkey, Dorothy Emmerson, Rose-Jean Goddard, Mona Kimberly, Jean O’Hara, Shirley Paris, Paul Fresco, John Hyden, Robert Mazzarella, Bill Miles, Eugene Noble, Paul Veglia, Rudy Vejar (Singers); Bea Busch, Mickie Karr, Misaye Kawasaki, Nancy Roth, Bette Scott, Joanne Steuer, Edythe Udane (Dancers)

New York State Theatre, New York, opened June 22, 1965. 48 performances. Produced by the Music Theatre of Lincoln Center (Richard Rodgers, president and producing director); Director, Edward
Greenberg; Settings, Lemuel Ayers; Costumes, Frank Thompson; Dances and musical numbers, Jack Cole; Lighting, Peter Hunt; Musical director, Franz Allers; Orchestrations and choral arrangements, Arthur Kay; Music Alexander Borodin; Book, Charles Lederer, Luther Davis; Music adaptation and lyrics, Robert Wright, George Forrest

Alfred Drake (Hajj); Lee Venora (Marsinah); Richard Banke (The Caliph); Anne Jeffreys (Lalume); Henry Calvin (The Wazir of Police); Don Beddoe (Omar); Truman Gaige (Jawan); Sally Neal (Princess Zubbediya of Damascus); Beatrice Kraft (Princess Samaris of Bangalore); Anita Alpert (Ayah to Zubbediya); Frank Coleman (Hassan-Ben); Rudy Velar (Iman of the Mosque); Grant Spradling, Paul Veglia, Vincent Henry, Martin Jewell (Muezzins); Buddy Bryan, Eddie James (Dervishes); Earle McVeigh, Robert Lamont, Andre St. Jean (Beggars); Sally Neal (Street Dancer); Neil McNelis (Merchant); Buddy Bryan (Akbar); Eddie James (Assiz); Rudy Velar (Bangle Man); Alfred Toigo, Allen Peck (Policemen); Nick Littlefield, Jerry Meyers (Wazir's Guards); Henry Baker, James Wamen (Attendants); Rieko Sato, Diana Banks, Nancy Roth (The Princesses of Ababu); Michele Evans, Carol Hallock, Eleanore Kingsley, Ingeborg Kieldsen (Slave Girls); Julius Fields (Mullah); Paul Veglia (Servant); Earle McVeigh (Prosecutor); Anita Alpert (Widow Yussef); Bonnie Glasgow, Bobbi Lange, Martin Jewell, Richard Kahan, Nick Littlefield, Neil McNelis, Bob Neukum, Allen Peck, Grant Spradling, Paul Veglia (Singers); Jeanne DeVito, Marti Hespen, Shai Holsaert, Indra-nil, Bette Scott, Susan Sigrist, Jenny Workman, Julius Fields, Andre St. Jean

RECORDING: Original Cast Recording--RCA Victor Records

Orpheum Theatre, San Francisco, Cal., opened November 1, 1977.

West Coast Production. Produced by The San Francisco Civic Light Opera Association; George Livermore, President; Cy Feuer, Ernest H. Martin, Managing Directors; Director, Albert Marre; Settings, Oliver Smith; Costumes, Frank Thompson; Lighting, Robert Randolph; Musical director, Ross Reimueller; Choreography, Bonnie Evans (Jack Cole original); Orchestral and choral arrangements, Arthur Kay; Choral director, Charles Ross Perlee; Production assistant, Bill Holland; Music, Alexander Borodin; Book, Charles Lederer, Luther Davis; Music adaptation and lyrics, Robert Wright, George Forrest

John Reardon (Haji); Victoria Mallory (Marsinah); David Eisler (The Caliph); George Gaynes (Wazir of Police); Bernice Massi (Lalume); David Myrvold (Hassan-Ben); Zachary A. Charles (Jawan); Buddy Bryan (Akbar); Arthur Mikaelian (Assiz); Roberta Keith Haze (Princess Zubbediya of Damascus); Bonnie Evans (Princess Samaris of Bangalore); Lucy Andonian (Ayah to Zubbediya); Karen Salkind (Ayah to Samaris); James Wagner (Bangle Seller); David Romano, Evans Ray (Silk Merchants); Jeri Ellen Sparkman, Aulani, Virginia Ann Latimer (The Princesses of Ababu); Earle McVeigh (Chief Policeman); Larry Douglas, Gene Brundage, Howard Chitjian (Beggars); Robert Keith Haze (Street
TIMBUKTU, Mark Hellinger Theatre, New York, opened March 1, 1978. 221 performances. Produced by Luther Davis; Directed, choreographed and costumed by Geoffrey Holder; Scenery, Tony Straiges; Lighting, Ian Calderon; Musical director, arrangements and incidental music, Charles H. Coleman; Additional orchestrations, Bill Brohn; Music, Alexander Borodin and African Folk Music; Book, (based on the musical *Kismet*, by Charles Lederer and Luther Davis from Edward Knoblock's play), Luther Davis; Musical adaptation and lyrics, Robert Wright, George Forrest; Produced in association with Sarnoff International Enterprises, William D. Cunningham and the John F. Kennedy Center for the Performing Arts

Ira Hawkins [replaced William Marshall during the tryout of Timbuktu] (Hadji); Melba Moore (Marsinah); Gilbert Price (Kasa, Mansa of Mali); Eartha Kitt (Sahleem-La-Lume); Bruce A. Hubbard (Chief of Police); Harold Pierson (Witch Doctor); Daniel Barton (M'Ballah of the River); George Bell (The Wazir); Deborah Waller (Iba); Tony Ndogo (Okun); Louis Tucker, Jimmy Justice, Ray Pollard, Ron Richardson (Muezzins); Vanessa Shaw (Zubediya); Deborah Waller (Child); Eleanor McCoy (Najua); Sharon Cuff, Deborah K. Brown, Patricila Lumpkin (The Princesses of Baquezane); Miguel Godreau (Munshi); Obba Babatunde (Orange Merchant); Shezwae Powell (Woman in the Garden); Miguel Godreau, Eleanor McCoy (Birds of Paradis); Obba Babatunde, Gregg Baker, Daniel Barton, Joella Breedlove, Deborah K. Brown, Sharon Cuff, Cheryl Cummings, Luther Fontaine, Duane Harvey, Marzetta L. Jones, Jimmy Justice, Eugene Little, Patricia Lumpkin, Joe Lynn, Tony Ndogo, Harold Pierson, Ray Pollard, Shezwae Powell, Ronald Richardson, Vanessa Shaw, Louis Tucker, Deborah Waller, Renee Warren (The Citizens of Timbuktu); Obba Babatunde (The Chakaba Stiltwalker); Rodney Green, Jan Hazzell (Dancers)

Richard Pilbrow; Director, Albert Marre; Settings, Oliver Smith; Costumes, Frank Thompson; Lighting, Robert Bryan; Original orchestrations, Arthur Kay, adapted by Alexander Faris; Music and lyrics, Robert Wright and George Forrest; Musical director, Alexander Faris; Book, based on the play by Edward Knoblauch, by Charles Lederer and Luther Davis; Choreography, Bonnie Evans, based on originals by Jack Cole

John Reardon (Hajj); Lorna Dallas (Marsinah); Joan Diener (Lalume); Clifton Todd (The Caliph); Christopher Hewett (The Wazir of Police); Paul Bacon (Omar); Denis Carey (Jawan); Didi Watts (Princess Zubbediya); Sheila O'Neill, Anita Pashley, Shaun Powell (Princesses of Ababu); Jane Darling (Princess Samaris); Elizabeth Sugar (Widow Yussef); Michael Jones (Hassen-Ben); Jane Darling (Street Dancer); Minoo Golvala, Alan-Charles Thomas, Kevin A. J. Ranson, David Wheldon-Williams; Mason Taylor, Kenneth Caswell, Roland A. Wollens, Joe MacKlaine, Roy Stewart, David Hampshire, Steve Payne, Margo Harris, Antoinette Howlett, Rosemary Ashe, Frank Olegario, Barnaby Noel-Hines, Wallace Stephenson, David Bacon, Lynda Broatchie, Sue Rittman, Alison Temple Savage, Didi Watts, Shirley Lee, Marie Lorraine, Michael Hartley, Carolyn Allen, Jan Hartley (Singers, dancers, others)

MISCELLANEOUS STAGE PRODUCTIONS OF KISMET:
1952: with, Paul Ukena, Helena Scott, Christine Norden, Stanley Grover
1955: with, Gordon MacRae, Carlo Alberghetti, Marthe Errolle
1955: with, Mitchell Gregg, Ted Scott, Eleanor Lutton, Paula Stewart
1956: with, Robert Feyti, Susan Cabot, Linda Lavin, Jack Ringstead
1971: with, John Raitt, Anna Maria Alberghetti, Gaylea Byrne, Jack Trussell

SCREEN


Oscar Asche (Hajj); Lily Brayton (Marsinah); Herbert Grimwood (Wasir Mansur); Frederick Worlock (Caliph Abdallah); Caleb Porter (Sheik Jawan); Suzanne Sheldon (Kut-al-Kulub); Bessie Major (Nargis); H. R. Hignett (Wazir Abu Bakr); Arthur Grenville (Nasir); Norman Harle (Kafur); Nancy Denvers (Almah); Alexander Onslow (Captain)

Robertson-Cole, released October 6, 1920. Director, Louis Gasnier

Otis Skinner (Hajj); Elinor Fair (Marsinah); Leon Barry (Caliph Abdallah); Rosemary Theby (Kut-Al-Kulub); Marguerite Comont (Nargis); Herschall Mayall (Jawan); Hamilton Revelle (Wazir Mansur); Cornelia Otis Skinner (Miskah); Fred Lancaster (Zayd); Nicholas Dunaew (Nasir); Sidney Smith (Jester); Sam Kaufman (Amru); Emmett King (Wazir Abu Bakr); Paul Weigel (Affie); Robert Evans (Beggar Kasim); James Adams (Chamberlain); Emily Seville (Kabirah); Harry Lorraine (Kafur); Fanny Ferrari (Almah); Thomas Kennedy (Kutayt)
First National Pictures, released October 30, 1930. (First National also produced a German version of Kismet released in 1930, directed by William Dieterle; Screenplay, Ulrich Steindorff, Karl Ettlinger. Cast included Gustav Froehlich, Dita Parlo, Vladimir Sokoloff, Anton Pointer, Karl Ettlinger.) Produced by Robert North; Director, John Francis Dillon; Screenplay, Howard Estabrook; Camera, John Seitz; Editor, Al Hall

Otis Skinner (Hajj); Loretta Young (Marsinah); David Manners (Caliph Abdallah); Sidney Blackmer (Wazir Mansur); Mary Duncan (Zeelikha); Montagu Love (The Jailer); Ford Sterling (Amru); Theodore von Eltz (The Guide Nazir); John St. Polis (Inman Mahmud); Edmund Breese (Jawan); Blanche Frederici (Narjis); Richard Carlyle (The Muezzin); John Sheehan (Kazim); Otto Hoffman (Azaf); Nobel Johnson (Kafur); Charles Clary (The Wazir); Carol Wines (Miskah); Lorin Raker (Zayd); Olin Francis (Captain of the Guards); Will Walling (The Herald); Sidney Jarvis (Chamberlain)

Metro-Goldwyn-Mayer, released January 18, 1944. Produced by Everett Riskin; Director, William Dieterle; Screenplay, John Meehan; Camera, Charles Rosher; Art directors, Cedric Gibbons, Daniel B. Cathcart; Assistant director, Marvin Stuart; Special effects, A. Arnold Gillespie, Warren Newcombe; Music, Herbert Stothart; Editor, Ben Lewis

Ronald Colman (Hafiz); Marlene Dietrich (Jamilla); James Craig (Caliph); Joy Ann Page (Marsinah); Edward Arnold (Grand Vizir, Mansur); Hugh Herbert (Feisal); Florence Bates (Kershah); Robert Warwick (Alfife); Harry Davenport (Agha); Hobart Cavanaugh (Moolah); Victor Kilian (Jehan); Barry Macollum (Amu); Charles Middleton (Miser); Beatrice Kraftr, Evelyne Kraft (Court Dancers); Nestor Paiva (Police Captain); Harry Humphrey (Gardener); Cy Kendall (Herald); Minerva Urecal (Retainer); Eve Whitney (Cafe Girl); Pedro de Cordoba (Meuzin); Dale Van Sickel (Assassin); Roque Ybarra (Miser's Son); Joe Yule (Attendant); Morgan Wallace (Merchant); John Maxwell (Guard); Walter De Palma (Detective); Jimmy Ames (Major Dom); Charles La Torre (Alwash); Noble Blake (Nubian Slave); Dan Seymour (Fat Turk); Gabriel Gonzales (Monkey Man); Paul Bradley (Magician); Louis Manley (Fire-eater); Paul Singh (Caliph's valet); Zack Williams (Executive); Frank Penny, Peter Cusanelli (Merchants); Mitchell Lewis (Shiek); Phiroz Nair, Asit Ghosh (Nabout Fighters); Carmen D'Antonio (Speciality Dancer); Harry Cording, Joseph Granby (Policemen); Anna Demetrio (Cafe Proprietress); Jessie Tai Sing, Zedra Conde, Barbara Glenz, Frances Ramsden (Cafe Girls); John Merton, Eddie Abdo, Dick Botiller, Jack "Tiny" Lipson (Mansur's Aides); John Schaller, Ramiro Rivas, William Rivas (Juggling Trio); Charles Judels (Rich Merchant); Lynne Arlen, Leslie Anthony, Carla Boehm, Sonia Carr, Eileen Herrick, Rosalyn Lee, Shelby Payne, Yvonne De Carlo (Queen's Retinue); Marek Windheim (Sapu); Joyce Gate (Cafe Girl); Sammy Siein (Policeman); Eddie Abdo (Arabic Prayer)

Metro-Goldwyn-Mayer, released December 1955. Produced by Arthur Freed; Director, Vincente Minnelli; Screenplay, Charles Lederer,
Luther Davis; Camera, Joseph Ruttenberg; Art directors, Cedric Gibbons, Preston Ames; Musical supervision, Andre Previn, Jeff Alexander; Choreography, Jack Cole; Music adapted from themes by Alexander Borodin; Music and lyrics, Robert Wright, George Forrest; Editor, Adrienne Fazan

Howard Keel (Hadj); Ann Blyth (Marsinah); Vic Damone (The Caliph); Dolores Gray (Lalume); Monty Woolley (Omar); Sebastian Cabot (Wazir); Jay C. Flippen (Jawan); Mike Mazurki (Chief Policeman); Jack Elam (Hassan-Ben); Ted De Corsia (Police Subaltern); Julie Robinson (Zubbediya); Reiko Sato, Patricia Dunn, Wonci Lui (Princesses of Ababu); Ross Bagdasarian (Fevvol); Reginald Lal Singh (Muezzin); Naji (Muezzin's voice); Jean Hartell (Celebrant); Mel Welles (Butcher); Alan Lee (Worshipper); David Hoffman, Aaron Spelling, John Bleiffer, Charles Wagenheim, Norbert Schiller (Beggars); Nick Thompson (Man with Jug); George Wandell (Jawan Servant); Norman Leavitt (Fig Vendor); Leonard George (Servant); Ray Aghayan (Shopkeeper); Jameel Farah (Orange Merchant); Noel Cravat (Mad Merchant); Frank Mitchell (Slave Trader); Phil Rich (Bangle Man); John Gustafson (Voice of Bangle Man); Herman Boden, Frank Radcliffe, Hamil Petroff (Silk Merchants); Bernie Hamilton (Pearl Merchant); Kimo (Executioner); George Bruggerman (Wazir Guard); George Keymas, Ethan Laidlaw, Charles Mauu (Policemen); John Mansfield (Herald); Hilo Hattie (Ayah); Rama Bai (Plump Ayah); Louise Franklin (Dressmaker); Jan Arvan (Manservant); Leonard Mudie (Physician); Ed Hashim, Richard Alameda, Guy Manford, Naji, David Bond, Arthur Tookoyah, Van Kirke, Walter Kray (Noblemen); Sam Scar, George Khoury, (Bystanders); Marc Wilder, Jack Dodds (Young Men); Sam Hunter (Guard); Pat Sheehan, June Kirby, Gloria Rhoads, Maria Tsien, Suzanne Ames, Luana Lee, Dulcy Jordan, Vera Francis (Harem Show Girls); Nita Bieber (Samaris); Jack Dodds, Marc Wilder, Hamil Petroff, Herman Boden, Buddy Bryan, Reed Maxey (Men Dancers); William Bagdad, Bruno De Soto, Don Orlando, Marc Krah (Wholesalers); Diana Norris, Donna Norris (Dancers)

RECORDING: Metro Sound-Track Album

TELEVISION

ABC Color Special, televised October 24, 1967. ABC. 90 minutes.

Produced by Norman Rosemont; Director, Bob Henry
Jose Ferrer (Hajj); Anna Maria Alberghetti (Marsinah); George Chakiris (Caliph Abdullah); Cecil Kellaway (Omar); Hans Conried (The Wazir Mansur); Bern Hoffman (Chief of Police); Barbara Eden (Lalume)

KISS AND TELL
A comedy in three acts by F. Hugh Herbert (1943)

Synopsis

Sixteen-year-old Corliss Archer is forbidden by her mother,
Janet, to associate with eighteen-year-old Mildred Pringle, after discovering the girls had sold kisses for a dollar apiece at a USO charity benefit, that creates a feud between the neighboring Archer and Pringle families. Corliss' brother, Air Force Lieutenant Lenny Archer, arrives home eager to marry Mildred Pringle despite the family feud. Lenny and Mildred elope and pledge Corliss to secrecy about their marriage. Mrs. Pringle sees Corliss leaving an obstetrician's office and maliciously and gleefully informs Janet Archer that her daughter Corliss' adolescent romance with the boy next door, seventeen-year-old Dexter Franklin, has more than blossomed. Corliss, having sworn in blood to keep her brother's marriage and his wife Mildred's pregnancy secret, permits her family to believe she is the expectant mother and persuades astonished Dexter to admit being the expectant father. When Lenny becomes an Air Force hero in Africa his marriage to Mildred is revealed and the feuding families become reconciled. Corliss does not have to marry Dexter who accepts his bewildered disappointment with his constant comment, "Holy Cow!"

Comment and Critique

Frederick Hugh Herbert, not to be confused with screen comedian Hugh "Woo-Woo" Herbert, wrote one of the greatest comedy successes of the World War II era in Kiss and Tell, a comedy that ran over three years on Broadway and supported a half dozen road companies for several years. Producer-director George Abbott, whose genius for exuberantly directing youth in such plays as Brother Rat (1936); What a Life (1938); Too Many Girls (1939) and 1941's Best Foot Forward, produced and directed Herbert's gold mine, Kiss and Tell. The comedy opened at the Biltmore theatre on Broadway on March 17, 1943, and stayed for 957 performances. John Anderson (The New York Journal American) called Herbert's play, "... a fresh, funny and completely beguiling comedy.... It is hilariously acted by an excellent cast, with all the old-time Abbott brilliance of comic direction." Ward Morehouse (The New York Sun) although not considering plays dealing with adolescence required theatre-going admitted "George Abbott, man of the theatre from upstate, has again turned to his favorite subject, adolescence, and this time in an amusing, frantic and noisy farce called Kiss and Tell." Louis Kronenberger (New York Newspaper, PM) found "The genuine freshness of Mr. Herbert's dialogue is, indeed, what gives a special lift to all of Kiss and Tell, for its materials are ready-to-wear rather than made-to-order." Burton Rascoe (The New York World-Telegram) added, "The fun is all in the incidents and characterizations, which are adroit, resourceful and intelligent...."

Kiss and Tell opened in London at the Phoenix Theatre on August 1, 1945. The liveliness and fast-paced performing of the cast extracted laughter from British audiences not caught up in America's adulation of adolescence.

Columbia Pictures' screen version of Kiss and Tell starred
filmland's leading child star, then maturing into advanced adolescence, Shirley Temple. Liberty magazine, expressing surprise that the prissy Hays office permitted the filming of the play, found it relatively offensive and a "Good rollicking comedy...." Photoplay called the picture "a side-splitter!"

Strand Productions' sequel to Kiss and Tell, released through United Artists in 1949, once again featured Shirley Temple as the teen-ager and was called A Kiss For Corliss. The screen's most famous child star, Shirley Temple, was born in Santa Monica, California on April 23, 1929. Prior to the release of Kiss and Tell, Miss Temple had married actor John Agar on September 19, 1945, and was the mother of a daughter, Linda Susan, born on January 30, 1948. A Kiss For Corliss was Shirley Temple's last motion picture. On December 5, 1949, after the release of A Kiss for Corliss, Miss Temple applied for a divorce from John Agar, and on December 16, 1950, she became the wife of industrialist, Charles Alden Black. Son Charles Black was born in 1952 and daughter, Lori, in 1954. Shirley Temple Black was appointed United States Deputy to the United Nations during the reign of President Richard M. Nixon and, in 1974, President Gerald Ford appointed the one-time child star as the United States Ambassadress to Ghana. A Kiss for Corliss was a tiresome, dreary ending to Shirley Temple's illustrious film career. The general lack of critical and public response to the picture prompted United Artists to change the title to Almost a Bride. But the more provocative title did not generate additional interest.

F. Hugh Herbert's teenage Corliss became a highly successful radio personality in 1943 with Priscilla Lyon in the title role of the weekly radio series, Meet Corliss Archer. Quickly succeeding Priscilla Lyon as Corliss was Janet Waldo who continued as radio's Corliss until 1952. CBS produced Meet Corliss Archer as a thirty-minute weekly television series beginning on July 13, 1951, featuring Lugene Saunders in the title role. Variety noted that "Meet Corliss Archer makes a fairly pleasant transition from radio to television; an amusing comedy-drama fare." The series continued on television into the 1954-1955 season with Ann Baker as TV's weekly Corliss. Robert Montgomery produced Herbert's original play, Kiss and Tell for television on January 1, 1951, with Betty Caulfield as Corliss and Walter Abel, repeating his 1945 film role, as Corliss' perplexed father. Alcoa Hour's color telecast of Kiss and Tell on August 5, 1956, provided laughter for its viewing audience. "The old legiter plus-film was a lark and a lulu of a vehicle for the now grown-up Robin Morgan who it seems only the other day was the mischievous little Dagmar of the Mama teleseries--William McCleery's adaptation was faithful to the crisp Herbert work.... Plenty of laughs in this one," reported Variety.

STAGE

Biltmore Theatre, New York, opened March 17, 1943. 957 performances. Produced and directed by George Abbott; Setting, John Root
Joan Caulfield (Corliss Archer); Jessie Royce Landis (Janet Archer); Robert Keith (Harry Archer); John Harvey (Private Earhart); Richard Widmark (Lt. Lenny Archer); Frances Bavier (Louise); Paula Trueman (Mary Franklin); Calvin Thomas (Bill Franklin); James Lane (Mr. Willard); Tommy Lewis (Raymond Pringle); Judith Parrish (Mildred Pringle); Robert White (Dexter Franklin); Lulu Mae Hubbard (Dorothy Pringle); Walter Davis (Uncle George); Robert Lynn (Robert Pringle)

Road Company (1943-1944). Produced and directed by George Abbott; Setting, John Root
Betty Anne Nyman (Corliss Archer); Violet Heming (Janet Archer); Walter Gilbert (Harry Archer); Paul Crabtree (Private Earhart); Gaylord Mason (Lt. Lenny Archer); Kittie Cosgriff (Louise); Ellen Hall (Mary Franklin); William David (Bill Franklin); Albert Vees (Mr. Willard); Billy Nyman (Raymond Pringle); Gloria Stroock (Mildred Pringle); Gene Fuller (Dexter Franklin); Vera Tatum (Dorothy Pringle); Irving Mitchell (Uncle George); Ernest Woodward (Robert Pringle)

Road Company (1944-1945). Produced and directed by George Abbott; Setting, John Root
June Dayton (Corliss Archer); Lila Lee (Janet Archer); Walter Gilbert (Harry Archer); Alan Ross (Private Earhart); David Conlin (Lt. Lenny Archer); Kittie Cosgriff (Louise); Ellen Hall (Mary Franklin); William David (Bill Franklin); Albert Vees (Mr. Willard); David Garden (Raymond Pringle); Kay Coulter (Mildred Pringle); Gene Fuller (Dexter Franklin); May Collins (Dorothy Pringle); Irving Mitchell (Uncle George); Ernest Woodward (Robert Pringle)

Road Company (1943-1944). West Coast Production. Produced and directed by George Abbott; Setting, John Root
June Dayton (Corliss Archer); Katherine Alexander (Janet Archer); Jack Davis (Harry Archer); Arthur Hughes (Private Earhart); Wallace Lawder (Lt. Lenny Archer); Kathryn Cord (Louise); Mary Jackson (Mary Franklin); Edward Butler (Bill Franklin); Charles Parsons (Mr. Willard); Kenneth Casey (Raymond Pringle); Jane Ball (Mildred Pringle); Eric Burtis (Dexter Franklin); Barbara Bruce (Dorothy Pringle); John Clubley (Uncle George); Kirk Brown (Robert Pringle)

Road Company (1943-1944). Mid-West. Produced and directed by George Abbott; Setting, John Root
Patricia Kirkland (Corliss Archer); Katharine Warren (Janet Archer); Clay Clement (Harry Archer); Dort Clark (Private Earhart); Richard McCracken (Lt. Lenny Archer); Alice John (Louise); Marian Leeds (Mary Franklin); Gerald Cornell (Bill Franklin); Cliff Dunstan (Mr. Willard); Billy Saunders (Raymond Pringle); Peggy Van Vleet (Mildred Pringle); Artie Quinn (Dexter Franklin); Ruth Conley (Dorothy Pringle); Henry Antrim (Uncle George); Donald McClelland (Robert Pringle)
Road Company (1944-1945). Produced and directed by George Abbott; Setting, John Root
Billie Lou Watt (Corliss Archer); Katharine Warren (Janet Archer); Jack Davis (Harry Archer); George Baehr (Private Earhart); Gene Lyons (Lt. Lenny Archer); Alice John (Louise); Eva Parnell (Mary Franklin); Gerald Cornell (Bill Franklin); William J. McCarthy (Mr. Willard); Billy Saunders (Raymond Pringle); Arlene Ainsley (Mr. Willard); Caddell Burroughs (Dexter Franklin); Ruth Conley (Dorothy Pringle); Donald McClelland (Uncle George); Kirk Brown (Robert Pringle)

Road Company (1944-1945). West Coast Production. Produced and directed by George Abbott; Setting, John Root
June Dayton (Corliss Archer); Vera Tatum (Janet Archer); Walter Gilbert (Harry Archer); Larry Semon (Private Earhart); David Conlin (Lt. Lenny Archer); Kittie Cosgriff (Louise); Ellen Hall (Mary Franklin); William David (Bill Franklin); Alvert Vees (Mr. Willard); David Garden (Raymond Pringle); Mary Keenan (Mildred Pringle); Gene Fuller (Dexter Franklin); Virginia Franke Davis (Dorothy Pringle); Irving Mitchell (Uncle George); Ernest Woodward (Robert Pringle)

Tilsa Page (Corliss Archer); Renee Kelly (Janet Archer); Percy Marmont (Harry Archer); Ian Lubbock (Private Earhart); Glen Farmer (Lt. Lenny Archer); Maire O'Neill (Louise); Molly Looe (Mary Franklin); Basil Cunard (Bill Franklin); Gerald Fitzgerald (Mr. Willard); Tony Stockman (Raymond Pringle); Marjorie Cooper (Mildred Pringle); Lionel Blair (Dexter Franklin); Hilda Bayley (Dorothy Pringle); Gerald Pring (Uncle George); Bobbie Blythe (Robert Pringle)

SCREEN
Columbia Pictures, released October 18, 1945. Produced by Sol C. Siegel; Director, Richard Wallace; Screenplay, F. Hugh Herbert; Camera, Charles Lawton; Art directors, Stephen Goossen, Van Nest Polglase; Associate producer, William Mull; Musical score, Werner R. Heyman; Music director, Morris W. Stoloff; Editor, Charles Nelson; Assistant director, Earl Bellamy; Set decorator, Joseph Kish; Gowns, Jean Louis
Shirley Temple (Corliss Archer); Jerome Courtland (Dexter Franklin); Walter Abel (Mr. Archer); Katharine Alexander (Mrs. Archer); Robert Benchley (Uncle George); Tom Tully (Mr. Pringle); Mary Philips (Mrs. Pringle); Darryl Hickman (Raymond Pringle); Scott McKay (Private Jimmy Earhart); Porter Hall (Mr. Franklin); Edna Holland (Mrs. Franklin); Scott Elliott (Lenny Archer); Kathryn Cord (Louise); Virginia Welles (Mildred Pringle)

A KISS FOR CORLISS, United Artists, released October 18, 1949. Produced by Strand Productions; Producer, Colin Miller; Director,
Richard Wallace; Screenplay, based on characters from F. Hugh Herbert's play Kiss and Tell, Howard Dimsdale; Costumes, Eloise Jenssen; Camera, Robert De Grasse; Music, Werner R. Heymann; Editor, Frank Doyle; Art director, Rudolph Sternad; Set decorator, Edward G. Boyle; Assistant directors, Robert Aldrich, Frank Bauer Shirley Temple (Corliss Archer); David Niven (Kenneth Marquis); Tom Tully (Harry Archer); Darryl Hickman (Dexter Franklin); Virginia Welles (Mildred); Robert Ellis (Raymond Archer); Richard Gaines (Taylor); Kathryn Cord (Louise); Gloria Holden (Mrs. Archer); Roy Roberts (George)

TELEVISION

Robert Montgomery Presents, televised January 1, 1951. NBC. 1 hour. Produced by Robert Montgomery; Director, Norman Felton
Betty Caulfield (Corliss Archer); Walter Abel (Harry Archer)

MEET CORLISS ARCHER, CBS weekly series, televised July 13, 1951. CBS. 30 minutes. Produced by Helen Mack; Director, Alan Dinehart; Music, Felix Mills
Lugene Saunders (Corliss Archer); Fred Sheldon (Harry Archer); Frieda Inescort (Janet Archer); Bobby Ellis (Dexter Franklin)

MEET CORLISS ARCHER, Ziv Programs Production, televised 1954-1955. CBS. 30 minutes. Director, Eddie Davis; Television adaptation, Jerry Adelman; Narrator, Hy Averbach
Ann Baker (Corliss Archer); John Eldridge (Harry Archer); Mary Bain (Janet Archer); Bobby Ellis (Dexter Franklin); Ralph Peters (Salesman)

KISS AND TELL, Alcoa Hour, televised August 5, 1956. NBC-Color. 1 hour. Produced by Philip Barry, Jr.; Director, Herbert Herschman; Television adaptation, William McCleery
Robin Morgan (Corliss Archer); Jerome Cowan (Harry Archer); Warren Berlinger (Dexter Franklin); Polly Rowles (Janet Archer); Marian Randall (Mildred Pringle); John Connell (Lenny Archer); Howard St. John (Mr. Pringle); Florida Friebus (Mrs. Franklin); Steven Chase (Uncle George)

A KISS FOR CINDERELLA
A play in three acts by Sir James M. Barrie (1916)

Synopsis

Cockney London drudge, Miss Thing, provides shelter and food for four 1916 war orphans in her poverty-stricken hovel she grandly calls "Celeste et Cie" where she also runs a Penny Shop. Suspicious of her activities, a policeman discovers the slavey is but a wistful, harmless dreamer and watches over her and her wards.
After telling her orphans the story of Cinderella, Miss Thing waits outside on the doorstep for her fairy godmother. Dreaming she is Cinderella, she goes to the ball, finds her Prince is the friendly policeman and the glass slippers he carries actually fit her feet. Awakening from her dream in a convalescent home, Miss Thing, or Jane, finds David, the policeman, at her side telling her he is in love with her and proposing marriage.

Comment and Critique

Charles Perrault's *Mother Goose Tales*, published in 1697, included the folklore tale *Cendrillon*, read or heard by centuries of children as Cinderella. Variations on the fairy-tale theme intrigued writers from the seventeenth century to the present day. Sir James Barrie, with his talent for whimsy, fantasy and sentimentality, utilized the tale during World War I in a play called *A Kiss for Cinderella* that opened in London on March 16, 1916, with Hilda Trevelyan and Gerald du Maurier and on Christmas Day at the Empire Theatre in New York City with Maude Adams in her last New York stage appearance. Maude Adams Kisskadden was born in Salt Lake City, Utah on November 11, 1872, and made her stage debut as a child with her parents' stock company. Although she appeared in other plays, Miss Adams became Sir James Barrie's American heroine beginning on September 27, 1897, when she introduced his Lady Babble to Broadway in *The Little Minister*, followed by *Quality Street* (1901); *Peter Pan* (1905); *What Every Woman Knows* (1908); *The Legend of Leonora* (1914) and, in 1916, *A Kiss for Cinderella*. After the last play, Miss Adams retired from the stage returning in the 1931-32 season for a road tour as Portia opposite Otis Skinner's Shylock in *The Merchant of Venice* and, in 1937, she played *Twelfth Night* in the summer theatres. Maude Adams died at her home in Tannersville, New York on July 17, 1953.

The *New York Dramatic Mirror* reviewed the 1916 Broadway production as "An evening of rare delight for those who visit the Empire. Only one man could have written such a delectable combination of fantasy and fact, such a mingling of the dream world and reality, and there was--there never will be--one is tempted to state in extravagant appreciation--such a wistful Cinderella as Maude Adams." The play was revived with unnotable accomplishment over the years and, in 1930, former stage and screen actress, Constance Binney selected the Barrie fantasy for a return to the stage. Miss Binney's triumph in the role was scarcely a murmur not increased by her physical plumpness and obvious prosperity as the starving Barrie slavey. The revival was dismissed as "all rather flat and a bore."

Luise Rainer appeared on European stages and had a brief Hollywood career, winning Academy Awards as Best Actress of the Year as Anna Held in MGM's *The Great Ziegfeld* (1936) and as Pearl Buck's heroine, O-Lan, in *The Good Earth* (1937), and, in 1942, the Vienna, Austria-born actress (January 12, 1910) made her Broadway stage debut in *A Kiss for Cinderella*. She had played the role, with
Ralph Forbes as the Policeman, in August, 1941 at the Cape Cod Playhouse in Dennis, Mass. Unfortunately Miss Rainer's uneasy English and gamin mannerisms missed several facets of Barrie's heroine. Richard Lockridge (The New York Sun) found the Barrie fantasy of the World War I era unsuitably substantial for the World War II age and the effort, "... rather spiritless--a duty call on fantasy."

William Roy, who in 1953 with Hugh Thomas transferred Barrie's What Every Woman Knows to the musical stage as Maggie set A Kiss for Cinderella to music in 1966 under the title of The Penny Friend. Produced off-Broadway, the musical ran thirty-two performances.

Betty Bronson, the screen's Peter Pan, was cast by Paramount Pictures as the dreaming slavey in their 1925 film version of A Kiss for Cinderella. The Herbert Brenon filming of A Kiss for Cinderella, although not as popular as the director's earlier Peter Pan, was enthusiastically received and was selected as one of the ten best pictures of 1925.

Leslie Nielsen and Melville Cooper supported Mary Stearnes through an unheralded Kraft Theatre television production of A Kiss for Cinderella on October 15, 1952.

STAGE


Hilda Trevelyan (Miss Thing); Gerald du Maurier (Our Policeman); O. B. Clarence (Mr. Bodie); Lyston Lyle (Lord Mayor); J. W. Macdonald (Man with a Coat); Alma Ellerslie (Mrs. Maloney); Violet Kempfen (Marie Therese); Babs Farren (Gladys); Alma Bersey (Delphine); Sunday Wilshin (Gretchen); Stella Campbell (A Godmother); Elspeth Douglas-Reid (A Proud Wife); Ernest Graham (A Coster); T. Gideon Warren (Lord Times); D. E. Jeffe- ries (The Censor); William Lugg (A King); Edith Johnston (A Queen); Gerald du Maurier (A Prince); Ronald Hammond (A Page); F. Mortimer (A Penguin); Beatrice Fitzgerald (A Maid); Henrietta Watson (Dr. Bodie); A. E. George (Danny); Elizabeth Pollock (A Probationer); Joan Challis, Esme Biddle, Helen Hamilton, Archie Alban, Noel Barker, Nan Wilcox (Rivals)

Empire Theatre, New York, opened December 25, 1916. 152 performances. Produced by Charles Frohman; Settings, Hewlett & Basing; Costumes, Mrs. John W. Alexander; Stage Director, Homer Saint-Gaudens; Music, Paul Tiefjens

Maude Adams (Miss Thing); Norman Trevor (Our Policeman); Morton Selten (Mr. Bodie); David Torrence (Man with a Board); Wallace Jackson (Man with a Coat); Ada Boshell (Mrs. Maloney); Theodora De Comb (Marie Therese); Thelma White (Gladys);
Edith Allen (Delphine); Eleanor Davison (Gretchen); Maude Leslie (Lady Charlotte Warrenton); Angela Ogden (A Godmother); Robert Peyton Carter (A Coster); Dallas Anderson (Danny); Katherine Brook (Dr. Bodie); David Torrence (A King); Ada Boshell (A Queen); Norman Trevor (A Prince); Wallace Jackson (Lord Mayor); Robert Peyton Carter (Lord Times);

Haymarket Theatre, London, England, opened December 20, 1924. Produced by Charles La Torre; Director, James M. Barrie
Hilda Trevelyan (Cinderella); Norman McKinnel (Policeman); J. H. Roberts (Mr. Bodie); Charles Garry (Lord Mayor); Cicely Oates (Mrs. Maloney); Marjorie Brook (Marie Therese); Iva Raymond (Gladys); Lucia Jones (Delphine); Olive Drew (Gretchen); Madge Murray (Godmother); Charles Maunsell (Coster); Cecil Trouncer (Censor); Austin Trevor (The King); Lady Tree (The Queen); James Gilbert (Penguin); Dorthee Thomas (Cinderella's rival); Ethne Honan (Ellen); Louis Hampton (Dr. Bodie); Reginald Bach (Danny); Pamela Dartrey (Probationer); A Harding Steerman (A Gentleman); Victor Tunwell (Page)

Majestic Theatre, Brooklyn, New York, opened March 31, 1930. Produced by Lumen, Inc.; Director, Harold Winston; Settings, John Wenger
Constance Binney (Miss Thing); John Williams (Our Policeman); Ernest Lawford (Mr. Bodie); Eva Leonard-Boyne (Mrs. Maloney); Lowell Gilmore (Danny); Lionel Ince (A Coster); Jonatha Jones (Marie Therese); Marei Foster (Gladys); Ruth Gilbert (Delphine); Jane Saville (Marion); Roland Hogue (Man with a Coat); Gilda Oakleaf (Gretchen); Eleanor Stewart (Lady Charlotte Warrenton); John Williams (A Prince); H. Langdon Bruce (Lord Times); Jane Saville (A Queen); Sir John Dunn (A King)

Glynis Johns (Cinderella); Sebastian Shaw (Policeman); J. Hubert Leslie (Mr. Bodie); Richard Littledale (A Coster); Betty Hardy (Mrs. Maloney); Gipsy Ellis (Marion); Mario Francelli (Mr. Jennings); Betty Butler (Marie Therese); Daphne Bramble (Gladys); William Hutchinson (Censor); Laurier Lister (Lord Times); Connaught Stanleigh (The King); David Keir (Penguin); Esme Church (Dr. Brodie); Caroline Bayley (Probationer); Bruce Winston (Lord Mayor); Richard Littledale (Danny); Betty Hardy (Godmother); Elliot Mason (Queen); Ray Johnson (Delphine); Daphne Godden (Gretchen)

Music Box Theatre, New York, opened March 10, 1942. 48 performances. Produced by Cheryl Crawford, Richard W. Krakeur; Director, Lee Strasberg; Settings, Harry Horner; Costumes, Paul du Pont; Choreography, Catherine Littlefield
Luise Rainer (Miss Thing); Ralph Forbes (Policeman); Cecil Humphreys (Mr. Bodie); Victor Morley (Mr. Jennings); Emily Loraine (Mrs. Maloney); Doris Patston (Marion); Le Roi Operti (The Coster); Elizabeth Leland (Delphine); Marilyn Chu (Ching
Ching); Patsy O'Shea (Gretchen); Edith King (The Godmother);
Jacqueline Gateley (Ellen); Glen Langan (Danny); Sara Burton
(Nurse); Abby Bonime (Glady's); Victor Morley (Lord Mayor);
Roland Bottomley (Lord Times); Glen Langan (The Censor); Cecil
Humphreys (A King); Ivy Troutman (A Queen); Ralph Forbes (A
Prince); Eunice Lee (Venus); Le Roi Operti (Bishop); Edith King
(Dr. Bodie); Victor Chapin, Fred Hunter (Pages); Elinor Breckin-
ridge, Helen Kramer, Jean Reeves, Lukas Hovings, John Taras,
Robert Wilson (Courtiers); Jacqueline Gately, Blanche Faye, Olga
Daley, Doris Hughes, Beatrice Cole (Beauties)

Esme Percy

Penelope Bartley (Miss Thing); John Westbrook (Policeman);
Geoffrey Wardwell (Mr. Bodie); Philip Holles (Mr. Jennings);
Marion Fawcett (Mrs. Maloney); Melissa Stribling (Marion); Lawr-
ence Naismith (The Coster); Peggy Palmer (Delphine); Ann Fitz-
gerald (Gretchen); Iris Baker (The Godmother); Robin Lloyd (Danny);
William Senier (Lord Mayor); Henry Fielding (Lord Times); An-
thony Wallis (The Censor); Laurence Naismith (A King); Marion
Fawcett (A Queen); John Westbrook (The Prince); Shirley Burmist-
ton (Venus); Anthony Higgins (Page Boy); Iris Baker (Dr. Bodie);
Vera Williams (Marie Therese); Pamela Jones (Glady's); Robin
Lloyd (Lord Chamberlain); Jackie de Sibour (Maid); Philip Holles
(Penguin); Melissa Stribling (Probationer)

THE PENNY FRIEND, Stage 73 Theatre, New York, opened Decem-
ber 26, 1966. 32 performances. Produced by Thomas Hammond;
Director, Benno D. Frank; Settings, Ben Schecter; Lighting, Robert
L. Steele; Musical numbers director, Lou Kristofer; Technical coor-
dinator, Charles Miller; Music and lyrics, William Roy; Book, (based
on James M. Barrie's play A Kiss for Cinderella), William Roy;
Pianists, Carl Norman, Ainslee Cox

Bernadette Peters (Cinderella); Jamie Ross (Policeman); Michael
Wager (Charles Bodie); Charlotte Fairchild (Kate Bodie); Bill
Drew (Mr. McGill); John Senger (Mr. Jennings); Georgie Crigh-
ton (Mrs. Maloney); Terry Forman (Maudie); Sherill Price (Lady);
Dewey Golkin (George); Jeffrey Golkin (Hans); Jimmy Rivers (In-
vite)

SONGS: The Penny Friend; She Makes You Think of Home; Who Am
I, Who Are You, Who Are We?; Mrs. Bodie; I Am Going to Dance;
Feet; The Great Unknown; How Doth the Apple Butterfly; The Diagnos-
tician; Won't You Come to the Party?; The Grand Parade; A Very
Full and Productive Day; The World Today; Adios; Utterly Delicious;
Time We Were Dancing

SCREEN

Paramount Pictures, released December 22, 1925. Produced by
Famous Players-Lasky; Director, Herbert Brenon; Screenplay, Willis
Goldbeck, Townsend Martin; Camera, J. Roy Hunt; Art director,
Julian Boone Fleming
KISS ME AGAIN see MLLE. MODISTE

KISS ME, KATE
A musical comedy in two acts by Samuel and Bella Spewack, based on Shakespeare's The Taming of the Shrew with Music and Lyrics by Cole Porter (1948)

Synopsis

On the opening night in Baltimore, Maryland of a touring company's performance of The Taming of the Shrew, director-star Fred Graham sends actress Lois Lane a bouquet of flowers that is mistakenly delivered to the dressing room of Lilli Vanessi, his co-star and ex-wife. Lilli's conviction that Fred shares her undiminished love is brief when she discovers the flowers were intended for Lois. Lois, in love with Bill Callahan, deplores his compulsive gambling for which he has given an I.O.U. for $10,000 to professional gamblers. Enraged with Fred's deception, Lilli starts to leave the show to marry wealthy Harrison Howell but is stopped by two gangsters arriving to collect Bill's gambling debt. The principals' performance of Shakespeare's comedy is interspersed with the under-currents of their off-stage lives. Petruchio (Fred) roughly tames shrewish Katherine (Lilli) while Bianca (Lois) unabashedly flirts with persistent suitors to the growing despair of Lucentio (Bill). Bill's I.O.U. becomes invalid when the gangsters' leader is killed and he vows to reform and marry Lois. Lilli, like Katherine in the play, admits she is still in love and is reunited with Fred.

Comment and Critique

In the annals of American musical comedy few Broadway musicals so personified the theatrical tag, "smash" as Kiss Me, Kate. It became Cole Porter's most successful show and loveliest
score and reestablished the composer on Broadway after several years of dulling musicals: Something for the Boys (1943); Mexican Hayride (1944); The Seven Lively Arts (1944) and Around the World (1946). The Antoinette Perry "Tony" Award was given to Kiss Me, Kate as the year's Best Musical, to it's producers, Saint-Sùber and Lemuel Ayers, the latter also winning a "Tony" for his costumes. Critics acclaimed the show while a doting public kept the festivities running over a thousand performances and its frequent revivals continued to delight audiences around the world. The German version of the musical comedy was presented on February 14, 1956, at Vienna's Volksoper and, after breaking a fifty-eight year box-office record at the famed opera house, remained in their repertory more than a decade. (Kiss Me, Kate was the first complete American musical produced at Vienna's Volksoper. Produced by Marcel Prawy, the show starred Brenda Lewis (Lilli Vanessi/Katharine); Fred Liewehr (Fred Graham/Petruchio) with Olive Moorefield (Lois/Bianca); Hubert Dilworth (Paul) and Kurt Preger and Helmut Qualtinger. Julius Rudel directed and conducted the show. It became the first American musical to be produced in Poland.

The Spewack's integration of Shakespeare's Shrew to the musical stage was realized more successfully than Rodgers and Hart's 1938 The Boys from Syracuse: a musical translation of Shakespeare's A Comedy of Errors. Brooks Atkinson (The New York Times) appraised the Spewacks use of a few scenes from The Taming of the Shrew as a springboard for their comedy that emerged as "... an authentic book which is funny without the interpolation of gags...." Generous praise was given to the exemplatory leads, Alfred Drake and Patricia Morison and the versatile supporting duo, Lisa Kirk and Harold Lang. Other reviewers were more ecstatic than Mr. Atkinson. Wrote John Chapman (The New York Daily News), "The sprightliest, handsomest and most tuneful musical imaginable," and Ward Morehouse (New York Sun) considered it "One of the best musical comedies I have ever seen." Time magazine: "Kiss Me, Kate is full blooded, sassy and enormously gay!" Life magazine declared the musical to be "the greatest thing Cole Porter has ever done."

Kiss Me, Kate romped through 501 performances at London's Coliseum Theatre after opening March 8, 1951. Critics acclaimed the slickness of the Porter show and the splendid playing of Bill Johnson, Patricia Morison, Julie Wilson and Walter Long.

Metro-Goldwyn-Mayer's screen version of Kiss Me, Kate (1953) was the first musical (and the last) to be filmed in the 3-D process but their excellent filming of the hit required no such gimmick and the process was quickly abandoned. Again the scribes trotted out a plethora of adjectives to describe MGM's fine production that Variety called "a sweetheart of a musical."

On Television Cole Porter's musical again reaped accolades, with reservations. Variety wrote of the Hallmark Hall of Fame's 1958 telecast, headlining Alfred Drake and Patricia Morison, that it was "delivered in style and class" but Time magazine found, "the
program at best was a workmanlike re-creation but the naughtiness and nuances were not conveyed very tellingly. The best part of the night was Mr. Porter's score," and Jack Gould (The New York Times) added "George Schaefer's direction was not burdened by many light or fresh touches." Ten years later on March 25, 1968, Gould appraised the television revival starring Robert Goulet and Carol Lawrence as "a disappointingly heavy-handed special--staged and played with barely a trace of sophisticated style or freshness of expression. Goulet's solo, "So in Love," suggested a monument wired for sound." Playwrights Spewack were so dismayed with the 1968 television production they had their attorney, Ephraim S. London, file a law suit against the producers and the American Broadcasting System for punitive damages.

STAGE

New Century Theatre, New York, opened December 30, 1948. 1,070 performances. Produced by Saint Subber, Lemuel Ayers; Director, John C. Wilson; Settings and costumes, Lemuel Ayers; Dances, Hanya Holm; Musical director, Pembroke Davenport; Orchestrations, Robert Russell Bennett; Ballet music arranged, Genevieve Pitot; Book, Sam and Bella Spewack; Music and lyrics, Cole Porter

Alfred Drake (Fred Graham/Petruchio); Patricia Morison (Lilli Vanessi/Katharine); Lisa Kirk (Lois Lane/Bianca); Harold Lang (Bill Calhoun/Lucentio); Thomas Hoier (Harry Trevor/Baptista); Edwin Clay (First Suitor/Gremio); Charles Wood (Second Suitor/Hortensio); John Costello (Haberdasher); Marc Breaux (Tailor); Don Mayo (Ralph); Annabelle Hill (Hattie); Lorenzo Fuller (Paul); Bill Lilling (Stage Doorman); Harry Clark (First Man); Jack Diamond (Second Man); Fred Davis, Eddie Fuller (Specialty Dancers); Denis Green (Harrison Howell); Peggy Ferris, Christine Matsios, Joan Kilbrig, Gay Laurence, Ethel Madsen, Helen Rice, Matilda Straza, Tom Bole, George Cassidy, Herb Fields, Noel Gordon, Allan Lowell, Stan Rose, Charles Wood (Singers); Ann Dunbarm Shirley Eckl; Jean Houloose, Doreen Oswald, Janet Gaylord, Gisella Svetlik, Jean Tachau, Marc Breaux, John Costello, Victor Duntiere, Tom Hansen, Paul Olsen, Glen Tetley, Rudy Tone (Dancers)

National Road Company (1949-1950). Produced by Saint Subber, Lemuel Ayers; Director, John C. Wilson; Settings and costumes, Lemuel Ayers; Dances, Hanya Holm; Musical director, George Hirst; Orchestrations, Robert Russell Bennett; Ballet music arranged, Genevieve Pitot; Book, Sam and Bella Spewack; Music and lyrics, Cole Porter

Keith Andes (Fred Graham/Petruchio); Anne Jeffreys (Lilli Vanessi/Katharine); Julie Wilson (Lois Lane/Bianca); Marc Platt (Bill Calhoun/Lucentio); Nat Burns (Harry Trevor/Baptista); Bob Wright (First Suitor/Gremio); Alfred Homan (Second Suitor/Hortensio); Eric Scheperd (Haberdasher); John Kuehn (Ralph); Bertha Powell (Hattie); Bobby Johnson (Paul); Benny Baker (First Man); Bobby Vail (Second Man); Bobby Johnson, Foster Johnson (Spe-
Kiss Me, Kate / 829

Road Company (1950-1951). Produced by Saint Subber, Lemuel Ayers; Director, John C. Wilson; Settings and costumes, Lemuel Ayers; Dances, Hanya Holm; Musical director, Pembroke Davenport; Orchestations, Robert Russell Bennett; Ballet music arranged, Genevieve Pitot; Orchestra conductor, Jacques Rabinoff; Book, Sam and Bella Spewack; Music and lyrics, Cole Porter

Robert Wright (Fred Graham/Petruchio); Frances McCann (Lilli Vanessi/Katherine); Betty George (Lois Lane/Bianca); Marc Platt (Bill Calhoun/Lucentio); Nat Burns (Harry Trevor/Baptista); Michael Roberts (First Suitor/Gremio); Alfred Homan (Second Suitor/Hortensio); Michael Scrittorale (Haberdasher); John Kuehn (Ralph); Bertha Powell (Hattie); Bobby Johnson (Paul); Benny Baker (First Man); Bobby Vail (Second Man); Charles Cook, Ernest Brown (Specialty Dancers); Bobby Johnson (Specialty Singer); Lionel Ince (Harrison Howell); Bruce Laffey (Stage Doorman); Beverly Alleman, Martha Burnett, Marian Burke, Janet Medlin, Audrey Sabetti, Mary Montgomery, Max Hart, Alfred Homan, Tony Montell, Emory Bass, Dean Mitchner, Jerry Price, Ben Cassidy (Singers); Doris Atkinson; Joan Djorup, Sandra Uzzell, Enid Rodman, Joan Morton, Lorraine Havercroft, Janet Sayers, Nikki Cellini, Vito Durante, Ray Hamilton, John Kelly, Michael Scrittorale, Frank Derbas, Keith Willis (Dancers)

Coliseum Theatre, London, England, opened March 8, 1951. 501 performances. Produced by Jack Hylton, in association with Saint Subber, Lemuel Ayers; Director, Sam Spewack; Settings and costumes, Lemuel Ayers; Dances, Hanya Holm; Orchestations, Robert Russell Bennett; Ballet music arranged, Genevieve Pitot; Book, Sam and Bella Spewack; Music and lyrics, Cole Porter

Bill Johnson (Fred Graham/Petruchio); Patricia Morison (Lilli Vanessi/Katherine); Julie Wilson (Lois Lane/Bianca); Walter Long (Bill Calhoun/Lucentio); Daniel Wherry (Harry Trevor/Baptista); Bernard Davies-Rees (First Suitor/Gremio); Frank Lawless (Second Suitor/Hortensio); Michael O'Connor (Haberdasher); Ronan O'Casey (Ralph); Adelaide Hall (Hattie); Archie Savage (Paul); Peter Bentley (Stage Doorman); Danny Green (First Man); Sidney James (Second Man); Wallace Brothers (Speciality Dancers); Margot Brett, Leonie Hodge, Helen Jutsen, Barbara Leeming, Elizabeth Larner, Joan Miller, Margaret Prichard, Barbara Vaughn, Ann Vilvern, Wanda Walesin, Desmond Ainsworth, Bernard Davies-Rees, Dennis Driscoll, Bill Gilmour, Frank Lawless, Frank O'Connor, Michael O'Connor, John Orchard, William Sheppard, George Slack (Singers); Pamela Bromley, Chin-Yu Ellison,
Joan Elvin, Daphne Grey, Margaret Hampton, Anne Lascelles, Editha Mills, Antonio Plamer, Deirdre Vivian, Arthur Wilman, June Wheeler, John Broome, Leslie Cooper, Louis Conrad, Donald Craig, David Gordon, Seamus Gordon, Dick Martyn, Drew Pringle, John Williamson (Dancers)

Broadway Theatre, New York, opened January 8, 1952. 8 performances. Produced by Saint Subber, Lemuel Ayers; Director, John C. Wilson; Settings and costumes, Lemuel Ayers; Dances, Hanya Holm; Musical director, George Hirst; Orchestration, Robert Russell Bennett; Ballet music arranged, Genevieve Pitot; Book, Sam and Bella Spewack; Music and lyrics, Cole Porter

Robert Wright (Fred Graham/Petruchio); Holly Harris (Lilli Vanessi/Katherine); Marilyn Day (Lois Lane/Bianca); Frank Derbas (Bill Calhoun/Lucentio); Nat Burns (Harry Trevor/Baptista); Jim Howard (First Suitor/Gremio); Alfred Homan (Second Suitor/Hortensio); Jan Kovac (Haberdasher); Emory Bass (Ralph); Lillyan Brown (Hattie); Bobby Johnson (Paul); Hank Henry (First Man); Sparky Kaye (Second Man); Charles Cook, Ernest Brown (Specialty Dancers); Bruce Laffey (Stage Doorman); Lionel Ince (Harrison Howell); Jean Cannon, Sylvia Chaney, Marilyn Hanson, Louise Hoffman, Janet Medlin, Pat Syers, Bobra Suitor, Charles Adrian, Emory Bass, Frank Green, Joseph Gregory, Max Hart, Alfred Holman, Edward Whitman (Singers); Esta Beck, Naomi Bomeck, Doris Atkinson, Albertina Horstmann, Claire Mallardy, Julie Marlowe, Florence Miller, Charles Arnett, Harold Drake, Bill Harris, Jay Kleindorf, Jan Kovac, Roland Landry, Jess Ramirez (Dancers)

New York City Center, New York, opened May 9, 1956. 15 performances. Produced by the New York City Center Light Opera Company, William Hammerstein, general director; Music and lyrics, Cole Porter; Book by Sam and Bella Spewack; Director, Burt Shevelove; Scenery, Watson Barratt; Costumes, Alvin Colt; Lighting, Jean Rosenthal; Musical director, Frederick Dvonch; Production assistant, Michael Shurtleff; Choreography (based on Hanya Holm's original) by Ray Harrison

David Atkinson (Fred Graham/Petruchio); Kitty Carlisle (Lilli Vanessi/Katherine); Barbara Ruick (Lois Lane/Bianca); Richard France (Bill Callahan/Lucentio); Bobby Short (Paul); Harrison Dowd (Harry Trevor/Baptista); Delores Martin (Hattie); Robert Reim (Stage Doorman); Ray Weaver (Hortensio); Arthur Mitchell (Haberdasher); Philip Wentworth (Gremio); Al Nesor (First Man); Tom Pedi (Second Man); Ben Lackland (Harrison Howell); Vincent McMahon (Ralph); Olga Bergstrom, Patricia Birsh, Dorothy Etheridge, Kate Friedrich, Norma Kaiser, Nadine Revene, Kathleen Stanford, Rosemary Weekly, Gene Gavin, William Inglis, Donald Mahler, Gene Myers, Arthur Mitchell, Robert Norris, Baird Searles, Jon Young (Dancers); Helen Baisley, Doris Galiber, Nina Greer, Jean Maggio, Louise Pearl, Rose Rosett, Barbara Saxby, Jack Irwin, John Keelin, Vincent McMahon, Robert Reim, Jay Stern, Ray Weaver, Philip Wentworth (Singers)
New York City Center, opened May 12, 1965. 23 performances.  
Produced by the New York City Center Light Opera Company, Jean Dalrymple, director; Directors, John Fearnley and Billy Matthews;  
Settings, Robert O’Hearn; Costumes, Stanley Simmons; Lighting, Peggy Clark; Choreography, Hanya Holm; Musical director, Pembroke Davenport; Dance music arrangements, Genevieve Pitot; Assistant conductor, Oscar Kosarin; Music and lyrics, Cole Porter;  
Book, Sam and Bella Spewack

Bob Wright (Fred Graham/Petruchio); Patricia Morison (Lilli Vanessi/Katherine); Nancy Ames (Lois Lane/Bianca); Kelly Brown (Bill Calhoun/Lucentio); Royal Beal (Harrison Howell); Alexander Clark (Harry Trevor/Baptista); Alyce Elizabeth Webb (Hattie); Tiger Haynes (Paul); Eugene Wood (Stage Doorman); William H. Batchelder (Ralph); Bill Kennedy (Cab Driver); Jesse White (First Man); Victor Helou (Second Man); Don Henderson (Doctor); Patricia Finch, Lynn Wendell (Nurses); Richard Lyle (Banker); Ben Gillespie (Truck Driver); Anthony Santiago, Michael Whaley, Loren Hightower (Messengers); William Wendt (Gremio); Stephen John Rydell (Hortensio); Ben Gillespie (Nathaniel); Richard Lyle (Gregory); Anthony Santiago (Philip); Loren Hightower (Haberdasher); Philip Rash (Innkeeper); Brown Bradley (Waiter); Charles Cook, Ernest Brown (Specialty Dancers); Myrna Aaron, Joanna Crosson, Kiki Minor, Rande Rayburn, Joy Serlo, Lucia Lambert, Esther Villavicencio, Ben Gillespie, Loren Hightower, Richard Lyle, Paul Olson, Don Redlich, Anthony Santiago, Michael Whaley (Dancers); Patricia Finch, Margaret Goz, Madeline Kahn, Jeanne Shea, Maureen Smith, Elise Warner, Lynn Wendell, Maggie Worth, Brown Bradley, Jack L. Fletcher, Don Henderson, Bill Kennedy, Philip Rash, Stephen John Rydell, William Wendt (Singers)

Produced by Sadler’s Wells Opera Company; Director, Peter Coe;  
Settings and costumes, Michael Knight; Choreography, Sheila O’Neill;  
Book, Sam and Bella Spewack; Music and lyrics, Cole Porter

Emile Belcourt (Frederick Graham/Petruchio); Ann Howard (Lilli Vanessi/Katharine); Judith Bruce (Lois Lane/Bianca); Teddy Green (Bill Calder/Lucentio); Eric Shilling (Harry Trevor/Baptista); Hugh Oliday (First Suitor/Gremio); Graham James (Second Suitor/Hortensio); Ricky Price (Ralph); Teresa Wellard (Hattie); Brian Casey (Paul); Joseph Riordan (Stage Doorman); Francis Egerton (First Man); John Bluthal (Second Man);  
SONGS: Another O’p’ning, Another Show; Why Can’t You Behave?; Wunderbar; So in Love; We Open in Venice; Tom, Dick or Harry; I’ve Come to Wive it Wealthily in Padua; I Hate Men; Were Thine That Special Face; I Sing of Love; Kiss Me, Kate; Too Darn Hot; Where is the Life That Late I Led?; Always True to You (In My Fashion); Bianca; Brush Up Your Shakespeare; I Am Ashamed That Women Are So Simple  
RECORDINGS: Original Broadway Production Cast Album—Columbia Records; MGM Sound Track Album; Capitol Records; RCA Victor with Howard Keel, Anne Jeffreys, Gogi Grant
SCREEN

Metro-Goldwyn-Mayer, released August 1, 1953. Produced by Jack Cummings; Director, George Sidney; Screenplay, Dorothy Kingsley; Camera, Charles Rosher; Musical directors, Andre Previn, Saul Chaplin; Art directors, Cedric Gibbons, Urie McCleary; Choreography, Hermes Pan; Music and lyrics, Cole Porter; Editor, Ralph E. Winters; Costumes, Walter Plunkett; Vocal arrangements, Robert Tucker Howard Keel (Fred Graham/Petruchio); Kathryn Grayson (Lilli Vanessi/Katherine); Tommy Rall (Bill Calhoun/Lucentio); Ann Miller (Lois Lane/Bianca); Keenan Wynn (Lippy); Bobby Van (Gremio); James Whitmore (Slug); Kurt Kasznar (Trevor/Baptista); Bob Fosse (Hortensio); Ron Randell (Cole Porter); Willard Packer (Tex Callaway); Dave O'Brien (Ralph); Claud Allister (Paul); Ann Codee (Suzanne); Carol Haney, Jeanne Coyne (Dancers); Mitchell Lewis (Stage Doorman); William Tannen (Cab Driver); Hermes Pan (Sailor Dancer); Ted Eckelberry (Nathaniel); David Bair (Gregory)

SONGS: Original score of the Broadway show, plus "From This Moment On" (Cole Porter from stage production of Out of This World (1950)

TELEVISION

Hallmark Hall of Fame, televised November 20, 1958. NBC. 90 minutes. Executive producer, Mildred Freed Alberg; Produced and directed by George Schaefer; Television adaptation, Samuel and Bella Spewack

Alfred Drake (Fred Graham/Petruchio); Patricia Morison (Lilli Vanessi/Katherine); Bill Hayes (Bill Callhoun/Lucentio); Julie Wilson (Lois Lane/Bianca); Jack Klugman (First Man); Harvey Lembeck (Second Man); Eve Jessaye (Hattie); Paul McGrath (Harrison Howell); and, Lee Richardson, Lorenzo Fuller, Robinson Stone, Lee Case, Jerry Duane

Armstrong Circle Theatre, televised March 25, 1968. ABC. 90 minutes. Produced by Norman Rosemont and Robert Goulet; Director, Paul Bogart

Robert Goulet (Fred Graham/Petruchio); Carol Lawrence (Lilli Vanessi/Katherine); Michael Callan (Bill Callahan/Lucentio); Jessica Walter (Lois Lane/Bianca); Jules Mushin (Glutz); Marty Ingels (Bobo); Russell Nype (Harrison Howell); David Doyle (Harry); Tony Hendra (Wally); Nick Ullett (Bernie); Lawrence Keith (Ralph)

RECORDINGS: Original cast Album

KNICKERBOCKER HOLIDAY

A musical comedy by Kurt Weill and Maxwell Anderson (1938)

Synopsis

Pieter Stuyvesant arrives in Nieuw Amsterdam in May 1647
to assume his position as Governor. The corrupt and concerned Councilmen seek a diversion of Stuyvesant’s interest into their political pilfering. They decide to hang Brom Broeck, a rebellious young man whose blantant independence precludes obeying orders and who has openly proclaimed he will marry Tina, daughter of Councilman Tienhoven. Stuyvesant, stomping about on his silver-band ornamented peg-leg, quickly becomes tyrannical. Irascible Stuyvesant pardons Broeck—who is obviously the first American—and dictates his own political policies, including announcing his decision to marry Tina. Broeck enflames the citizenry to hang Stuyvesant but wily politician Stuyvesant reunites Tina and Broeck and promises to govern democratically although he feels democracy is government by amateurs.

Comment and Critique

Maxwell Anderson’s libretto for Knickerbocker Holiday was inspired by Washington Irving’s 1809 Father Knickerbocker’s History of New York. The musical play opened in Washington Irving’s study in 1809 and his reflections on the early days of New York City project the Stuyvesant story. The musical closes with Irving’s admission to Stuyvesant that the peg-legged Governor has qualifications for becoming an American since he has always been incapable of taking orders. Pieter Stuyvesant surrendered the Nieuw Amsterdam colony to England in 1664 and died in 1672 on his farm known as the Bouwerie, or what is today known as The Bowery. The one-time director of the West India Company, who lost one of his legs fighting the Portuguese on the island of St. Martin, is buried in St. Mark’s-in-the-Bouwerie cemetery on Manhattan’s east side.

Maxwell Anderson’s enthusiasm for the Stuyvesant story interested German composer Kurt Weill who, with his wife, Lotta Lenya, director-producer Max Reinhardt and writer Franz Werfel, had fled Nazi Germany and was residing in New York. Kurt Weill, born in Dessau, Germany on March 2, 1900, gained an international reputation as the composer of Der Protagonist, Royal Palace in 1926 and, with writer Bertolt Brecht, Die Dreigroschenoper and Aufstieg und Fall der Stadt Mahagonny. (Die Dreigroschenoper (1928), or The Threepenny Opera accumulated over 4,000 performances in Germany. Weill’s widow, Lotta Lenya, revived it off-Broadway in 1954 for 2,707 performances.) Weill composed scores for Johnny Johnson (1936) and Max Reinhardt’s 1937 production of The Eternal Road. Anderson’s original script was written for Burgess Meredith as the young rebel, Brom Broeck. When Meredith turned down the part, the play was revised to heighten the role of Pieter Stuyvesant and became the first collaboration of Maxwell Anderson and Kurt Weill. In 1949 Anderson and Weill’s second musical play, Lost in the Stars, based on Alan Paton’s novel Cry, the Beloved Country, was a more rewarding success than their initial adventure with democracy in early Manhattan. The revised play required an experienced actor who could sing and dance. For the role of Pieter Stuyvesant, one-time vaudeville hoofer and singer, Walter Huston, was signed. (Walter
Huston and his second wife, Bayonne Whipple, had played a vaudeville sketch at the Palace Theatre on Broadway and a song-and-dance act on vaudeville circuits.) For Huston, Kurt Weill wrote his memorable classic, *September Song*.

*Knickerbocker Holiday* was the second production of the Playwrights Producing Company and opened at the Ethel Barrymore Theatre on October 19, 1938, for 168 performances. Brooks Atkinson (The New York Times) considered the casting of Walter Huston as Peter Stuyvesant, "... a stroke of genius" ... and, whereas Anderson's book for the musical was "pedantic" and "unwieldy," Huston's delightful performance brightened the show and the fine actor brought the house down "... with a peg-leg dance at the end of a line of Dutch chorus girls...." Time magazine reported the late President, Franklin Delano Roosevelt's first theatre outing after entering the white house had been in 1935 to see Walter Huston as Dodsworth. FDR's second visit to the theatre was to see Walter Huston's salty performance in *Knickerbocker Holiday*. Roosevelt, former Governor of the State of New York, was highly amused by the Anderson-Weill recreation of early Democracy and the "... line with the most visible effect on Franklin Roosevelt's funny bone: --Democracy is when you're governed by amateurs...."

Burt Lancaster appeared as peg-leg-Stuyvesant in the San Francisco Civic Light Opera Company production of *Knickerbocker Holiday* in 1971 and a "concert" version of the musical was performed for sixteen performances in New York's Town Hall in 1977 with Richard Kiley as the Governor.

Harry Joe Brown's 1944 United Artists screen presentation of *Knickerbocker Holiday* featured Charles Coburn as the conniving Stuyvesant and Nelson Eddy as the rebel, Broeck. The New York Times called the film dull, adding, "Nelson Eddy carries his musical chores as he always does, but his attempted acting of the role of the harem-scarem young firebrand, Brom Broeck, is too much of a drain on his vitality." Photoplay found the film "pleasing but puzzling" but added it was, "held together by Nelson Eddy." Additional songs were added to the screen version by Werner Heyman, Jule Styne, Sammy Cahn, Theodore Paxton and Nelson Eddy, among others. Four songs from the Broadway Anderson-Weill *Knickerbocker Holiday* were retained for the splashy technicolor but dreary screen translation. Liberty magazine felt the screen retained its "splashy, satirical script that laughs at itself (among other things) and the sad-face antics of Percy Kilbride provide extra helpings of jollity." Critic James Agee (The Nation) dismissed the film as using "the smirking mannerisms and attitudes of Gilbert and Sullivan as one might use Sanka dregs the fifth time."

Pulitzer Prize Playhouse's November 17, 1950, television production of *Knickerbocker Holiday* was headlined by Dennis King as Stuyvesant, John Raitt as Broeck and Doretta Morrow as Tina. "The show provided fine entertainment and rated more than "A" for effort. But the production couldn't shake loose a certain thin, two-dimensional atmosphere," reported Variety.
Knickerbocker Holiday / 835

STAGE

Ethel Barrymore Theatre, New York, opened October 19, 1938. 166 performances. Produced by The Playwrights Producing Company, Inc.; Director, Joshua Logan; Settings and lighting, Jo Mielziner; Costumes, Frank Bevan; Dances, Carl Randall, Edwin Denby; Musical director, Maurice de Abravanel; Music, Kurt Weill; Book and lyrics, Maxwell Anderson

Walter Huston (Peter Stuyvesant); Richard Kollmar (Brom Broeck); Jeanne Madden (Tina Tienhoven); Ray Middleton (Washington Irving); Harry Meehan (Anthony Corlear); Mark Smith (Tienhoven); George Watts (Roosevelt); Francis Pierlot (Vanderbilt); Charles Arnt (DePeyster); John E. Young (De Vries); James Phillips (Van Rensselaer); Richard Cowdery (Van Cortlandt, Jr.); Clarence Nordstrom (Tenpin); Howard Freeman (Schmerhorn); Donald Black (General Poffenburgh); Edith Angold (Mistress Schermerhorn); Albert Allen, Matthias Ammann, Dow Fonda, Warde Peters (Soldiers); Helen Carroll, Jane Brotherton, Carl Deis, Robert Arnold, Bruce Hamilton, Ruth Mamel, William Marel, Margaret MacLaren, Robert Rouseville, Rufus Smith, Margaret Stewart, Erika Zaranova, William Wahlert (Citizens of New Amsterdam)

Westport Country Playhouse, Westport, Conn., opened August 20, 1956. Produced by Lawrence Langner, Armina Marshall and John C. Wilson; Director, Frank Perry; Sets and lighting, Marvin Reiss; Musical numbers staged by Crandall Diehl; Musical director, Constantine Callinicos

Will Geer (Peter Stuyvesant); Biff McGuire (Brom Broeck); Susan Cabot (Tina Tienhoven); Dan Lincoln (Washington Irving); Bill Bramley (Tenpin); Marian Tanner (Mistress Schermerhorn); Byron Mitchell (Anthony Corlear); Clarence Hoffman (Roosevelt); Hal Gerson (Vanderbilt); Bob Burland (Van Cortlandt, Jr.); David Leland (Tienhoven); Rudolf Weiss (Marshall Schermerhorn); John Casasus, Joan-Ellen Caine, Jacquelinia Maria, Lynn Willis, Clark Warren, Peter de Manio, Larry Davis (Citizens)

Curran Theatre, San Francisco, Cal., opened May 11, 1971. West Coast Production. Produced by The San Francisco Civic Light Opera Company, Glenn Jordan, Producer; Director, Albert Marre; Settings and lighting, Howard Bay; Costumes, Freddy Wittop; Choreography, Donald Saddler; Musical director, Jack Lee; Musical arrangements, Harper MacKay; Dance arrangements, Richard DeBenedictis; Production coordinator, Herbert K. Adams; Technical director, Warren Merkle; Production assistants, Bill Holland, Larry Dean, Tom Gleason; Music, Kurt Weill; Book and lyrics, Maxwell Anderson

Burt Lancaster (Peter Stuyvesant); David Holliday (Brom Broeck); Anita Gillette (Tina Tienhoven); David Holliday (Washington Irving); John Ferrante (Anthony Corlear); Jack Collins (Mynheer Tienhoven); Gino Conforti (Roosevelt); Jerry Mann (Vanderbilt); Robert Miller Driscoll (DePeyster); John Wheeler (Van Rensselaer); Eric Brotherson (Van Cortlandt); Dale Malone (Marshall Schermerhorn); Ruth Kobart (Mistress Schermerhorn); Lonnie Chase, John
Frayer, Mark Hudson, Roger Wade (Surrogates); Michael Shanahan, Sam Weber (Sailors); Gene Brundage, Kirk Norman (Guards); Bjarne Buchtrup, Richard Grimm, Ted Sprague, Steve Ward (Builders of Nieuw Amsterdam); Tom Jepperson, Tom McKinney, Carl Lindstrom (Gentlemen of Nieuw Amsterdam); Miriam Boyer, Sharon Daniels, Kelley Gazze, Margit Haut, Kathleen Knight, Roberta Silbert, Barbara Ludwig, Trish Mahoney, Pamela Sousa, Sandra Vons, Polly Woods (Maidsens of Nieuw Amsterdam); Bjarne Buchtrup, Lonnie Chase, John Frayer, Richard Grimm, Mark Hudson, Michael Shanahan, Ted Sprague, Roger Wade, Steve Ward, Sam Weber (Adversaries)

Town Hall, New York, opened April 19, 1977. 16 performances. Richard Grayson, John Bowab present "Broadway in Concert at Town Hall"; Director, John Bowab; Lighting, Ken Billington; Musical direction, Bill Brohn; Gowns, Donald Brooks; Produced in association with Joseph Harris; Music, Kurt Weill; Book and lyrics, Maxwell Anderson; Director's assistant, Joey Patton

Richard Kiley (Pieter Stuyvesant); Edward Evanko (Brom Broeck); Maureen Brennan (Tina Tienhoven); Eric Brotherson (Tienhoven); Clay Causey (Tenpin); Kurt Peterson (Washington Irving); Gene Varrone (Roosevelt); Elliot Savage (Vanderbilt); Walter Charles (Van Cortlandt); John Dorrin (Van Rensselaer); Gerard Russak (Marshal Schermerhorn); Genette Lane (Mistress Schermerhorn); John Leslie Wolfe (General Poffenburg); Ed Dixon, Orrin Reiley (Soldiers); Maida Meyers, Alyson Bristol, Susan Rush (Girls)

SCREEN

United Artists, released May 17, 1944. Produced and directed by Harry Joe Brown; Screenplay, David Boehm, Rowland Leigh, Harold Goldman; Adaption, Thomas Lennon; Camera, Philip Tanamura; Musical director, Jacques Sanassoud; Musical score, Werner R. Heyman; Editor, John F. Link

Charles Coburn (Peter Stuyvesant); Nelson Eddy (Brom Broeck); Constance Dowling (Tina Tienhoven); Ernest Cossart (Tienhoven); Shelley Winters (Ulda Tienhoven); Johnny "Scat" Davis (Tenpin); Richard Hale (Tammany); Otto Kruger (Roosevelt); Fritz Feld (Poffenburgh); Charles Judels (Rensselaer); Ferdinand Munier (De Psyter); Glen Strange (Big Muscle); Percival Vivian (De Vries); Percy Kilbride (Jailer Schermerhorn); Herbert Corthell (Captain); Phil Green (Sailor); Chester Conklin (Town Crier); Dorothy Granger (Barmaid); Gerald Oliver Smith (English Colonist); Sven Hugo Borg (Swedish Colonist); John Sheehan (Irish Colonist); Richard Baldwin, Lang Page (Pals); Fern Emmett (Shrew); Bruce Cameron, Irving Fulton (Tumblers); Patti Sheldon, Ruth Tobey (Girls); Connie Conrad, Freda Stoll, Veta Lehman, May Cloy, Harriet Dean (Councilmen's Wives); Harold De Garro (Stilt Walker); Casey MacGregor (Fire Eater); The Carmen Amaya Troupe (Gypsy Dancers); Harry Johnson, Fred Johnson, Johnny Johnson (Jugglers); Irving Bacon (Peter Van Stoon); Edward Earlie (Barker); Harry Bayfield, Buster Brody, Bobbie Hale (Clowns);
Knickerbocker Holiday / 837

Walter Pietela, Paul Allen Spears, Tony Shaller (Acrobats); Lou Manley (Punch and Judy Show); Sabicas (Guitarist)

TELEVISION

Pulitzer Prize Playhouse, televised November 17, 1950. ABC. 1 hour. Produced by Edgar J. Peterson; Director, William H. Brown, Jr.; Dance director, Anna Sokolov; Sets, James McNaughton, Harvey Sheppard; Choral director, Ray Porter; Music Glen Osser

Dennis King (Peter Stuyvesant); John Raitt (Brom Broeck); Doretta Morrow (Tina Tienhoven); Loring Smith, William Lynn, Jed Prouty, Philip Coolidge, Stanley Carson, Brooks Dunbar, Jack Manning (Councilmen)

SONGS (Stage Production): Introduction: Clickety-Clack; It's A Law; There's Nowhere to Go But Up; It Never Was You; How Can You Tell An American?; Will You Remember Me?; One Touch of Alchemy; The One Indispensable Man; Young People Think About Love; September Song; Ballad of the Robbers; We Are Cut in Twain; To War!; Our Ancient Liberties; Romance and Musketeer; The Scars; Dirge for a Soldier; Ve Voudn't Gonto Do It. (Film Version): Dutch March (Werner Heymann); Hear Ye; Love Has Made This Such a Lovely Day; Zuyder Zee; One More Smile (Julie Styne, Sammy Cahn); Holiday (Theodore Paxton, Nelson Eddy); Lets Make Tomorrow Today (Werner Heymann, Furman Brown); Jail Song (Kurt Weill, Furman Brown, Nelson Eddy); Sing Out (Franz Steinnger, Furman Brown); September Song; There's Nowhere to Go But Up; The One Indispensable Man; (Kurt Weill, Maxwell Anderson); Be Not Hasty Maiden Fair (Theodore Paxton, Furman Brown)

RECORDINGS: September Song: Walter Huston; Bing Crosby; Billy Daniels; Tony Martin; Eddy Duchin; Artie Shaw; The Scars: Walter Huston

LABURNUM GROVE
A comedy in three acts by J. B. Priestley (1933)

Synopsis

Genial, respectable London suburbanite, paper-wholesaler, George Radfern, is reluctant host to his impoverished, pompous brother-in-law, Bernard Baxley, recently returned from Shanghai with an insatiable hunger for bananas and an inexhaustible quarrel with his wife Lucy. Unemployed, potential son-in-law, Harold Russ, seeks a large "loan" from Radfern to buy a used car business enabling him to marry daughter, Elsie Radfern. Bernard, appraising Radfern's obvious prosperity, also asks for a substantial advance. George announces that his lucrative paper-wholesaling business is only a front for his real occupation, England's foremost instant inflationist: a creative counterfeiter. When Inspector Stack arrives asking vague but disturbingly embarrassing questions, the bickering
Baxleys and opportunist Russ quickly leave. Jovial, shrewdly amiable George outwits Inspector Stack and, with his wife Dorothy and daughter, leaves for the Holy Lands richly endowed with a large supply of crisp, newly-printed pound notes.

Comment and Critique

English playwright J. B. Priestley followed his two successful plays, The Good Companions (1931) and Dangerous Corner (1932) with an improbable comedy, Laburnum Grove in 1933. Priestley's comedy opened at the Duchess Theatre in London on November 28, 1933, and remained for 335 performances. Cedric Hardwicke was praised for his professional début as a director and Edmund Gwenn's return to the stage was found appropriate in what the London Times called, "a play of delights that has the audience bubbling...." London's Bystander judged Priestley's widely appealing comedy as "... a pretty piece of craftsmanship...." Imported to Broadway, Time magazine predicted that the small fortune Priestley had made from his books (The Old Dark House, Angel Pavement, The Good Companions) would soon be increased by another fortune from the stage, "on the strength of his discovery that a playwright can get by with a few unpretentious tricks and a couple of good characters. For the characters of Bernard Baxley and George Radfern in Laburnum Grove, playwright Priestley may be forgiven almost any of his dramatic shortcomings."

The Priestley play opened at the Booth Theatre on Broadway for 131 performances on January 14, 1935. Few of J. B. Priestley's plays were acclaimed or appreciated in America whereas, in England, many of the playwright's prolific productions were greeted with praise and joy. Laburnum Grove was given critical chiding for Priestley's "leg-pulling" but admired for the deft characterizations, given excellent performance by Edmund Gwenn and Melville Cooper. Percy Hammond (New York Herald Tribune) felt, "... Priestley's dignified prank is fairly good; but not, I hesitate to add, good enough to make it a Times Square institution...." while Richard Lockridge (The New York Sun) concluded, "Laburnum Grove is a product of London, but the balance of trade will be little affected by its importation...."

The English screen version, while faithfully reproducing the play with Edmund Gwenn reprising his stage role, was received with sparse enthusiasm. Boris Karloff in United States Steel Hour's television production of the play on August 31, 1955, was dismissed by Variety with "Television equally as unexciting as the play." The 1955 television production was re-titled Counterfeit. Jessie Royce Landis was replaced on the live show by Edna Best.

STAGE

Duchess Theatre, London, England, opened November 28, 1933. 335 performances. Director, Cedric Hardwicke; Producer, Gilbert Miller; Edmund Gwenn (George Radfern); Mary Jerrold (Mrs. Dorothy
Radfern); Melville Cooper (Bernard Baxley); Ethel Coleridge (Mrs. Lucy Baxley); Margery Pickard (Elsie Radfern); Francis James (Harold Russ); James Harcourt (Joe Fletten); David Hawthorne (Inspector Stack); Douglas Payne (Sergeant Morris)

Booth Theatre, New York, opened January 14, 1935. 131 performances. Produced by Gilbert Miller; Director, Lewis Allen; Set, Watson Barrett; Associate producer, Milton Shubert

Edmund Gwenn (George Radfern); Molly Pearson (Mrs. Dorothy Radfern); Melville Cooper (Bernard Baxley); Elizabeth Risdon (Mrs. Lucy Baxley); Margery Pickard (Elsie Radfern); Lloyd Gough (Harold Russ); A. G. Andrews (Joe Fletten); Reynolds Denniston (Inspector Stack); George Anderson (Sergeant Morris)


Arthur Lowe (George Radfern); Joan Cooper (Mrs. Dorothy Radfern); Simon Merrick (Bernard Baxley); Honour Shepherd (Mrs. Lucy Baxley); Deborah Walling (Elsie Radfern); Sam Kydd (Joe Fletten); Dermot Walsh (Inspector Stack); Eric Longworth (Sergeant Morris)

SCREEN

ATP Productions, released May 1936. (U.S.A. release December 1941). Produced by Basil Dean; Director, Carol Reed; Screenplay, Gordon Wellesley, Anthony Kimmins; Camera, John W. Boyle

Edmund Gwenn (George Radfern); Katie Johnson (Mrs. Dorothy Radfern); Cedric Hardwicke (Bernard Baxley); Ethel Coleridge (Mrs. Lucy Baxley); Victoria Hopper (Elsie Radfern); Francis James (Harold Russ); James Harcourt (Joe Fletten); David Hawthorne (Inspector Stack); Frederick Burtwell (Simpson)

TELEVISION

COUNTERFEIT, United States Steel Hour, televised August 31, 1955. CBS. 1 hour. Director, Norman Felton; Television adaptation, Ellen Violetta, based on the play Laburnum Grove; Music, Harold Levy

Boris Karloff (George Radfern); Jessie Royce Landis [replaced by Edna Best] (Mrs. Dorothy Radfern); Sarah Marshall (Elsie Radfern); John McGiver (Bernard Baxley); Lucie Lancaster (Mrs. Lucy Baxley); Murray Matheson (Inspector Stack); Terence Kilburn (Harold Russ)

THE Labyrinthine Ways see THE POWER AND THE GLORY
LADIES IN RETIREMENT
A play in three acts by Edward Percy and Reginald Denham (1939)

Synopsis

Ellen Creed, companion-housekeeper to former chorus girl, aging Leonora Fiske, arranged to have her two mentally deficient sisters visit the isolated farmhouse home of her employer near Gravesend on the marshes of the Thames estuary. When the sisters' visit extends to months of balmy behavior by cleaning up the beach, collecting sea-shells, driftwood and dead birds, orchestrated with tittering whispers, Mrs. Fiske demands that Ellen send them away. But Ellen has no place to send her demented sisters. As Mrs. Fiske is playing "Tit-Willow" on the piano, Ellen strangles her to death with a red silk scarf, walls her body in an unused brick oven and tells her batty sisters they may stay forever. Ellen's nephew, Albert Feather, unexpectedly arrives seeking a hiding place from the police. Embezzler, blackmailer Albert does not believe his Aunt's tale of Mrs. Fiske off on a world tour and, with the help of the maid Lucy Gilham, discovers the secret of the recently walled-up oven. Realizing she is trapped, Ellen arranges for her sisters' security and surrenders to the police.

Comment and Critique

Ladies in Retirement originally opened at the Richmond Theatre in London on November 27, 1939, and transferred to St. James' Theatre on December 12th for 174 performances. The play was advertised as "London's only thriller" but critical appraisal found the well written drama more than a mere run-of-the-mill "thriller." Mary Clare, who had played the heroine of Noel Coward's Cavalcade on the stage in 1931, gave a powerful portrayal of Ellen Creed. Accomplished actress, Mary Merrall, was excellent as the quickly murdered Leonora Fiske.

English actress, Flora Robson, made her American stage debut as Ellen Creed in Ladies in Retirement when the play opened at Henry Miller's Theatre in New York on March 26, 1940. Dublin's Gate Theatre alumnus, Patrick O'Moore, and English ingenue, Evelyn Ankers, also made their American stage debuts. Walter Winchell called Ladies in Retirement, "The best mystery-melodrama in years" and Burns Mantle (The New York Daily News) decided the play had the advantage of human action since it was based on an actual recorded English crime and, "Ladies in Retirement has the additional advantage of being about as well acted as any drama this season has been...." Time magazine called the play, "... hard-hitting, old-fashioned melodrama ... an excellent balance of atmosphere, character and plot...." Richard Watts, Jr. (The New York Herald Tribune) appraised the play as "... a tense, taut, and properly literate melodrama" and called Flora Robson's compelling performance as Ellen Creed, "... nothing short of brilliant...." Wolcott Gibbs
(The New Yorker magazine) added, "The best mystery play I have seen since Kind Lady, which is my equivalent of giving it the Pulitzer Prize...."

Columbia Pictures' screen version of Ladies in Retirement, aside from a brilliant performance by Ida Lupino as Ellen Creed was, according to Photoplay, "Brilliant tale-telling. In a subdued and quiet vein the stage play Ladies in Retirement translated to the screen in a superb manner, creeps up on its audience slowly, eerily, stealthily." Theodore Strauss (The New York Times) called the film "an exercise in slowly accumulating terror with all the psychological trappings of a Victorian thriller. It has been painstakingly done, beautifully photographed and thoughtfully played, especially in its central role, and for the most part, it catches all the script's nuances of horror quite as effectively as did the original play version." Columbia Pictures remade Ladies in Retirement in 1969 under the title of The Mad Room with a manically obtrusive musical score and a switch in the story line changing the batty sisters of the original to two mentally incompetent teenagers.

Robert Montgomery's television production of the play on May 7, 1951, subdued the horror to a murmur and the play registered as a mild drama despite an excellent performance by Lillian Gish as Ellen Creed.

**STAGE**

Mary Clare (Ellen Creed); Mary Merrall (Leonora Fiske); Richard Newton (Albert Feather); Phyllis Morris (Louisa Creed); Nellie Bowman [succeeded by Margaret Watson] (Emily Creed); Joan Kemp-Welch (Lucy Gilham); Olga Slade (Sister Theresa)

Henry Miller's Theatre, New York, opened March 26, 1940. 151 performances. Produced by Gilbert Miller; Director, Reginald Denham; Setting, Raymond Sovey; Costumes, Helene Pons; Musical arrangements, Alexander and Roland Haas
Flora Robson (Ellen Creed); Isobel Elsom (Leonora Fiske); Patrick O'Moore (Albert Feather); Estelle Winwood (Louisa Creed); Jessamine Newcombe (Emily Creed); Florence Edney (Sister Theresa); Evelyn Ankers (Lucy Gilham)

St. Martin's Theatre, London, England, opened August 1, 1941. 127 performances. Produced and directed by Reginald Denham
Mary Clare (Ellen Creed); Madge White (Lenora Fiske); Jeremy Hawke (Albert Feather); Nellie Bowman (Louisa Creed); Viola Lyol (Emily Creed); Jean Stanley (Sister Theresa)

**SCREEN**

Columbia Pictures, released September 18, 1941. Produced by
Lester Cowan; Director, Charles Vidor; Associate producer, Gilbert Miller; Screenplay, Reginald Denham, Edward Percy, Garrett Fort; Camera, George Barnes; Art director, Lionel Banks; Musical score, Ernest Toch; Music director, Morris W. Stoloff; Editor, Al Clark
Ida Lupino (Ellen Creed); Isobel Elsom (Leonora Fiske); Louis Hayward (Albert Feather); Edith Barrett (Louise Creed); Elsa Lanchester (Emily Creed); Evelyn Ankers (Lucy); Emma Dunn (Sister Theresa); Queenie Leonard (Sister Agatha); Clyde Cook (Bates)

THE MAD ROOM, Columbia Pictures, released May 1969. Produced by Norman Maurer; Director, Bernard Girard; Assistant director, rusty Meek; Screenplay, based on the play Ladies in Retirement, Bernard Girard, A. Z. Martin; Camera, Harry Stradling, Jr.; Art director, Sidney Litwack; Set decorator, Sid Clifford; Music, Dave Grusin; Songs: "Open My Eyes"; "Wildwood Blues", Written and sung by The Nazz; Costumes, moss Mabry; Editor, Pat Somerset
Stella Stevens (Ellen Hardy); Shelley Winters (Mrs. Armstrong); Skip Ward (Sam Aller); Carol Cole (Chris); Severn Darden (Nate); Beverly Garland (Mrs. Racine); Michael Burns (George); Barbara Sammeth (Mandy); Jennifer Bishop (Mrs. Ericson); Gloria Manon (Edna); Lloyd Haynes (Dr. Marion Kincaid); lou Kane (Armand Racine)

TELEVISION
Chicago Playhouse, televised August 1, 1948. WBKB/TV. 1 hour. Produced and directed by Beulah Zachary; Production supervisor, Harry Buch; Stage manager, Joe Simon; Setting, Don Bohl
Catherine Payne (Ellen Creed); Ilka Diehl (Leonora Fiske); Fred Smith (Albert Feather); Alice Deneen (Louisa Creed); Alma Platts (Emily Creed); Marjorie Marlowe (Sister Theresa); Frances Peters (Lucy Gilham)

Lucky Strike Theatre, televised May 7, 1951. NBC. 1 hour. Produced by Robert Montgomery; Director, Norman Felton; Television adaptation, Ellis Marcus
Lillian Gish (Ellen Creed); Ruth McDevitt (Leonora Fiske); Una O'Connor (Louisa Creed); Betty Sinclair (Emily Creed); Michael McAloney (Albert Feather); Ronnie Batte (Lucy Gilham)

LADY IN THE DARK
A musical play in two acts by moss Hart with Music by Kurt Weill and Lyrics by Ira Gershwin (1941)

Synopsis
Feeling her security in a man's world threatened by her ambitious assistant, Charley Johnson; reluctant to accept publisher
Lady in the Dark

Kendall Nesbitt's offer of marriage, and an inability to make a decision on the magazine's Easter cover in preference of a Circus cover that sends her swish photographer, Russell Paxton, into swirling tantrums, Allure magazine editor, plain and tailored Liza Elliott, consults psychiatrist Dr. Brooks seeking a solution to recurring headaches and strange, disturbing dreams. Movie star Randy Curtis' romantic pursuit of Liza once again evolves her psychotic dreams where she is supremely glamorous. A persistent, haunting melody from her childhood releases Liza's trauma by recalling her beautiful mother's appraisal of her as plain and not-very-attractive. Liza breaks her engagement to Kendall, relinquishes the magazine to Charley and finds she is more than "Boss Lady"; she is an attractive, desirable woman.

Comment and Critique

Moss Hart's first solo writing venture since his book for Cole Porter's 1935 musical, Jubilee was inspired by his personal experience with psychoanalysis. Lady in the Dark became one of Gertrude Lawrence's stunning theatre successes and introduced a revue-nightclub comedian, Danny Kaye, as the swish photographer astounding audiences by tongue lashing the names of forty-nine Russian composers in thirty-nine seconds with the song "Tschaikowsky." Kaye's show-stopping Russian rondelay was unbelievably topped by Gertrude Lawrence, following this virtuoso vocal marathon, with the song "Jenny." Producer Richard Aldrich, who had married Gertrude Lawrence on July 4, 1940, recalled in his book, Gertrude Lawrence as Mrs. A, the remarkable transformation of "glamorous Gertrude Lawrence into a tough, bawdy dive singer" that "... left everyone--backstage as well as in the audience--aghast for a moment; and then, madly, vociferously enthusiastic...."

John Anderson (New York Journal-American) wrote, "It is a play that requires nearly three hours and four revolving stages to reach a given, and I must say rather obvious point, a play partly psychoanalysis, part ballet, and part drama. Whatever else it is, though, it is a triumph of stagecraft, a beautiful and imaginative production, that is part dreams, part fantasy, brilliantly done but wearisomely long and a little pretentious." Brooks Atkinson (The New York Times) felt the play used the resources of the theatre magnificently and told a compassionate story triumphantly. "Kurt Weill has matched it with the finest score written for the theatre in years. Ira Gershwin's lyrics are brilliant," John Mason Brown (New York Post), "... both as an example of stagecraft at its most breathtaking, and as an invitation to a performance by Gertrude Lawrence which is incredible in its virtuosity, Lady in the Dark is little short of miraculous."

Paramount Pictures paid $283,000 for the film rights to the musical and lavishly over-produced it. Mitchell Leisen's direction bogged the story in over-powering production numbers and Ginger Rogers, in her first Technicolor picture, never approached the
glittering charisma of Gertrude Lawrence in the role of Liza. Additionally, Paramount felt that Kurt Weill's lovely score was insufficient for their two-million dollar production costs and substituted lesser songs. Critics wrangled over the film version. Bosley Crowther (The New York Times): "Ginger Rogers moves through it all in a variety of stunning costumes but in a plain brown study most of the time." Edwin Schallert (Los Angeles Times), "Technicolor photography is not too kind to Ginger Rogers, but she does an able job in the role, conveying even the Saga of Jenny with amazing effectiveness." If many felt that Miss Rogers was miscast and Mitchell Leisen's direction removed all the fun of the fantasies, Variety was impressed, ... with Ginger Rogers' performance and Mitchell Leisen's "glamorous direction."

NBC's Color television special telecast of September 25, 1954, fluctuated in production high and lows according to Variety, "Artistically, it was a triumph for the production had taste and dignity, was wholly adult and had a grand sweep." However, Ann Sothern was less than magnetic as the confused Lady and her singing voice was not notable. It should be remembered, in comparison, that Gertrude Lawrence frequently sang off-key.

STAGE

Alvin Theatre, New York, opened January 23, 1941. (Closed June 15, 1941; reopened September 2, 1941 and closed May 30, 1942.) 467 performances. Produced by Sam H. Harris; Director, Moss Hart; Production designed, lighted, Hassard Short; Costumes, Irene Sharaff; Gowns, Hattie Carnegie; Choreography, Albertina Rasch; Settings, Harry Horner; Musical direction, Maurice Abravanel; Music, Kurt Weill; Lyrics, Ira Gershwin

Gertrude Lawrence (Liza Elliott); Bert Lytell (Kendall Nesbitt); Macdonald Carey (Charley Johnson); Danny Kaye (Russell Paxton); Victor Mature (Randyl Curtis); Margaret Dale (Maggie Grant); Natalie Schafer (Alison Du Bois); Evelyn Wyckoff (Miss Foster); Ann Lee (Miss Stevens); Virginia Peine (Helen); Gedda Petry (Ruthie); Patricia Deering (Carol); Donald Randolph (Dr. Brooks); Jeannie Shelby (Miss Bowers); Margaret Westberg (Marcia); H. Robert Edwards (Liza's Father); Dan Harden (Ben Cutler); Eleanor Eberle (Barbara); William Howell (Jack); Ward Tallmon, Nelson Barciff (Office Boys); Dorothy Byrd, Audrey Costello, Patricia Deering, June MacLaren, Beth Nichols, Wana Wennerholm, Margaret Westberg, Jerome Andrews, Nelson Barciff, George Bockman, Andre Charise, Fred Hearn, Yaroslav Kirov, Parker Wilson (The Albertina Rasch Group Dancers); Jean Cumming, Catherine Conrad, Carol Deis, Hazel Edwards, Gedda Petry, June Rutherford, Florence Wyman, Davis Cunningham, Max Edwards, Len Frank, Larry Siegle, Gordon Gifford, Manfred Hecht, William Marel, Harold Simmons (The Singers); Ann Bracken, Sally Ferguson, Ellie Lawes, Joan Lawes, Jacqueline Macmillan, Lois Volkman, Kenneth Casey, Warren Mills, Robert Mills, Robert Lee, George Ward, William Welch (The Children)
Summer Production, June 6, 1952. Produced by Theron Bamberger; Director and choreographer, Elizabeth Gilbert; Musical direction, Leonard Kastle; Settings, Jean Laurain; A John Merrick Production; Music, Kurt Weill; Lyrics, Ira Gershwin

Kitty Carlisle (Liza Elliott); Jackson Young (Charlie Johnson); Lee Bergere (Russell Paxton); Leta Bonyne (Maggie Grant); Addison Powell (Dr. Brooks); Julie Christy (Alison Du Bois); Charles Rydell (Randy Curtis); Russell Gold (Kendell Nesbitt); Alma Drake (Miss Bowers); Jeannine Cowles (Miss Foster); Joan Keenan (Miss Stevens); Robert Morris (Harry); Edith Ettari (Helen); Alva Lou Harrington (Ruthie); Julie Christy (Liza's mother); Russell Gold (Liza's father); Robert Morris (Ben Butler); Ed Block (Jack); Joan Keenan (Barbara); Ed Block, Norris Brannstrom, Jeannine Cowles, Alma Drake, Virginia George, Joan Keenan, Robert Morris, Wallace Wagner (Ensemble)

SCREEN

Paramount Pictures, released February 1944. (The film went into production in December 1942. Nominated for Academy Awards was Ray Rennahan's photography, Hans Dier and Raoul Pene du Bois' settings and Ray Moyer's set decorations, but they were not in the winner's circle.) Executive producer, B. G. DeDylva; Producer, Dick Blumenthal; Director, Mitchell Leisen; Screenplay, Frances Goodrich, Albert Hackett; Camera, Ray Rennahan; Process camera, Facciot Edouart; Sets and costumes, Raoul Pene du Bois; Modern costumes, Edith Head, Mitchell Leisen, Babs Wilomez; Art director, Hans Dreier; Choreography, Billy Daniel, Don Loper; Special effects, Gordon Jennings; Technical effects, Paul Lerpae; Editor, Alma Macorie; Music and lyrics, Kurt Weill, Ira Gershwin, Johnny Burke, Jimmy Van Heusen, Robert E. Dolan, Clifford Grey, Victor Schertzinger; Orchestrator, Robert Russell Bennett

Ginger Rogers (Liza Elliott); Ray Milland (Charley Johnson); Jon Hall (Randy Curtis); Warner Baxter (Kendall Nesbitt); Barry Sullivan (Dr. Brooks); Mischa Auer (Russell Paxton); Mary Phillips (Maggie Grant); Phyliss Brooks (Allison DuBois); Don Loper (Adams); Edward Fielding (Dr. Carlton); Gail Russell (Barbara); Fay Helm (Miss Bowers); Harvey Stephens (Liza's Father); Kay Linaker (Liza's Mother); Mary Parker (Miss Parker); Catherine Craig (Miss Foster); Marietta Canty (Martha); Virginia Farmer (Miss Edwards); Rand Brooks (Ben); Jack Mulhall (Photographer); Pepito Perez (Clown); Charles Smith (Barbara's Boy Friend); Audrey Young, Eleanor De Van, Jeanne Straser, Arlyne Varden, Angela Wilson, Dorothy O'Kelly, Betty Hall, Fran Shore, Lynda Grey, Christopher King, Maxine Ardell, Alice Kirby, Louise La Planche (Office Girls); Paul Pierce, George Mayon, James Notaro, Jacques Karre, Byron Poindexter, Kit Carson (Specialty Dancers); Bunny Waters, Susan Paley, Dorothy Ford, Mary McLaren (Models); Paul McVey (Librarian); Grandon Rhodes, Lester Dorr, Emmett Vogan (Reporters); Phyllis M. Brooks (Barbara, age seven); Marjean Neville (Liza, age five); Buz Buckley (Freckle-faced Boy); Marten Lamont, Tristram Coffin, Dennis Moore (Men);
Murray Alper (Taxicab Driver); Dorothy Granger (Autograph hunter); Herbert Corthell (Senator); Charles Bates (David); Johnie Johnson, John O'Connor, Buster Brodie, Herb Holcomb, Charlie Bates, Theodore Marc, Armand Tanny, Stuart Barlow, Harry Bayfield, Larry Rio, Leonara Johnson (Clowns)

**TELEVISION**

NBC Color Special, telecast September 24, 1954. NBC. 90 minutes. Produced by Max Liebman; Director, Jeffrey Hayden; Musical director, Charles Sanford; Choreography, Rod Alexander; Television adaptation, Billy Friedberg, Max Liebman

Ann Sothern (Liza Elliott); James Daly (Charley Johnson); Paul McGrath (Kendall Nesbitt); Luella Gear (Maggie Grant); Sheppard Strudwick (Dr. Brooks); Carleton Carpenter (Russell Paxton); Robert Fortier (Randy Curtis); Bambi Lynn, Rod Alexander (Dancers); Lee Bowman (Host)

**SONGS from LADY IN THE DARK** (Music Kurt Weill; Lyrics, Ira Gershwin): Oh Fabulous One; The World's Inamorata; One Life to Live; Girl of the Moment; This is New; The Princess of Pure Delight; The Greatest Show on Earth; The Best Years of His Life; Tschaikowsky; The Saga of Jenny; My Ship; It Looks Like Liza

**SONGS from Paramount Pictures' film version of LADY IN THE DARK**: One Life to Live; Girl of the Moment; It Looks Like Liza; This is New; My Ship; Jenny; (Kurt Weill, Ira Gershwin); Suddenly It's Spring (Johnny Burke, Jimmy Van Heusen); Artist's Waltz (Robert E. Dolan); Dream Lover (Victor Schertzinger, Clifford Grey)

**RECORDINGS**: Gertrude Lawrence--R. C. A. Victor Album

Ann Sothern, Carleton Carpenter (RCA Victor 1954)
Rise Stevens, Adolph Green, John Reardon (Columbia Records)

**OTHER PRODUCTIONS OF LADY IN THE DARK**

1952: (Summer Theatre) Kitty Carlisle, Lee Bergere, Jackson Young
1952: Elizabeth Parrish, Lee Bergere, Jackson Young
1959: Carol Bruce, Lee Bergere, Scott McKay, Katherine Meskill
1965: Jane Morgan, Anne Francine, Richard Kendrick, Laurence Weber
Betsy Palmer, Rudy Tronto, Arlene Fontana, Michael Tolan

A LADY TO LOVE see THEY KNEW WHAT THEY WANTED
THE LAST MILE
A play in three acts by John Wexley, based on a sketch
by Robert Blake, The Law Takes Its Toll (1930)

Synopsis
Six condemned men in death-row cells of Oklahoma's Keystone
State Penitentiary watch former Gas reader, murderer Richard Wal¬
ters, walk the last mile to his death in the electric chair. "Killer" John Mears, former leader of Chicago's South Side Gang, overpowers
one of the sadistic prison guards and frees the men from their cells
who hold the remaining guards hostage in their demand for freedom
to the Warden. Led by Mears in a gun-battle with prison guards
and State Troopers, convicted murderer, black Vincent "Sonny" Jack¬
son is the first to die, followed by young shipping clerk and expec¬
tant father, murderer Fred Mayor. In retaliation for their deaths,
Mears kills an assistant warden and a turnkey guard. Reduced to
three bullets in the hopeless rebellion, Mears walks into the court¬
yard to face a volley of machine-gun fire, refusing to walk the last
mile to the electric chair, determined to die standing up.

Comment and Critique
Twenty-three year-old actor/author, John Wexley, became
intrigued with a sketch published in the American Mercury in July
1929 called The Law Takes Its Toll. The article had been written
by convicted Texas murderer, Robert Blake, prior to his death in
the electric chair. The Law Takes Its Toll recorded conversations
prior to the electrocution of Blake's inmates along death row. John
Wexley extended Blake's documentation into a three act play he called
The Last Mile and the seering drama opened on Broadway on Feb¬
ruary 13, 1930.

A few weeks after the play's opening to great critical acclaim
as one of the most exciting theatrical experiences since 1924's What
Price Glory?, Mrs. Ella Blake, guided by Gene Howe, publisher of
the Amarillo, Texas Globe-News arrived in New York City with her
lawyer, H. C. Pipkin, to claim a percentage of all stage, screen
and, even in 1930, television rights to The Last Mile. Actor John
Wexley, whose uncle was Maurice Schwartz of the Yiddish Art The¬
atre, was then appearing on Broadway as the Locksmith in Leo Bul¬
gakov's revival of Maxim Gorki's The Lower Depths (retitled, At
the Bottom). Wexley signed a contract giving Mrs. Blake twenty
percent of all royalties to the play. The settlement was considered
a just legacy for the mother of the deceased convict, Robert Blake.

Although John Wexley would later write a play indicting labor,
Steel (1931) and, in 1934, another play exposing the famous Scotts¬
boro Trial, They Shall Not Die, his grimly realistic tragedy, The
Last Mile (written and copyrighted in 1929 under the title of All the
World Wondered) remains his most powerful contribution to American
drama. The Last Mile was called by Time magazine, "... a horrible and sickening play--the most repulsive play now to be seen in Manhattan. There will be a great deal of discussion as to whether it is art or merely nauseous and falsifying realism...." Richard Lockridge (The New York Sun) reported, "The Last Mile is a play which does with you as it wishes.... It is almost intolerably moving...." The New Yorker magazine suggested, "John Wexley has written, and Chester Erskin has directed, a tragedy of cruelty and abundant death which must remain the last word in tense and terrible drama for a long time to come."

Spencer Tracy had made his Broadway debut in a 1923 fiasco called A Royal Fandango and appeared in George M. Cohan's productions of Yellow (1926) and The Baby Cyclone (1927). Tracy replaced a young actor, Clark Gable, in 1929's short-lived play Conflict, and had briefer runs in Nigger Rich, Dread and Veneer when he was offered the leading role of "Killer" Mears in The Last Mile. From The Last Mile, Spencer Tracy went Up the River in Hollywood and, eventually, to rarely equalled film fame.

Clark Gable was "Killer" John Mears in the West Coast production of The Last Mile. Elza Schallert (Los Angeles Times) wrote, "Gable literally knocked everyone in the audience between the eyes with the fierce, bloodthirsty, vindictive and blasphemous way he tore the part open."

Film director, John Ford, signed Spencer Tracy for his first screen role in Fox Film's Up the River, based on the Auburn, New York prison riots that had influenced Wexley's second and third acts of The Last Mile. Later recalling Tracy's superlative performance as "Killer" John Mears on Broadway in Wexley's play, Ford said, "More than anything else I was tantalized by his movement. I don't think many people were ever conscious of Spence's bodily discipline. After seeing the play twice I still didn't have a good impression of what he looked like, and aside from knowing that he had a fairly good voice, it failed to register for me in terms of its quality. But his catlike agility was something extraordinary. He made every movement sharp and meaningful, and didn't waste a single turn. That was when I saw that he had it all--the consummate power of an actor."

Thomas Mitchell replaced Spencer Tracy on Broadway in The Last Mile.

Critic Heywood Broun's comment on the 1930 Broadway play sums up The Last Mile, "The play belongs within that rare and exclusive category of true tragedy--the most gripping dramatic interlude I know in the modern theatre--an engrossing play right up to the end."

Samuel Bischoff's World Wide film version of The Last Mile in 1932 was a tensely raw translation of the play in an era when gangster pictures (Little Caesar; Scarface; The Public Enemy and others)
were claiming a large share of the box-office gross receipts. Photoplay warned their readers, "If you like intense drama with a morbid note, you'll like the story. Powerful, if shuddery."

United Artist's 1959 remake of the play provided Mickey Rooney with one of his most effectively dramatic adult roles. Variety claimed the picture demanded audience identification with the men on death's row and "... it's a fairly sickening sensation that produces both tension and terror." The Motion Picture Herald added, "... it is sheer, unadulterated melodrama" and "... Rooney gets the last drop of venom out of the role of a bitter, vicious, anti-social killer.... The Last Mile is a straightaway, hard-hitting melodrama...."

Kraft Theatre's television production of the play on April 9, 1952, was, according to Variety, "Staged with sharply realistic drama and enacted in socko style by a fine cast of actors."

After a three decade ban by the Lord Chamberlain in England since it was performed on the stage in London in 1931, a British television production of the play was shown in November 1967 with Harry H. Corbett, Neil McCallum, Robert Robinson, Don Gilliand, Gilbert Winfield, Michael Millinger, Edward Judd, Robert Ghesays, James Douglas, Stratford John, Roddy McMillan, Jimmy Reches and Tony Quinn.

**STAGE**

Sam H. Harris Theatre, New York, opened February 13, 1930. 289 performances. Produced by Herman Shumlin; Director, Chester Erskin; Setting, Henry Dreyfuss

Spencer Tracy [succeeded by Thomas Mitchell] (John Mears); Howard Phillips (Fred Mayor); James Bell (Richard Walters); Hale Norcross ("Red" Kirby); Ernest Whitman (Vincent Jackson); George Leach (Eddie Werner); Don Costello (Drake); Herbert Heywood (O'Flaherty); Orville Harris (Peddie); Ralph Theodore (Principal Keeper Callahan); Richard Abbott (Harris); Joseph Spurin-Calleia (Tom D'Amoro); Henry O'Neill (Father O'Connors); Clarence Chase (Evangelist); Bruce Macfarlane (Frost); Albert West (Brooks)

Geary Theatre, San Francisco, Cal., opened June 30, 1930. West Coast Production. Produced by MacLoon and Anderson; Director, Lillian Albertson (by arrangement with Herman Shumlin)

Clark Gable (John Mears); Fernando Rodriguez (Fred Mayor); Edward Woods (Richard Walters); Earl Dwire ("Red" Kirby); John Lester Johnson (Vincent Jackson); Paul Fix (Eddie Werner); Adrian Morris (Drake); V. Talbot Henderson (O'Flaherty); Mike Spooner (Peddie); James Gordon (Principal Keeper Callahan); George La Mont (Harris); Bruce Macfarlane (Tom D'Amoro); Kingsley Benedict (Father O'Connors); William Wagner (Evangelist); Don Creed (Frost); Leonard Levinson (Brooks)
Phoenix Theatre, London, England, opened January 18, 1931. Produced by the Venturer's Society; Director, Carol Reed
Ben Welden (John Mears); Conway Washburne (Fred Mayor); John Gordon (Richard Walters); Percy Parsons ("Red" Kirby); John Payne (Vincent Jackson); Douglas Payne (Eddie Werner); Rochard Caldicot (Drake); Finlay Currie (O'Flaherty); Bennett O'Loghlan (Peddie); Sydney Seaward (Principal Keeper Callahan); Jack Minster (Harris); George Cross (Tom D'Amoro); William Home (Father O'Connors); Tom Woods (Evangelist); Frank Ever-art (Frost); Bryan Tuke (Brooks); George Courtney (The Voice)

SCREEN

World-Wide Pictures, released August 21, 1932. Director, Sam Bischoff; Screenplay, Seton I. Miller; Camera, Arthur Edeson; Editor, Rose Loewinger; Music director, Val Burton; Settings, Ralph DeLacy; E. W. Hammons production
Preston S. Foster (John Mears); Howard Phillips (Richard Walters); George E. Stone (Berg); Noel Madison (D'Amoro); Alan Roscoe (Kirby); Paul Fix (Eddie Werner); Al Hill (Fred Mayor); Daniel L. Haynes (Vincent Jackson); Frank Sheridan (Warden Lewis); Alec B. Francis (Father O'Connor); Edward van Sloan (Rabbi); Louise Carter (Mrs. Walters); Ralph Theadore (Principal Keeper Callahan); Jack Kennedy (O'Flaherty); Albert J. Smith (Drake); William Scott (Peddie); Kenneth McDonald (Harris); Walter Walker (Governor Blane); Francis McDonald (Holdup Man)

United Artists, released January 14, 1959. Vanguard Picture Production; Producer, Max J. Rosenberg; Milton Subotsky; Director, Howard W. Koch; Screenplay, Seton I. Miller, Milton Subotsky; Camera, Joseph Brun; Art director, Paul Barnes; Music, Van Alexander; Associate producers, Robert Hodes, Herman Klappert; Editors, Robert Brockman, Patricia Jaffe; Costumes, Frank Thompson; Special effects, Milton Olson, Vincent Brady
Mickey Rooney (John Mears); Clifford David (Richard Walters); John Seven (D'Amoro); Michael Constantine (Eddie Werner); Harry Millard (Fred Mayor); John Vari (Jimmy Martin); Frank Conroy (O'Flaherty); Frank Overton (Father O'Connors); Leon Janney (Principal Keeper Callahan); Donald Barry (Drake); Alan Bunce (Warden); John McCurry (Vincent Jackson); Ford Rainey ("Red" Kirby); Clifton James (Harris); Milton Selzer (Peddie); George Marcy (Pete Rodrigues)

TELEVISION

Kraft Theatre, televised April 9, 1952. NBC. 1 hour. Directed by Fielder Cook
Robert Keith, Jr. (Killer John Mears); John Newland (Eddie Werner); John Marriott (Vincent Jackson); Chester Stratton (Father O'Connor); Eddie Binns (Richard Walters); Ben Gazzara (D'Amora); Gene Reynolds (Fred Mayor)
THE LAST OF MRS. CHEYNEY
A comedy in three acts by Frederick Lonsdale (1925)

Synopsis

Attractive, charming Australian widow, Mrs. Cheyney, is invited for a weekend at Mrs. Ebley's English country home where she receives marriage proposals from hard-drinking, promiscuous society-playboy, Lord Arthur Dilling, and fatuous, bumbling bachelor, Lord Elton. But Mrs. Cheyney's interest is in stealing Mrs. Ebley's valuable string of pearls. Lord Dilling, having recognized Mrs. Cheyney's butler, Charles, as a thief he once protected in Cannes, suspects the lovely but mysterious Fay Cheyney and exchanges bedrooms with his aunt, Mrs. Ebley. Fay arrives after midnight to steal the pearls but Dilling locks the door and offers his silence in exchange for a night of love. Fay arouses the household and admits her guilt and cupidity to Mrs. Ebley. The following morning Mrs. Ebley and her society-peerage guests agree to have Charles and Mrs. Cheyney arrested until Lord Elton admits his letter to Fay Cheyney proposing marriage also included revealing exposes on each house-guest. The distraught elite reluctantly agree to support Mrs. Cheyney's reformation by financing her London boutique. Charles decides to leave his brilliant protege, Fay Cheyney, a former salesgirl from Clapham he molded into a lady but a clumsy thief, for a healthier trip around the world. Lord Arthur Dilling arranges with the Bishop a wedding date for Fay, and dismisses Fay's surprise at his ardent kissing with, "That is for the last of Mrs. Cheyney and the beginning of Lady Dilling!"

Comment and Critique

Frederick Leonard Lonsdale, born on the Island of Jersey, England on February 5, 1881, has been classified as an imitator of W. Somerset Maugham and George Bernard Shaw in authoring comedies of manners in such plays as Aren't We All and Spring Cleaning and, especially, The Last of Mrs. Cheyney, but the Lonsdale plays in neither content nor writing threatened the Shavian wit nor Maugham's imaginative creations. But Lonsdale's satirical comment on society and his frequent biting wit provided entertaining, stylized comedies that found favor and success in the less demanding decade of the twenties. Gilbert Miller's production of the play opened on September 22, 1925, at the St. James's Theatre in London starring Gladys Cooper and Gerald Du Maurier where it remained for 514 performances. Critics compared Lonsdale's wit and play to that of Oscar Wilde's Lady Windermere's Fan and to the plays of Sardou but judged Lonsdale superior in wit and writing.

Charles Dillingham presented the scintillating comedienne, Ina Claire, in The Last of Mrs. Cheyney on Broadway on November 9, 1925. The Lonsdale drawing-room, conversation piece provided a perfect background for the suave and brittlely amusing acting of Ina
Claire, A. E. Matthews and Roland Young. Brooks Atkinson (The New York Times) called the comedy, "... a lively play with an interesting and well-told story and a cast headed by three of the most competent comedians in the English-speaking theatre."

Revivals of the Lonsdale comedy of manners over the years have declined in proportion to the changing mores, taste and sophistication of theatre-goers. London's 1944 elaborately produced revival of The Last of Mrs. Cheyney starred Coral Browne and Jack Buchanan and was set in the year 1906 rather than Lonsdale's twenties era, with costumes and scenery elegantly emphasizing Lonsdale's script and sub-titled, "A Comedy of the Day before Yesterday," the charming revival was called "a delightful piece of entertainment in which almost every line is witty and pointed." In the summer of 1978, Kennedy Center and J. William Fisher revived the Lonsdale comedy in Washington, D.C. at the Eisenhower Theatre starring Deborah Kerr, Monte Markham and Donal Donnelly. Variety, reviewing the show scheduled for an eight month tour of eleven cities, found the revival promising with "Handsome staging and even acting. Unquestionably the stars of the evening are William Rittman's luscious fly-away sets and Lewis Brown's elegant costumes.... Fortunately, the visual appeal and excellent cast compensate for inadequacies in Lonsdale's script." But for all the opulence of the production and the overly careful performing of Deborah Kerr, the play, and comedy emerged as a period piece unthreatening to theatrical history.

Metro-Goldwyn-Mayer brought The Last of Mrs. Cheyney to the screen in three versions: the first serving as Metro's Queen-of-the-lot, Norma Shearer's, talking picture debut released in the summer of 1929. British appraisers of Lonsdale's play had noted a twinge of Oscar Wilde in the biting, social commentary Lonsdale injected into his tea-cup chatter plot and this aspect was again seen in MGM's fine translation of the play to the screen.

Life magazine felt the screen version should be as popular as the play and that the sparkling dialogue lost "... none of its brilliance through adaptation for the screen" while comparing the swift, descriptive Lonsdale dialogue to a traffic jam conversation "... between a New York policeman and a Ziegfeld chorus girl...."

MGM's second venture with Mrs. Cheyney in 1937 starred Joan Crawford, Robert Montgomery and William Powell that was, according to Photoplay, "Saved from being a stuffy drawing room comedy by the intensive efforts of its principals. It's shallow, dated, but very pleasant." The New York Times critic felt "Miss Crawford seemed overly arch and certainly not properly condescending (as Miss Shearer was) toward the gilded victims of her design." Metro-Goldwyn-Mayer's third escapade with the Lonsdale play in 1951 starred Greer Garson. Photoplay found the whole charade, here called The Law and the Lady, unconvincing: "Not for two short seconds did any of this ring true nor did Greer Garson convince anyone, even the popcorn vendor, that she was an unreformed lady's maid turn crook.
--Costume jewelry comedy. Not real, but amusing." Critics gen-
erally agreed the 1951 adventure could well be The Last of Mrs.
Cheyney.

Broadway Television Theatre's telecast of the play on Decem-
ber 14, 1953, did not alter the fact that the years between were
showing on both the play and Mrs. Cheyney. Alcoa presented a re-
vised television adaption of The Last of Mrs. Cheyney on March 17,
1957. The one-hour William McCleary rewrite of the play, televised
in color, was called The Original Miss Chase and featured Nanette
Fabray as the ambitious but fumbling lady thief. Variety called the
result "a spotty comedy with more lags than laughs."

STAGE

514 performances. Produced by Gilbert Miller (in association with
Gerald Du Maurier, Gladys Cooper); Director, Gerald Du Maurier;
Settings, J. A. Fraser
Gladys Cooper (Mrs. Cheyney); Gerald Du Maurier (Lord Arthur
Dilling); Ellis Jeffreys (Lady Maria Frinton); Ronald Squire
(Charles); Henry Wolston (Lord Elton); May Whitty (Mrs. Ebley);
Basil Loder (Hon. Willie Wynton); Violet Campbell (Mary); J.
Smith Wright (William); E. H. Paterson (Jim); Gladys Gray
(Joan); Mabel Sealy (Mrs. Wynton); A. Harding Steerman (Rob-
erts); Frank Lawton (George)

Fulton Theatre, New York, opened November 9, 1925. 385 perform-
ances. Produced by Charles Dillingham; Director, Winchell Smith;
Settings, James Reynolds
Ina Claire (Mrs. Cheyney); Roland Young (Lord Arthur Dilling);
Helen Haye (Lady Maria Frinton); A. E. Matthews (Charles);
Felix Aylmer (Lord Elton); Winifred Harris (Mrs. Webley); Li-
onel Pape (Willie Wynton); Audrey Thompson (Lady Mary Sindley);
Henry Mowbray (William); Edwin Taylor (Jim); Nancy Ryan (Lady
Joan Houghton); Mabel Buckley (Mrs. Wynton); Leslie Palmer
(Roberts); Alfred Ayre (George)

Golder's Green, London, England, opened January 25, 1926. Pro-
duced by Gilbert Miller
Zena Dare (Mrs. Cheyney); Martin Lewis (Lord Dilling); Kate
Cutler (Lady Frinton); Evelyn Roberts (Charles); Bellenden Clarke
(Lord Elton); Clare Lindsay (Mrs. Ebley); Kenneth McLaine
(Willie Wynton); Frances Lonsdale (Lady Mary); Arthur Lowie
(William); George E. Ritchie (Jim); Terence De Marney (George);
J. Mitchell (Roberts); Doris Cooper (Joan); Daisy Cordell (Mrs.
Wynton)

Alcazar Theatre, San Francisco, Cal., opened November 29, 1931.
West Coast Production. Produced by Henry Duffy; Director, Russell
Fillmore; Settings, Fred Rickeman
Bebe Daniels (Mrs. Cheyney); Gene Gowing (Lord Arthur Dilling);
Doris Lloyd (Lady Maria Frinton); Jameson Thomas (Charles); Wilfred Noy (Lord Elton); May Beatty (Mrs. Webley); Russell Fillmore (Willie Wynton); Clarissa Selwynne (Lady Mary Sindley); Frank Dawson (William); Thomas Burke (Jim); Lorna Balfour (Lady Joan Houghton); Corinne Ross (Mrs. Wynton); George Fox (Roberts); Georgie Harris (George)

Ann Farrer (Mrs. Cheyney); David Horne (Lord Dilling); Henry Hewitt (Charles); Philip Desborough (Lord Pilco); Ria Sohier (Lady Joan Houghton); Diana Dawson (Lady Mary Sindley); David Read (Hon. Willie Wynton); Marion Fawcett (Mrs. Ebley); Arthur Burne (William); David Stringer (George); Gertrude Sterroll (Lady Frinton); Claudia Jackson (Hon. Mrs. Wynton); Pauline Bentley (Roberts)

Savoy Theatre, London, England, opened June 15, 1944. 269 performances. Produced by Firth Shephard; Director, Tyrone Guthrie; Assistant director, Laurence Green; Settings, Ernest Stern; Costumes, Sophia Harris
Coral Browne (Mrs. Cheyney); Jack Buchanan (Lord Dilling); James Dale (Charles); Austin Trevor (Lord Kelton); Frances Rowe (Lady Joan); Anne Firth (Lady Mary); Anthony Shaw (Hon. Willie Wynton); Athene Seyler (Lady Frinton); Cyril Renison (William); Bryan Matheson (George); Madge Compton (Mrs. Wynton); Margaret Scudamore (Mrs. Ebley); Douglas Herald (Jim); Jack Leopold (Roberts)

Phoenix Theatre, London, England, opened July 13, 1967. Produced by Gerald Flint-Shipman and Yvonne Arnaud, Guildford; Director, Charles Hickman; Settings and costumes, Wendy Shea
Vanessa Lee (Mrs. Cheyney); John Merivale (Lord Arthur Dilling); Agnes Lauchlan (Lady Maria Frinton); Peter Graves (Charles); George Benson (Lord Pilco); Gillian Lind (Mrs. Ebley); Tom Gill (Hon. Willie Wynton); John Forbes-Robertson (Jim); Allan Casley (Roberts); Allan Lee (George); Pam Marmont (Lady Joan Houghton); Ilyena Sylva (Hon. Mrs. Wynton)

Eisenhower Theatre, Washington, D. C., opened August 26, 1978. 8 month road tour. Produced by Kennedy Center and J. William Fisher, by arrangement with Duncan Weldon and Louis Michaels; Director, Frank Dunlop; Settings, William Ritman; Costumes, Lewis Brown; Lighting, F. Mitchell Dana
Deborah Kerr (Mrs. Cheyney); Monte Markham (Lord Arthur Dilling); Donal Donnelly (Charles); Stephen D. Newman (Lord Elton); Marti Stevens (Lady Maria Frinton); Bruce Heighley (George); Jeanette Landis (Lady Joan); Judith McGilligan (Lady Mary); Gavin Reed (Hon. Willie Wynton); Ruth Hunt (Hon. Mrs. Wynton); Joyce Worsley (Mrs. Ebley); Michael Parish (Chauffeur); Richard Lupino (Footman); Richard Neilson (Butler); Memrie Innerarity [replaced by Norma Curley] (Maid)
Metro-Goldwyn-Mayer, released July 6, 1929. Director, Sidney Franklin; Screenplay, Hans Kraly, Claudine West; Camera, William Daniels; Art director, Cedric Gibbons; Titles, Lucille Newmark; Editor, Conrad A. Nervig; Wardrobe, Adrian
Norma Shearer (Mrs. Fay Cheyney); Basil Rathbone (Lord Arthur Dilling); Hedda Hopper (Lady Maria Frinton); George Barraud (Charles); Herbert Bunston (Lord Elton); Maude Turner Gordon (Mrs. Webley); Cyril Chadwick (Willie Wynton); Moon Carroll (Joan); Madeline Seymour (Mrs. Wynton); George K. Arthur (George); Finch Smiles (William)

Metro-Goldwyn-Mayer, released February 19, 1937. Produced by Lawrence Weingarten; Director, Richard Boleslawski; Screenplay, Samson Raphaelson, Leon Gordon, Monckton Hoffe; Camera, George Folsey; Art director, Cedric Gibbons; Costumes, Adrian; Music, Dr. William Axt; Editor, Frank Sullivan
Joan Crawford (Fay Cheyney); Robert Montgomery (Lord Arthur Dilling); Aileen Pringle (Lady Maria Frinton); William Powell (Charles); Frank Morgan (Lord Kelton); Nigel Bruce (Sir William); Jessie Ralph (Duchess); Melville Cooper (William); Ralph Forbes (John); Benita Hume (Kitty); Colleen Clare (Joan); Wallis Clark (George); Wilson Benge (Butler); Leonard Carey (Ames); Sara Haden (Anna); Lumsden Hare (Inspector Witherspoon); Bob Cory (Deck Steward); Vesey O’Daveren (Steward); Thomas Braidon (Head Steward)

THE LAW AND THE LADY, Metro-Goldwyn-Mayer, released July 1951. Produced and directed by Edwin H. Knopf; Screenplay (based on the play The Last of Mrs. Cheyney), Leonard Spigelgass, Karl Tunberg; Camera, George Folsey; Art directors, Cedric Gibbons, Daniel B. Cathcart, Jr.; Music, Carmen Dragon; Editors, James E. Newcom, Walter Gulick
Greer Garson (Jane Hoskins); Michael Wilding (Nigel Duxbury); Fernando Lamas (Juan Dinas); Marjorie Main (Mrs. Wortin); Hayden Rorke (Tracy Collans); Margalo Gillmore (Cora Caighn); Ralph Dumke (James Caighn); Phyliss Stanley (Lady Minden); Rhys Williams (Inspector McGraw); Natalie Schafer (Pamela Pemberson); Soledad Jiminez (Princess Margarita); Lalo Rios (Fancho); Stanley Logan (Sir Roland Epping); Holmes Herbert (Colonel); John Eldredge (Assistant Manager); Andre Charlot (Maitre d’Hotel); Victor Sen Yung (Chinese Manager); Anna Q. Nilsson (Mrs. Scholmm); Bess Flowers (Mrs. Bruno Thayar); Stuart Holmes (Mr. Bruno Thayar); Betty Farrington (Mrs. Belpayasa); Nikki Juston (Mrs. Belpayasa); Richard Hale (Sheriff); Spencer Chan (Servant); Matt Moore (Senator Scholmm)

TELEVISION

Broadway Television Theatre, televised December 14, 1953. N/N. Produced by Warren Wade
Vicki Cummings (Mrs. Cheyney); Tom Helmore (Lord Arthur Dilling); John Baragrey (Charles); Patricia Jenkins (Lady Maria Fenton)

THE ORIGINAL MISS CHASE, Alcoa Hour, televised March 17, 1957. NBC. 1 hour. Director, Kirk Browning; Television adaptation of the play The Last of Mrs. Cheyney by William McCleary
Nanette Fabray (Rosemary Chase); Darren McGavin (Arthur Bryan); John Williams (Charles Gillis); Hiriam Sherman (Elton Andrews); Evelyn Varden (Mrs. Andrews); Henry Lascoe (Mr. Romaine)

THE LATE CHRISTOPHER BEAN
A comedy in three acts by Sidney Howard, adapted from Rene Fauchois' play Prenez Garde à La Peinture (1932)

Synopsis

Ten years after alcoholic, tubercular artist Christopher Bean died his paintings became famous. When his published letters list each painting completed while spending his last days in Dr. Haggett's New England barn, art critics and buyers besiege the Haggett property. The Haggett family, described in his letters by Bean as having the art appreciation of lower animals, have used the now-renowned paintings to stop leaks in the attic and chicken house. Only their long-time housekeeper and cook, Abby, has lovingly protected Bean's highly prized portrait of her. Over-ridden with greed, the Haggetts try to force Abby to release Bean's portrait but Abby, to whom the artist brought unknown love and devotion, proves she is legally the late Bean's widow and donates the portrait to a museum.

Comment and Critique

Sidney Coe Howard's successful adaptation of the French stage play Prenez Garde à La Peinture was his twelfth play, and his fifth translation of a foreign play, the others being: S.S. Tenacity (1923); Marseilles (1932) from the French; Casanova (1923), from the Spanish and Sancho Panza (1923) from the Hungarian. The role of Abby, protectress of her lover's paintings, was played on the stage by a succession of fine actresses: Pauline Lord, Edith Evans, Charlotte Greenwood, ZaSu Pitts, Shirley Booth; on the screen by Charlotte Clasis and Marie Dressler. Lillian Gish, Helen Hayes and Thelma Ritter gave the role stature on television.

"Mr. Howard has written a funny comedy with a hilarious conclusion; and Pauline Lord, as the faithful drudge of the country doctor's family, acts a comedy role with admirable lightness of touch and luminous beauty." -- Brooks Atkinson (The New York Times).

Time magazine: "It is a zestful tale about avarice, abiding love and a painter whose reputation was made for him ten years after his
poverty-laden death. Producer-director Miller, who seldom misses, has not missed this time." The play was a greater success in London, where it doubled the number of performances recorded on Broadway, in an adaptation by Emlyn Williams that relocated the French provincial setting to English Midlands near Wales. Abby was rechristened Gwenny and The Bystander (May 31, 1933) felt the story had "travelled miraculously well from the French provinces to the borders of Wales. Avarice in the villas of the Midlands has less sting than its counterpart in Gallic one-horse-towns." Cedric Hardwicke's portrayal of the greedy country doctor and Edith Evans achievement in playing Bean's protectress was lauded as, "...That's acting, that was!"

Metro-Goldwyn-Mayer filmed the play to be released and reviewed under the title of Her Sweetheart but when nationally released the title reverted to Christopher Bean. Marie Dressier played the part of Abby with consummate warmth. It was to be the great actress' final screen appearance. Miss Dressier died July 28, 1934. Morndaunt Hall (The New York Times) wrote, "It is a vehicle admirably suited to Miss Dressier's unflagging ability to elicit laughter and sympathy.... Lionel Barrymore is in fine fettle in this picture and he adds greatly to the general amusement."

Philco Playhouse's television production of The Late Christopher Bean, shown on February 6, 1949, featured Lillian Gish as Abby. "Televersion of Sidney Howard's amicable little play engenders the same charm as the original. Miss Gish was extremely appealing," reported Variety. Helen Hayes appeared as the bedeviled Abby in Pulitzer Prize Playhouse's telecast of the play on October 27, 1950, and "scored a complete triumph as the maid." Twentieth Century-Fox's television production of The Late Christopher Bean was aired on November 30, 1955, and released the following year abroad as a feature film starring Thelma Ritter where it was found to survive "quite tolerably as an anecdote in this abridged version. Treatment is flat and one-dimensional although Thelma Ritter brings her usual decisive assurance to the part of Abby."

STAGE

Henry Miller's Theatre, New York, opened October 31, 1932. 224 performances. Produced and directed by Henry Miller; Setting, Aline Bernstein
Pauline Lord (Abby); Walter Connolly (Dr. Haggett); Beulah Bondi (Mrs. Haggett); Adelaide Bean (Susan Haggett); Katherine Hirsch (Ada Haggett); William Lawson (Warren Creamer); George Coulouris (Tallant); Clarence Derwent (Rosen); Ernest Lawford (Davenport)

St. James's Theatre, London, England, opened May 16, 1933. 468 performances. Produced and directed by Gilbert Miller; English adaptation by Emlyn Williams
Edith Evans (Gwenny); Cedric Hardwicke (Dr. Haggett); Louise
Hampton (Mrs. Haggett); Lucille Lisle (Susan Haggett); Nadine March (Ada Haggett); Barry K. Barnes (Bruce McRae); Robert Holmes (Tallant); Clarence Derwent (Rosen); Frederick Leister (Davenport)

Road Company (opened Alcazar Theatre, San Francisco, Cal., October 1, 1933). 1933-34. Produced by Henry Duffy; Director, Russell Fillmore; Scenery, Fred Rickeman
Charlotte Greenwood (Abby); Raymond Brown (Dr. Haggett); Sarah Edwards (Mrs. Haggett); Marlon Clayton (Susan Haggett); Adele Carples (Ada Haggett); William Carey (Warren Creamer); Emmett Vogan (Tallant); Crauford Kent (Rosen); Reginald Mason (Davenport)

E.N.S.A. Entertainment for His Majesty's Forces, World War II Tour, 1944-1945. Produced by N.A.A.F.I. and the Alexandra Repertory Company, Birmingham, England; Director, Philip Stainton; English adaptation by Emlyn Williams
Beryl Johnstone (Gwenny); Philip Stainton (Dr. Haggett); Eileen Draycott (Mrs. Haggett); Iris Russell (Susan Haggett); Vanda Godsell (Ada Haggett); Robin Bailey (Bruce McRae); David Ashe (Tallant); Harold Lang (Rosen); William Senior (Davenport)

Road Company (1947). The Herd Theatrical Corporation, in association with Robert Fryer (Staged by Billy Gilbert). Produced by Theron Bamberger; Director, Carter Blake; Setting S. Syrjala
ZaSu Pitts (Abby); Frank Wilcox (Dr. Haggett); Viola Roache (Mrs. Haggett); Nancy Davis (Susan Haggett); Pam Gillespie (Ada Haggett); Mitchell Agruss (Warren Creamer); Walter Coy (Tallant); Russell Collins (Davenport); Robert Caldwell (Rosen)

Road Company (opened Civic Theatre, Chicago, Ill., October 20, 1947). Produced by Michael Myerberg, in association with Gilbert Miller; Director, Michael Myerberg; Setting, Louis Kennell
ZaSu Pitts (Abby); Guy Kibbee (Dr. Haggett); Bertha Belmore (Mrs. Haggett); Nancy Davis (Susan Haggett); Emily Dorman (Ada Haggett); E. Lawson Schmidt (Warren Creamer); William Swetland (Tallant); Francis Compton (Davenport); Marvin Horne (Rosen)

Shirley Booth (Abby); Donald Hylan (Dr. Haggett); Genevieve Frizzell (Mrs. Haggett); Joan Chambers (Susan Haggett); Joy Nicholson (Ada Haggett); Frank Milan (Tallant); Edwin Whitner (Davenport); Don Lochner (Rosen); Charles Robinson (Warren Creamer)

SCREEN

CHRISTOPHER BEAN, Metro-Goldwyn-Mayer, released November
22, 1933. (Reviewed as Her Sweetheart. Epoc Film Productions of France filmed the original play, Prenez Garde À La Peinture in 1932 (released in the U.S.A. August 1935) with Charlotte Classis as Abby; Simone Simon as Susan Haggett and M. Asquitapace as Dr. Haggett.) Produced by Harry Rapf; Director, Sam Wood; Screenplay, Laurence Johnson, Sylvia Thalberg; Camera, William Daniels; Editor, Hugh Wynn

Marie Dressier (Abby); Lionel Barrymore (Dr. Haggett); Beulah Bondi (Mrs. Haggett); Helen Mack (Susan Haggett); Helen Shipman (Ada Haggett); Russell Hardie (Warren Creamer); George Coulouris (Tallant); Jean Hersholt (Rosen); H. B. Warner (Davenport); Ellen Lowe (Maid)

TELEVISION

Philco Playhouse, televised February 6, 1949. NBC. 1 hour. Produced and directed by Fred Coe
Lillian Gish (Abby); Bert Lytell (Dr. Haggett); Helen Carew (Mrs. Haggett); Ellen Cobb Hill (Susan Haggett); Clarence Derwent (Rosen); Perry Wilson (Warren Creamer); Philip Coolidge (Tallant); Louis Sorin (Davenport)

Pulitzer Prize Playhouse, televised October 27, 1950. ABC. 1 hour. Produced, Young & Rubican, Supervisor, Edgar Peterson; Director, Frank Telford; Television adaptation, Edward Eliseu; Sets, James McNaughton; Music, Glenn Osser
Helen Hayes (Abby); Charles Dingle (Dr. Haggett); Elizabeth Patterson (Mrs. Haggett); Bethel Leslie (Susan Haggett); Logan Field (Warren Creamer); Hiram Sherman (Rosen); Makhail Russmny (Tallant); Ralph Bell (Davenport)

20th Century-Fox Hour, televised November 30, 1955. CBS. 1 hour. Produced by Otto Lang; Director, Lewis Allen; Television adaptation, Mel Dinelli; Camera, Lloyd Ahern; Settings, Lyle Wheeler, Herman Blumenthal; Editor, Art Seid
Thelma Ritter (Abby); Gene Lockhart (Dr. Haggett); Mildred Natwick (Grace Haggett); Kipp Hamilton (Susan Haggett); Craig Hill (Warren Creamer); Philip Ober (Davenport)

THE LATE GEORGE APLEY
A play in three acts and epilogue by George S. Kaufman and John P. Marquand, based on Mr. Marquand’s Pulitzer Prize novel (1944)

Synopsis

George Apley, a dyed-in-the-tradition Bostonian, out of Harvard into Beacon Hill, has spent his life maintaining proper environmental distinction for his family blithely unaware and blissfully unconcerned with the outside world. That both his daughter Eleanor
and son John should revolt against his established Brahmin order horrifies him. Eleanor falls in love and marries a lecturer from Greenwich Village who reads Freud and, worse, is a Yale graduate. Son John is more iconoclastic in proposing marriage to a girl from Worcester, a city George considers uncivilized. Describing the girl's Worcester home to his complacently patient wife Catherine, George exclaims, "Good lord, they collect iron animals on their lawn!" Brother-in-law Roger Newcombe persuades George to accept the situation but the girl's manufacturing father, Julian Dole, rejects his daughter's marriage to an Apley. John is sent to Europe and twelve years later has developed into a carbon copy of Father George, joined a respected and exclusive Club and, perpetuating family order, has married his cousin, Agnes Willing.

Comment and Critique

This charming comedy of manners ran a year on Broadway and made a hugely successful trans-continental tour. Leo G. Carroll, as George Apley who spoke only with Lowells, Cabots and God (in that order), was superb in the role. Ward Morehouse (New York Sun): "Leo G. Carroll gives a distinguished performance of the Bostonian who is a creature of his environment. He brings dignity, suavity, austerity and humor to the role of the man who leans heavily upon the writings of Emerson and Thoreau." Robert Garland (New York Journal-American): "Mr. Marquand's Pulitzer prize-winning novel published in 1937, in its present form, translated from the library onto the stage is an evening of sheer delight, wise, witty and enchantingly satirical. It puts Boston in its place, making no Back Baybones about it. When play bites Boston, that's news!" New Yorker magazine insisted the play was "A generally warm perceptive touching piece... all wonderful." Burton Rascoe (The New York World-Telegram) admired George S. Kaufman's resistance of his usual explosive wisecracking in deference to "... his own awe of the Brahmin tradition" and respect for Mr. Marquand's novel.

20th Century-Fox brought The Late George Apley to the screen in 1947 with Ronald Colman as the dyed-in-the-wool traditionalist. Liberty magazine singled the film as a candidate for top screen honors, adding, "Here's an adroit, amusing movie that looks over the shoulders of Boston Brahmins while they look down their noses at the rest of the world." Photoplay magazine advised, "Boston had better be able to laugh at itself because the rest of the country will at this story of a man, hidebound by family tradition, who tries so hard to find himself in a changing world." Ronald Colman's expert playing of Apley and Joseph L. Mankiewicz' direction made the film version of the play one of the better transitions from theatre to film.

The Theatre Guild produced The Late George Apley for television on December 7, 1947, with several members of the original Broadway cast, including Leo G. Carroll and Janet Beecher. The 1947 telecast was well acted but projected as televised Broadway show. Following their successful 1947 screen version of The Late
George Apley, 20th Century-Fox reproduced the play for television on November 16, 1955, but reducing the comedy to the small home screen did not duplicate the original studio effort. The video version featured Raymond Massey, Ann Harding, Joanne Woodward and Arthur Franz. Raymond Massey was miscast as George Apley and Lewis Allen's heavy-handed direction and the playing of the cast lost all concept of the satire.

STAGE

Lyceum Theatre, New York, opened November 21, 1944. 385 performances. Produced by Max Gordon; Director, George S. Kaufman; Settings and costumes, Stewart Chaney

Leo G. Carroll (George Apley); Janet Beecher (Catherine Apley); Joan Chandler (Eleanor Apley); David McKay (John Apley); Margaret Dale (Amelia Newcombe); Percy Waram (Roger Newcombe); Margaret Phillips (Agnes Willing); Catherine Proctor (Jane Willing); Mrs. Priestly Morrison (Margaret); Byron Russell (Wilson); Reynolds Evans (Horatio Willing); John Conway (Howard Boulder); Howard St. John (Julian H. Dole); Ivy Troutman (Lydia Leyton); Mabel Acker (Emily Southworth); Sayre Crawley (Henry)

SCREEN

20th-Century-Fox, released April 1947 (Radio City Music Hall, New York, March 20, 1947). Produced by Fred Kohlmar; Director, Joseph L. Mankiewicz; Screenplay, Philip Dunne; Camera, Joseph LaShelle; Special effects, Fred Sersen; Art directors, James Basevi, J. Russell Spencer; Set decorators, Edwin B. Willis, Paul Fox; Music, Cyril J. Mockridge; Music director, Alfred Newman; Orchestrator, Maurice De Packh; Assistant director, F. E. Johnston; Editor, James B. Clark

Ronald Colman (George Apley); Edna Best (Catherine Apley); Peggy Cummins (Eleanor Apley); Richard Ney (John Apley); Mildred Natwick (Amelia Newcombe); Percy Waram (Roger Newcombe); Vanessa Brown (Agnes Willing); Nydia Westman (Jane Willing); Richard Haydn (Horatio Willing); Francis Pierlot (Wilson); Charles Russell (Howard Boulder); Kathleen Howard (Margaret); Paul Harvey (Julian Dole); Helen Freeman (Lydia); William Moran (Henry Apley); Clifford Brooke (Charles); Mae Marsh (Maid); Theresa Lyon (Chesnut Vendor); David Bon (Modiste Shop Manager); Wyndham Standing, Stuart Hill (Gentlemen); Cordelia Campbell (Child Skater); Richard Shaw (Man); Diana Douglas (Sarah); Ottola Nesmith (Mme. at Modiste Shop)

TELEVISION

Theatre Guild, televised December 7, 1947. NBC. 1 hour. Production director, Edward Sobol; Director, Paul Crabtree; Technical director, Albert Fretzman
LAURA
A play in three acts by Vera Caspary and George Sklar (1945)

Synopsis

Investigating the murder of a young woman whose face has been blasted away by a shot-gun, Detective Mark McPherson becomes enamoured of dead illustrator and advertising agency owner, Laura Hunt, whose portrait dominates her apartment. Presumably murdered Laura returns from an unannounced trip to her country home. The dead girl is identified as an employee of Laura's agency who was given a key to the Hunt apartment by Laura's fiance, southern diletante, social-climbing Shelby Carpenter. Shelby becomes the prime suspect after acknowledging having an affair with the dead girl and also a dalliance with Laura's aunt, Anne Treadwell. Mark traces the shot-gun to Laura's sponsor, urbane, acerbic, sophisticated writer, Waldo Lydecker, who, enraged with jealousy, killed the girl in the belief she was Laura. Lydecker attempts to correct his initial careless homicide but before killing Laura is shot and killed by McPherson.

Comment and Critique

Vera Caspary originally wrote Laura as a play but after disinterest in production became evident, turned the play into a successful novel. Otto Preminger persuaded Darryl F. Zanuck of Twentieth Century-Fox to acquire the motion picture rights to Laura. Brilliantly directed by Preminger (Rouben Mamoulian was originally signed as director of Laura), Laura became an exciting and memorable motion picture. Unwilling to accept Preminger's insistence of using Duke Ellington's song Sophisticated Lady as a theme for the picture, composer David Raksin composed a hauntingly beautiful theme, later put to lyrics by Johnny Mercer as Laura. Joseph LaShelle won the 1944 Academy Award for best black and white cinematography, although
Clifton Webb's nomination for Best Supporting Actor for his astute and penetrating portrayal of Waldo Lydecker in the film, was lost to Barry Fitzgerald's playing of Father Fitzgibbon in Going My Way, the year's Academy Award motion picture. Clifton Webb, who had made his motion picture debut in Polly with a Past for Metro in 1920 and, after Let Not Man Put Asunder (1923), Heart of a Siren and New Toys in 1925, rejected the screen for a starring career on Broadway in many musical comedies realized his greatest theatrical success in Noel Coward's Blithe Spirit in 1941. While performing in Coward's comedy in Los Angeles, Webb was signed to replace originally cast Laird Cregar, as acerbic, urbane Waldo Lydecker, narrator and murderer of Laura. Time magazine's appraisal of Webb's performance was, "...it gives ample scope for a display of his suavely comical talent and puts only a slight strain on Gene Tierney's act- ing...."

Photoplay magazine raved, "Sophisticated, adult entertainment so beautifully and smoothly executed and so cleverly performed that it's a joy to behold." The New York Times noted, following the picture's opening at the Roxy Theatre on October 12, 1944, "When a murder mystery possessing so much sustained suspense, good acting and caustically brittle dialogue as Laura comes along it might seem a little like carping to suggest that it could have been even better." Liberty magazine declared that "An unusually well-turned script and tasteful production make this a rattling good picture all around."

Reconstructing the story back to play form was not as successful as the film version of Laura. Vera Caspary and George Sklar's three-act play opened at the "Q" Theatre in London on January 30, 1945, with thirty-six-year-old British actress, Sonia Dresdel as young Laura Hunt. Miss Dresdel struggled with the title role and Raymond Lovell, although adept at portraying sophisticated cynics, was unlikely as Lydecker. Only Robert Beatty received critical applause for his playing of the detective, Mark McPherson.

Hunt Stromberg, Jr. produced Laura in America. The play opened at the Playhouse Theatre in Wilmington, Delaware on April 19, 1946, starring Miriam Hopkins, Otto Kruger and Tom Neal. Forty-four-year-old Miriam Hopkins was miscast as the young, vivacious Laura and the play trundled around the country until it was re-cast and ventured into Manhattan on June 26, 1947, with K. T. Stevens, Hugh Marlowe and Otto Kruger headlining the cast. Howard Barnes (New York Herald Tribune) wrote, "Vera Caspary's novel Laura, already made into a taut screen melodrama, has emerged on the stage with far less vibrancy. Laura was a good picture. It has been made into a sorry play." Most of the critical reaction to the play was negative but the scribes heaped praise on Stewart Chaney's ingenious and handsome stage setting that was found more stimulating than the play or the acting. Otto Kruger was roundly applauded for his performance as Waldo Lydecker. Louis Kronenberg (PM) added, "Laura on Broadway gains no new laurels."

Television's affair with Laura was praised and scorned. 20th
Century-Fox's initial telecast of the mystery on October 19, 1955, starring Dana Wynter, Robert Stack and George Sanders had the advantage of the studio's facilities and expertise. _Variety_ reported, "John Brahm's direction keeps the tale moving along swiftly and smoothly and manages to minimize a number of story gaps." The one-hour telecast was released in England as a feature film and the critique, published by _The British Film Institute Monthly Film Bulletin_, was less enthusiastic; "The original Laura was a thriller made with considerable gloss and some atmospheric sense. This abridged remake retains little more than the story, developed through a series of flat dialogue exchanges of the question-answer police interrogation type. It emerges in this form as a fairly routine melodrama, handicapped by the restricting conventions of TV production, and played without much style."

David Susskind's 1968 special color production of Laura on ABC was scripted by Truman Capote, with Thomas W. Phipps. The advance publicity attending the television debut of former First Lady Jacqueline Kennedy's sister, Princess Radziwill (nee Lee Bouvier), gagged and choked in a critical explosion. _Variety_ announced "Lee Bouvier was a disaster in the role." Critic Rex Reed advised that if Lee B. Radziwill anticipated any kind of professional future at all, "... she'd better turn to stripping." Reed considered _Laura_, "... the only good movie Otto ever made" and added that the television misalliance of Bouvier-Capote turned it into "one of the most agonizingly amateurish evenings TV ever produced."

On one aspect of the production, everyone agreed: David Raksin's lovely theme was the best part of the telecast.

**STAGE**


Sonia Dresdel ("A Woman"--Laura Hunt); Robert Beatty (Mark McPherson); Raymond Lovell (Waldo Lydecker); Leslie Bradley (Shelby Carpenter); Marie O'Neill (Bessie Clary); Peter Hammond (Danny Dorgan); Deirdre Doyle (Mrs. Dorgan); Maxwell Foster (Olsen)

Road Company (opened April 19, 1946, Playhouse Theatre, Wilmington, Delaware). Produced by Hunt Stromberg, Jr; Stage adaptation by Vera Caspary, George Sklar; Director, Michael Gordon; Settings, Stewart Chaney; Costumes, Valentina; Production associate, Robert Schuler

Miriam Hopkins ("A Woman"--Laura Hunt); Tom Neal (Mark McPherson); Otto Kruger (Waldo Lydecker); Walter Coy (Shelby Carpenter); Camila Ashland (Bessie Clary); Tom Walsh (Danny Dorgan); Isabel Bonner (Mrs. Dorgan); Roger Clark (Olsen)

Steckler and special arrangement with Hunt Stromberg, Jr.); Director, Clarence Derwent; Setting, Stewart Chaney; Costumes, Robert Lanza
K. T. Stevens (A Girl--Laura Hunt); Hugh Marlowe (Mark McPherson); Otto Kruger (Waldo Lydecker); Tom Rutherford (Shelby Carpenter); Grania O'Malley (Bessie Clary); Tom Walsh (Danny Dorgan); Kay MacDonald (Mrs. Dorgan); Walter Riemer (Olsen)

SCREEN

20th-Century-Fox, released October 17, 1944. Produced and directed by Otto Preminger; Screenplay, based on a novel by Vera Caspary, by Jay Dratler, Samuel Hoffenstein, Betty Reinhardt; Camera, Joseph La Shelle; Art directors, Lyle R. Wheeler, Leland Fuller; Sets, Thomas Little, Paul S. Fox; Special effects, Fred Sersen; Music, David Raksin; Musical director, Emil Newman; Assistant director, Tom Dudley; Wardrobe, Bonnie Cashin; Editor, Louis R. Loeffler
Gene Tierney (Laura Hunt); Dana Andrews (Mark McPherson); Clifton Webb (Waldo Lydecker); Vincent Price (Shelby Carpenter); Judith Anderson (Anne Treadwell); Dorothy Adams (Bessie Clary); James Flavin (McAvity); Clyde Fillmore (Bullitt); Ralph Dunn (Fred Callahan); Grant Mitchell (Corey); Lee Tung Foo (Servant); Lane Chandler, Harold Schlickenmeyer, Harry Strang (Detectives); Buster Miles (Office Boy); Jane Nigh (Secretary); Frank La Rue (Hairdresser); Kathleen Howard (Louise); John Dexter (Jacoby); William Forrest (Man); Aileen Pringle, Dorothy Christy, Alexander Sacha, Terry Adames, Nester Eristoff, Forbes Murray, Cyril Ring, Kay Linaker, Cara Williams, Gloria Marlin, Beatrice Gray, Kay Connors, Frances Gladwin, Jean Fenwick, Yolande Lacca (Party Guests and bits)

TELEVISION

20th Century-Fox Hour, televised October 19, 1955. (Released in England as a feature motion picture.) CBS. 1 hour. Produced by Otto Lang; Director, John Brahm; Television adaptation, Mel Dinelli; Camera, Lloyd Ahern
George Sanders (Waldo Lydecker); Dana Wynter (Laura Hunt); Robert Stack (Mark McPherson); Scott Forbes (Shelby Carpenter)

ABC Color Special, televised January 24, 1968. ABC. 2 hours. Produced by David Susskind; Director, John Moxey; Television adaptation, Truman Capote, Thomas W. Phipps
George Sanders (Waldo Lydecker); Lee Bouvier (Laura Hunt); Farley Granger (Shelby Carpenter); Arlene Francis (Anne Treadwell); Eithne Dunne (Bessie Clary); Robert Stack (Mark McPherson)

THE LAW AND THE LADY see THE LAST OF MRS. CHEYNEY
THE LETTER
A play in three acts by W. Somerset Maugham (1927)

Synopsis

On the veranda of Robert Crosbie's Malayan rubber plantation home his wife, Leslie Crosbie, empties six bullets from a revolver into the body of Geoffrey Hammond. Singapore attorney Howard Joyce defends Leslie on the charge of murdering the disreputable Hammond who Leslie claims was drunk and tried to rape her. Joyce's law clerk, Ong Chi Seng, learns of a letter written by Leslie to Hammond in the possession of Hammond's Chinese mistress. Joyce wins an acquittal for Leslie but pays $10,000 for the incriminating letter that read, "R. will be away for the night. I absolutely must see you. I shall expect you at eleven. I am desperate and if you don't come I won't answer for the consequences. Don't drive up--L." Robert, demanding to read the expensive letter, realizes Hammond had been Leslie's lover for several years but forgives her and begs her to stay with him. Leslie tells Joyce she will stay with Robert although she does not love him, "With all my heart, I still love the man I killed!"

Comment and Critique

W. Somerset Maugham's collection of six short stories called The Casuarina Tree was published in 1926 and included P&O, The Outstation, The Force of Circumstance, The Yellow Streak, Before the Party and The Letter, which he adapted into a three-act play. English star, Gladys Cooper, produced and starred in the play that opened on February 24, 1927, in London and ran for 338 performances. "The Letter is superb theatre throughout.... Miss Gladys Cooper's performance has set all tongues wagging ... her playing throughout the piece was superb, and could certainly not have been bettered by any living English actress," reported The London Times on February 27, 1927.

Katharine Cornell, who had created controversial heroines
on the American stage in The Green Hat and A Bill of Divorcement, introduced scorned murderess Leslie Crosbie to Broadway on September 26, 1927, in a production directed by her husband, Guthrie McClintic. Time magazine reviewed the play as "But for the acting of the star, the evening would have been unimpressive. Miss Cornell again plays the part of an untraditional heroine. Again she shows her genius in a character they dislike, yet makes them like it." Alexander Woollcott (The New York World) enthused, "About Katharine Cornell--she will hold and increase her following, I think, with the vivid and absorbing play called The Letter." The New Yorker magazine found Katharine Cornell, although excellent as Maugham's murderess, less glamorous than in the past and judged Allan Jeayes' playing of attorney Howard Joyce as the worst performance of the season.

Paramount Pictures 1929 film version of The Letter became Broadway's acclaimed star of Rain, Jeanne Eagels', talking-picture debut and the American screen debut of English actor, Herbert Marshall. The picture opened on Broadway at the Criterion Theatre and Mordaunt Hall (The New York Times) praised the film as being "...intelligently produced and most competently acted...." Screenland magazine felt The Letter would "give oldfashioned fans the shock of their lives; but the smooth direction and adroit histrionics will act as shock-absorbers. As for Jeanne Eagels--wonderful!" Miss Eagels received a nomination as the year's Best Actress for her intense playing of Leslie Crosbie in The Letter but Mary Pickford won the second annual Academy Award race for the honor with her portrayal of Norma Besant in Coquette.

Rebecca won the Academy Award Best Picture of the Year for 1940. Among the nine losers for the Best Picture of the Year Award was Warner Brother's remake of The Letter. The star of Warner's well paced Letter, Bette Davis, lost the Best Actress of the Year Award to Ginger Rogers' Kitty Foyle, while James Stephenson's nomination as Best Supporting Actor of 1940 for his performance as Attorney Howard Joyce in the Maugham drama was lost to Walter Brennan's salty histrionics in The Westerner. Herbert Marshall, who had played the murdered lover in Paramount's 1929 screen version of The Letter, was cast as the shattered but forgiving husband, Robert Crosbie, in the 1940 Warner's film.

Hollywood Reporter classified the remake as "One of the best pictures of the year" and Bosley Crowther (The New York Times) called the picture, "A superior melodrama, compounded of excellent acting, insinuating atmosphere and unrelaxed suspense. Miss Davis is a strangely cool and calculating killer who conducts herself with reserve and yet implies a deep confusion of emotions. James Stephenson is superb...." In accordance with Hollywood's fluctuating censoring code, the ending of the play was altered and the acquitted Mrs. Crosbie is stabbed by her murdered lover's Eurasian mistress: a role played to the hilt by Gale Sondergaard.

Seven years later, Warner Brothers again refilmed The Letter.
under the title of *The Unfaithful*, updating and revising the story. Photoplay magazine called the picture, "A hard-hitting picture played with suspense.... Ann Sheridan gives an unforgettable portrayal." Time deplored Hollywood's reworking of *The Letter* as too complicated and The New Yorker called *The Unfaithful*'s problems unfulfilled and "... the murder plunges the whole business into implausible melodramatics...."

Robert Montgomery selected *The Letter* for the premiere production of television's *Lucky Strike Theatre* on January 30, 1950. English star Madeleine Carroll made her American television debut as the faithless wife. Variety called the video-version, "Strictly a major league entry, vested with top-shelf values." William Wyler, who had directed the 1940 Warners' screen version of *The Letter*, entered the television arena as producer-director of *Producer's Showcase* October 15, 1956, telescreen of *The Letter*. British actor, John Mills, made his American television debut effectively playing the role of the husband. Siobhan MacKenna's playing of the vacillating, deceptively wife was frequently overly emotional whereas Michael Rennie as the lawyer Joyce and Anna May Wong as the blackmailing Mrs. Hammond dominated the production.

**STAGE**

Playhouse Theatre, London, England, opened February 24, 1927. 338 performances. Produced by Gladys Cooper; Directed by Gerald Du Maurier; Settings, J. A. Fraser; Gowns, Molyneux

Gladys Cooper (Leslie Crosbie); Leslie Faber (Howard Joyce); Nigel Bruce (Robert Crosbie); George Carr (Ong Chi Seng); S. J. Warmington (Geoffrey Hammond); James Raglan (John Withers); A. G. Poulton (Chung Hi); Clare Harris (Mrs. Joyce); Marion Lind (Mrs. Parker); Marie Chen Sing (A Chinese Woman); Tom Mills (A Sikh Sergeant of Police); Low Ping, Lun Kun Tar, Ching Kin, See Young Sing (Servants)

Morosco Theatre, New York, opened September 26, 1927. 104 performances. Produced by Messmore Kendall; Director, Guthrie McClintic; Settings, Raymond Sovey

Katharine Cornell (Leslie Crosbie); Allan Jeayes (Howard Joyce); J. W. Austin (Robert Crosbie); James Vincent (Ong Chi Seng); Burton McEvilly (Geoffrey Hammond); John Buckler (John Withers); Sam Kim (Chung Hi); Eva Leonard-Boyne (Mrs. Joyce); Mary Scott Seton (Mrs. Parker); Lady Chong Goe (A Chinese Woman); B. Landon (A Sikh Sergeant of Police); M. Wada (Head-Boy)

**SCREEN**

Paramount Pictures, Famous Lasky Corp., released April 13, 1929. Supervisor, Monta Bell; Director, Jean De Limur; Adaptation and Screenplay, Garrett Fort; Dialogue, Monta Bell, Jean De Limur; Titles, Mort Blumenstock; Camera, George Folsey
Jeanne Eagels (Leslie Crosbie); O. P. Heggie (Howard Joyce); Reginald Owen (Robert Crosbie); Tamaki Yoshiwara (Ong Chi Seng); Herbert Marshall (Geoffrey Hammond); Irene Brown (Mrs. Joyce); Lady Tsen Mei (Li-Ti); Kenneth Thompson (John Withers)

Paramount-Publix Corp., released December 1930—LA LETTRE
(French version of The Letter). Director, Louis Mercanton; Dialogue, Roger Ferdinand; Camera, Rene Guissart
Marcelle Romee (Leslie Bennett); Gabriel Gabrio (Phillip Bennett); Paul Capellani (Mr. Joyce); Andre Roanne (George Nelson); Princess Hoang Thi (Li-Ti)

LA CARTA, Paramount-Publix Corp., released December 1930.
(Spanish version of THE LETTER). Director, Adelqui Millar; Screenplay by Garrett Fort
Carmen Larrabeiti (Leslie); Carlos Diaz de Mendoza (Philip); Luis Pena (Mr. Joyce); Cecilio Rodriguez de la Vega (George); Lea Niako (Li-Ti)

Warner Brothers, released November 1940. Produced by Hal B. Wallis (in association with Robert Lord); Director, William Wyler; Screenplay, Howard Koch; Art director, Carl Jules Weyl; Camera, Tony Gaudio; Gowns, Orry-Kelly; Music, Max Steiner; Orchestrator, Hugo Friedhofer; Music director, Leo F. Forbstein; Editor, George Amy; Technical advisers, Louis Vincent, John Vallasin
Bette Davis (Leslie Crosbie); Herbert Marshall (Robert Crosbie); Frieda Inescort (Dorothy Joyce); James Stephenson (Howard Joyce); Gale Sondergaard (Mrs. Hammond); Bruce Lester (John Withers); Elizabeth Earl (Adele Ainsworth); Cecil Kellaway (Prescott); Victor Sen Yung (Ong Chi Seng); Willie Fung (Chung Hi); Doris Lloyd (Mrs. Cooper); Holmes Herbert, Charles Irwin (Robert's friends); Leonard Mudie (Fred); Tetsu Komai (Head Boy); John Ridgely (Driver); Douglas Walton (Man)

THE UNFAITHFUL, Warner Brothers, released June 5, 1947. Produced by Jerry Wald; Director, Vincent Sherman; Screenplay (based on the play The Letter), by David Goodis, James Gunn; Camera, Ernest Haller; Art director, Leo K. Kuter; Sets, William Wallace; Wardrobe, Travilla; Music, Max Steiner; Music director, Leo F. Forbstein; Editor, Alan Crosland, Jr.; Special effects, William McGann, Robert Bucks
Ann Sheridan (Chris Hunter); Lew Ayres (Larry Hannaford); Zachary Scott (Bob Hunter); Eve Arden (Paula); Jerome Cowan (Prosecuting Attorney); Steven Geray (Martin Barrow); John Hoyt (Detective-Lieutenant Reynolds); Peggy Knudsen (Claire); Marta Mitrovich (Mrs. Tanner); Douglas Kennedy (Roger); Claire Meade (Martha); Frances Morris (Agnes); Jane Harker (Joan)

TELEVISION

Lucky Strike Theatre, televised January 30, 1950. NBC. 1 hour. Produced by Robert Montgomery; Director, Norman Felton; Television adaptation, Felix Jackson; Music John Garth
Madeleine Carroll (Leslie Crosbie); Theodore Newton (Howard Joyce); Howard Weirum (Robert Crosbie); Kai-Deei (Ong Chi Seng); Ellen Mahar (Mrs. Joyce); William Post, Jr. (Geoffrey Hammond); Ralph Longley (John Withers); and Ian MacDonald; Boris Marshalov; Al Hopson; MacGregor Gibbs; Joseph Boley; James Davidson

Broadway Television Theatre, televised November 3, 1952. N/N. 90 minutes. Produced by Warren Wade
Sylvia Sidney (Leslie Crosbie); Gene Raymond (Howard Joyce)

Producer's Showcase, televised October 15, 1956. NBC. 90 minutes. Produced by William Wyler; Directors, Kirk Browning and William Wyler; Television adaptation, Joseph Schrank; Executive producer, Mort Abrahams; Sets, Otis Riggs; Music, George Bassman Siobhan McKenna (Leslie Crosbie); Michael Rennie (Howard Joyce); John Mills (Robert Crosbie); Anna May Wong (Mrs. Hammond); Aki Aleong (Ong Chi Seng); Kai-Deei (Chong Hi); John Irving (John Withers); Margaretta Warwick (Mrs. Parker); Cathleen Cordell (Mrs. Joyce); Fuji Kawa (Servant)

LIFE AND TIMES OF ARCHY AND MEHITABEL see SHINBONE ALLEY

LIFE WITH FATHER
A play in three acts by Howard Lindsay and Russel Crouse (1939)

Synopsis

Red-headed, autocratic, pompously proper, individualistic Clarence Day dominates his New York City, Madison Avenue home in the late 1880's where his blustering creates a constant succession of frightened maids and restrictive regime for his four red-headed sons, Clarence, Jr., John, Whitney and Harlan. His frequent tantrums are patiently withstood by his devoted, gentle and often confused wife, Vinnie. Father's exasperation in coping with uninvited female relatives from Ohio, whose invasion he equates with swarms of locusts, is explosively intensified in his futile attempts to educate Vinnie in the basics of household bookkeeping. After the Reverend Dr. Lloyd has been to tea, Vinnie discovers to her horror that Father has never been baptized; a mere "technicality" he dismisses as nonsense. "If you're there, Vinnie, I'll manage to get in some way, even if I have to climb a fence. If there's one thing the church should leave alone, it's the soul!" Vinnie's serious illness completely unnerves Father into rashly promising to submit to the barbaric baptism if she recovers. Vinnie regains her health and Father goes forth to his baptism bellowing "Damn!" and underscoring his unanswered query, "Why did God make so many damned fools and Democrats?"
Comment and Critique

The longest running straight play in the history of the American Theatre was Life With Father. Producer Oscar Serlin obtained an option from the widow of Clarence Day, Jr. to transfer her late husband's stories to the stage or screen. Serlin assigned screenwriter Alan Scott to the development of a scenario that would star W. C. Fields as the ultra-dignified, pompous Clarence Day, Sr. The Day family were, justifiably, horrified at the prospect of W. C. Fields impersonating the rather elegant Father Day, and denied permission. Oscar Serlin then asked Howard Lindsay and Russel Crouse to adapt the stories into a play. Lindsay and Crouse spent two years debating, analyzing and structuring the stories and completed the actual writing in seventeen days. Playwright Howard Lindsay, born on March 29, 1889, in Saratoga, New York, and his collaborator, Russel Crouse, born in Findlay, Ohio on February 20, 1893, brilliantly adapted Clarence Day's best-selling book about his father, Clarence Day, Sr., son of Benjamin Day who founded the newspaper, The New York Sun, and his life and times in the 1880's New York where Clarence, Sr. spent his entire eighty-four years and died in 1927. Unable to secure the services of Walter Huston for the role of Father in the play, playwright Lindsay, who had made his Broadway stage debut in A Young Man's Fancy, starring Jeanne Eagels, assumed the role of Clarence Day, Sr. with his wife, Dorothy Stickney, as Mrs. Day--Vinnie. The play opened at the Empire Theatre on Broadway on November 8, 1939, and made theatrical history for 3,224 performances. Several road companies toured for five years.

Richard Lockridge, reporting in The New York Sun, the newspaper founded by Clarence Day's grandfather, considered Howard Lindsay and Russel Crouse's transcription retained all the vigor and richness of character of the man "... who became simply "Father" to thousands ..." without altering the tenderness of the comedy. The Dean of New York Critics, Brooks Atkinson, (The New York Times) decided "Sooner or later every one will have to see Life With Father. For the late Clarence Day's vastly amusing sketches of his despotic parent have now been translated into a perfect comedy by Howard Lindsay and Russel Crouse, and must be reckoned an authentic part of our American folklore. They were as genuine as that when they first appeared in The New Yorker, and later between covers in book form." Life With Father opened at the Savoy Theatre in London on June 5, 1947, with Leslie Banks and Sophie Stewart as Father and Mother Day. Leslie Banks' blustering as Father was considered less effective than Sophie Stewart's playing of Mother Vinnie. The Day Family remained in London for 427 performances. The Lindsay-Crouse sequel, Life With Mother, opened October 20, 1948, at the Empire Theatre in New York. The play closed on June 4, 1949, after 262 performances.

Warner Brothers' expensively and exceptionally well-produced 1947 screen version of Life With Father starred fifty-five year old William Powell as Father Day and Irene Dunne as his wife, Vinnie. Father's raucous "damns" that rocked the theatre were reduced to
Hollywood's more decorous, "Oh, Gads!" but Donald Ogden Stewart's adaptation of the Lindsay-Crouse play relinquished no more of the comedy nor its charm. The Michael Curtiz directed film version was filmed in beautiful Technicolor, lavishly mounted and produced by Warner Brothers. Although William Powell lost the Academy Award as Best Actor of the Year to Ronald Colman for his performance in *A Double Life*, The New York Film Critics selected Powell as the year's Best Actor, for his portrait of "Father."

The Columbia Broadcasting System's thirty-minute television series based on *Life With Father* debuted November 22, 1953, and continued until July 5, 1955, although Variety appraised the premiere of the series as "There is nothing much to distinguish Father from latter day family situation comedies ... lacks some of the charm of the stage characters but makes a good entry." Leon Ames, who later co-starred with Dorothy Stickney in a New York City Center stage revival of the play in 1967, was television's Father Day with Lurene Tuttle as Mrs. Day.

**STAGE**

Empire Theatre, New York, opened November 8, 1939. 3,224 performances. Produced by Oscar Serlin; Director, Bretaigne Windust; Setting and costumes, Stewart Chaney; Music arranger, Edmund Thiele

Howard Lindsay (Father); Dorothy Stickney (Vinnie); John Drew Devereaux (Clarence); Richard Simon (John); Raymond Roe (Whitney); Larry Robinson (Harlan); Dorothy Bernard* (Margaret); Katherine Bard (Annie); Ruth Hammond* (Cora); Teresa Wright (Mary); Richard Sterling* (The Rev. Dr. Lloyd); Portia Morrow (Della); Nellie Burt (Nora); A. H. Van Buren* (Dr. Humphreys); John C. King (Dr. Sommers); Timmothy Karsee (Maggie)

National Road Company (1940-1941). Produced by Oscar Serlin; Director, Bretaigne Windust; Setting and costumes, Stewart Chaney; Music arranger, Edmund Thiele

Louis Calhern (Father); Dorothy Gish (Vinnie); Richard Ney (Clarence); Richard Noyes (John); Warren Briggs (Whitney); Richard Tyler Howell (Harlan); Violet Holliday (Margaret); Phyllis Tyler (Annie); Kay Lang (Cora); Toni Favor (Mary); Charles Hanson Towne (The Rev. Dr. Lloyd); Julie Lawrence (Delia); Virginia Dillon (Nora); Edwin Cooper (Dr. Humphreys); James Jolley (Dr. Sommers); Beatrice Pearson (Maggie)

National Road Company (1939 - May 24, 1941). Produced by Oscar Serlin; Director, Bretaigne Windust; Setting and costumes, Stewart Chaney; Music arranger, Edmund Thiele

Percy Waram (Father); Lillian Gish (Vinnie); O. Z. Whitehead

*These four players remained in the play for its entire Broadway run of 3,224 performances.
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(Clarence); Peter Jamerson (John); James Roland (Whitney); David Jeffries (Harlan); Clara Joel (Margaret); Margaret Randall (Annie); Virgilia Chew (Cora); Georgette McKee (Mary); George Le Soir (The Rev. Dr. Lloyd); Aubrey Hynes (Delia); Shirley De Me (Nora); Charles Walton (Dr. Sommers); Gertrude Beach (Maggie)

Road Company (1941-1942). Produced by Oscar Serlin; Director, Bretaigne Windust; Setting and costumes, Stewart Chaney
Percy Waram (Father); Margalo Gillmore (Vinnie); Richard Simon (Clarence); Bernard Carson (John); Jack Irwin (Whitney); Donald Hastings (Harlan); Clara Joel (Margaret); Rosemary Reddens (Annie); Virgilia Chew (Cora); Patricia Riordan (Mary); George Le Soir (The Rev. Dr. Lloyd); Aubrey Hynes (Delia); Nellie Burt (Nora); Carroll Ashburn (Dr. Humphreys); Paul Martin (Dr. Sommers); Jean Martin (Maggie)

Road Company (1942-1943). Produced by Oscar Serlin; Director, Bretaigne Windust; Setting and costumes, Stewart Chaney
Harry Bannister (Father); June Walker (Vinnie); Bernard Carson (Clarence); David Seldis (John); Donald Hastings (Whitney); Jackie Dimond (Harlan); Nellie Burt (Margaret); Jean Martin (Annie); Katherine Cody Forbes (Cora); Elsa Johnson (Mary); Harry Irvine (The Rev. Dr. Lloyd); Beatrice Dimond (Delia); Hope Townsend White (Nora); Raymond Bramley (Dr. Humphreys); James Jolley (Dr. Sommers); Mary McNamee (Maggie)

Road Company (1943-1944). Produced by Oscar Serlin; Director, Bretaigne Windust; Setting and costumes, Stewart Chaney
Carl Benton Reid (Father); Nydia Westman (Vinnie); William Berrian (Clarence); Scott Demarest (John); Charles La Torrella (Whitney); Robert George Wade (Harlan); Helen Kingstead (Margaret); Doris Belack (Annie); Margaret Thedieck (Cora); Ann Sorg (Mary); Henry Craig Neslo (The Rev. Dr. Lloyd); Helen Harrelson (Delia); Vivian Purcell (Nora); William Jeffrey (Dr. Humphreys); James Jolley (Dr. Sommers); Catherine Bellis (Maggie)

Road Company (1947-48). Produced by Oscar Serlin; Director, Bretaigne Windust; Setting and costumes, Stewart Chaney (opened Bijou Theatre New York, September 9, 1945, closed Alvin Theatre, New York, July 12, 1947)
Donald Randolph* (Father); Mary Loane* (Vinnie); Harvey Collins (Clarence); Robert Donnelly (John); David Anderson (Whitney); Preston Zucker (Harlan); Dorothy Bernard (Margaret); Mary McNamee (Annie); Ruth Hammond (Cora); Pamela Gillespie (Mary); Richard Sterling (The Rev. Dr. Lloyd); Grace Nealy (Delia); Ruth McArthur (Nora); A. H. Van Buren (Dr. Humphreys); Charles Collier (Dr. Sommers); Jacquelin Daniels (Maggie)

Savoy Theatre, London, England, opened June 5, 1947. 427 perform-

*On June 14, 1947, for two weeks of Broadway run, Howard Lindsay and Dorothy Stickney resumed their original roles.
ances. Director, Murray Macdonald; Settings and costumes, Anthony Holland; Produced by Firth Shepard
Leslie Banks (Father); Sophie Stewart (Vinnie); Rowland Bartrop (Clarence); Phillip Hillman (John); Peter Thomas (Whitney); Brian Parker (Harlan); Daisy Bindley (Margaret); Joy O'Neill (Annie); Diana Beaumont (Cora); Dorothy Gordon (Mary); Douglas Jefferies (The Rev. Dr. Lloyd); Ann Titheradge (Delia); Sophie Ellis (Nora); James Mills (Dr. Humphreys); Aubrey Denning (Dr. Sommers); Dorothy Turner (Maggie)

New York City Center Theatre, opened October 19, 1967. 22 performances. Produced by the City Center Drama Company, Jean Dalrymple, Director; Director, Gus Schirmer; Setting, Stewart Chaney; Costumes, Edith Lutyens Bel Geddes
Leon Ames (Father); Dorothy Stickney (Vinnie); Rusty Thacker (Clarence); Gary Enck (John); Jeff Stuart (Whitney); Jimmie Grubman (Harlan); Abby Lewis (Margaret); Emily Peden (Annie); Jean Sincere (Cora); Sandy Duncan (Mary); William Le Massena (The Rev. Dr. Lloyd); Ann Freeman (Delia); Toni Darnay (Nora); Alexander Clark (Dr. Humphreys); John D. Seymour (Dr. Sommers); Marta Heflin (Maggie)

SCREEN
Warner Brothers, released September 13, 1947. Produced by Robert Buckner; Director, Michael Curtiz; Screenplay, Donald Ogden Stewart; Camera, Peverell Marley, William V. Skall; Art director, Robert Haas; Set decorator, George James Hopkins; Wardrobe, Milo Anderson; Music, Max Steiner; Music director, Leo F. Forbstein; Assistant director, Robert Vreeland; Technical advisor, Mrs. Clarence Day; Special effects, William McGann, Ray Foster; Montages, James Leicester; Dialogue director, Herschel Daugherty; Editor, George Amy
William Powell (Clarence Day); Irene Dunne (Vinnie Day); Jimmy Lydon (Clarence Day, Jr.); Martin Milner (John); Johnny Calcines (Whitney); Derek Scott (Harlan); Emma Dunn (Margaret); Heather Wilder (Annie); ZaSu Pitts (Cora); Elizabeth Taylor (Mary); Edmund Gwenn (The Rev. Dr. Lloyd); Nancy Duff (Delia); Mary Field (Nora); Moroni Olsen (Dr. Humphreys); Frank Elliott (Dr. Sommers); Queenie Leonard (Maggie); Elizabeth Risdon (Mrs. Whitehead); Monte Blue (Policeman); Clara Blandick (Mrs. Wiggins); Douglas Kennedy (Mr. Morley); Faith Kruger (Hilda); Philo McCullough (Milkman); Clara Reid (Scrubwoman); Loie Bridge (Corsetiere); George Meader (Salesman); Phil Van Zandt (Clerk); Jean De Val (Francois); Russell Arms (Stock Quotation Operator); Michael Mineo, Ralph Mineo (Twins); Creighton Hale (Twins' Father); Jean Andren (Twins' Mother); Elaine Lange (Ellen); Jack Martin (Chef); Gertrude Valerie, David Cavendish, Henry Sylvestor, Hallene Hill, Laura Treadwell (Church Goers); John Beck (Perkins); James Metcalf (Customer); Joe Bernard (Cashier); Lucille Shamberger (Nurse Maid); Arlene Dahl (Woman in Delmonico's)
TELEVISION

CBS Series, televised November 22, 1953 to July 5, 1955. 30 minutes. Produced by Fletcher Markle; Director, John Claar; Television adaptation, William Roberts; Associate producer, Vincent McConnor; Music, David Raksin; Writers, Whitfield Cook, A. J. Russell

Leon Ames (Clarence Day, Sr.); Lurene Tuttle (Vinnie Day); Steve Terrell (Clarence Day, Jr.); Ronald Keith (Whitney Day); Freddie Leiston (John Day); Harvey Grant (Harlan Day); Dorothy Bernard (Cook); Ralph Dumke (Investor); Nana Bryant (Nurse MacTavish); Jean Howell (Theresa Connell); Liam Sullivan (Michael); Marion Ross (Kathleen); Fred Sherman (Mr. Leffingham); Olan Soule (Mr. Bythorne); Torben Meyer (French Consul); Sam McDaniel (Man Friday); Eilene Janssen (Isabel Hollingsworth)

LIFE WITHOUT SOUL  see FRANKENSTEIN

LIGHTNIN'
A play in prologue and three acts by Winchell Smith and Frank Bacon (1918)

Synopsis

Hard-drinking, weaver of tall tales, easy-going Civil War veteran, "Lightnin" Bill Jones helps his wife run the Calivada Hotel where the state boundary line of California and Nevada is painted on the lobby floor as a convenience for guests intent on divorce or avoiding arrest. Young lawyer, John Marvin, seeks sanctuary in the hotel after becoming involved in a shady real estate deal through unscrupulous land grabbers for the Pacific Railway Corporation, Thomas and Hammond, who also persuade Mrs. Jones to sell them the Calivada Hotel. "Lightnin" Bill refuses to sign the agreement of sale, moves to the Old Soldiers' Home and Mrs. Jones, agitated by Thomas and Hammond, files for divorce. Bill protests the divorce and, while in court, exposes the crooked land grabbers seeking water rights on his property. Thomas and Hammond are arrested, Mrs. Jones is reconciled with "Lightnin" Bill and John Marvin plans to marry Jones' step-daughter, Mildred.

Comment and Critique

Winchell Smith, born in Hartford, Connecticut on April 5, 1872, died on June 10, 1933, at the age of 61 leaving a legacy of many plays he contributed to the American theatre, written for the most part in collaboration with another author. Of all his plays, Lightnin' was the most successful and the most endurable principally
because his co-author, Frank Bacon, starred in the comedy to make it one of the longest running plays on the American stage. Opening at the Gaiety Theatre on Broadway on August 26, 1918, Lightnin' accumulated 1,291 performances and for seven years was a popular and profitable road attraction. After playing the title role on Broadway for three years, Frank Bacon opened Lightnin' in Chicago in 1922 where, after completing a performance, the famous actor died on November 19, 1922. Frank Bacon's original concept of the character of Lightnin' and the basic plot was extended by Winchell Smith into a prologue and three acts. Arthur Hornblow in Theatre magazine, wrote, "Actors will write plays, and most of the time the product is of the theatre theatrical. It is so with Lightnin' which Frank Bacon has been nursing for these many years, and which Winchell Smith has doctored into shape for him. But in this instance, the authors have put into their play something—a character, in fact, that seems to be drawn from life. Mr. Bacon's impersonation of the central figure is Jeffersonian in its simplicity and understanding."

Winchell Smith directed the London production of Lightnin' that opened at the Shaftesbury Theatre on January 27, 1925, with Horace Hodges in the title role. London critics compared Lightnin' with a Dickensian character and praised Horace Hodges sympathetic playing of the title role as having "a caressing quality of lovable senility—a paternal touch of engrossing humanity...."

John Golden revived Lightnin' on September 15, 1938, starring Fred Stone as the n'er-do-well philosopher. Golden, who had originally produced Lightnin' in 1918, retained the props used in the original production which were used in his 1938 revival of the play. Fred Stone's performance was praised by the critics, but the great success of Lightnin' twenty years before was not repeated.

William Fox produced Lightnin' on the screen in 1925 with Jay Hunt in the title role. Frances Marion's screenplay was a faithful transcript of the Bacon-Smith stage success. John Ford's direction maintained the fine balance of humor and pathos of the story and extracted a telling performance from actor Jay Hunt in the title role.

Five years later, Fox remade Lightnin' with the inestimable Will Rogers. Will Rogers' underplayed, warm interpretation of Lightnin' was a constant joy and Henry King's direction was restrained and pleasant.

ABC's Magnavox Theatre's production of Lightnin' for television was shown on October 27, 1950, starring Victor Moore. Variety's review stated, "Moore gave an endearing performance in a production that could easily have been too slow for television, but the cast generally was good, which was no small factor in the play's overall click."

STAGE

Gaiety Theatre, New York, opened August 26, 1918. 1,291 perform-
ances. Produced by John L. Golden, Winchell Smith; Director,
Winchell Smith

Frank Bacon (Lightnin' Bill Jones); Ralph Morgan (John Marvin);
Paul Stanton (Raymond Thomas); Thomas Maclarnie (Lemuel
Townsend); Beatrice Nichols (Mildred Buckley); Harry Davenport
(Rodney Harper); E. J. Blunkall (Everett Hammond); Sam Coit
(NEvin Blodgett); George Thompson (Oscar Nelson); Sidney Coburn
(Fred Peters); William F. Granger (Walter Lennon); George
Spelvin (Zeb Crothers); Fred Conklin (Liveryman); James C. Lane
(Hotel Clerk); Jessie Pringle (Mrs. Jones); Jane Oaker (Margaret
Davis); Bessie Bacon (Mrs. Harper); Beth Martin (Freda); Sue
Wilson (Emily Jarvis); Phyllis Rankin (Mrs. Moore); Minnie Pal-
mer (Mrs. Jordan); May Duryea (Mrs. Brainerd); Frances Ken-
nan (Mrs. Starr); Ruth Towle (Mrs. Cogshall); Helen Story (Mrs.
Brewer)

Road Company (1921-1922). Produced by John Golden; Director,
Winchell Smith

Milton Nobles (Lightnin' Bill Jones); Stuart Fox (John Marvin);
Frank Thornton (Raymond Thomas); Barney Gilmore (Lemuel Town-
send); Nydia Westman (Mildred Buckley); Harry Buchanan (Rodney
Harper); Emory Blunkall (Everett Hammond); Homer Hunt (NEvin
Blodgett); George Spelvin (Oscar Nelson); William Lamb (Teddy
Peters); Percy Winter (Walter Lennon); Felix Haney (Zeb Crothers);
John Seymour (Liveryman); Marie Reels (Mrs. Jones); Bessie
Bacon (Margaret Davis); Helen Rutan (Mrs. Harper); Joan Shaw
(Freda); Alice Quigley (Emily Jarvis); Hope Brunson (Mrs. Moore);
Mina Shirley (Mrs. Jordan); Pauline Maxon (Mrs. Preston); Helen
Hutchens (Mrs. Starr); Julia Brown (Mrs. Cogshall); Margaret
Campbell (Mrs. Brewer); Johnnie Le Fevre (Hotel Clerk)

Road Company (1922-1923). Produced by John Golden; Director,
Winchell Smith

Thomas Jefferson (Lightnin' Bill Jones); Robert Keith (John Mar-
vin); Walter Ducart (Raymond Thomas); Charles E. Evans (Le-
muel Townsend); Ida St. Leon (Mildred Buckley); Harry Buchanan
(Rodney Harper); Walter Dickinson (Everett Hammond); Mart E.
Heisey (NEvin Blodgett); George Spelvin (Oscar Nelson); William
Lamb (Teddy Peters); Harry Maitland (Walter Lennon); Felix
Haney (Zeb Crothers); Eugene Kane (Liveryman); Johnnie Le
Fevre (Hotel Clerk); Grace Henderson (Mrs. Jones); Helen Ship-
man (Margaret Davis); Vera Milne Hall (Freda); Grace Chappelle
(Emily Jarvis); Genevieve Michaely (Mrs. Jordan); Alice Quigley
(Mrs. Preston); Elva Nelson (Mrs. Starr); Edith McCombe (Mrs.
Cogshall); Helen McKay (Mrs. Brewer); Marguerite Miller (Mrs.
Harper)

Road Company (1923-1924). Produced by John Golden; Director,
Winchell Smith

Percy Pollock (Lightnin' Bill Jones); Jason Robards (John Mar-
vin); Paul Stanton (Raymond Thomas); Thomas Maclarnie (Lemuel
Townsend); Anne Merrick (Mildred Buckley); John Hamilton (Rod-
ney Harper); Robert Lowe (Everett Hammond); Sam Coit (NEvin
Blodgett); George Spelvin (Oscar Nelson); George Cooke (Teddy Peters); William F. Granger (Walter Lennon); Percy Winter (Zeb Crothers); Dave Golden (Liveryman); James C. Lane (Hotel Clerk); Jessie E. Pringle (Mrs. Jones); Jane Oaker (Margaret Davis); Margaret Campbell (Mrs. Harper); Ruth Channing (Freda); Alice Quigley (Emily Jarvis); Henrietta Tedro (Mrs. Moore); Minnie Palmer (Mrs. Jordan); May Duryea (Mrs. Preston); Norma Farnsworth (Mrs. Starr); Priscilla Platte (Mrs. Cogshall); Alice Westcott (Mrs. Brewer)

Road Company (1924-1925). Produced by John Golden; Director, Winchell Smith

Thomas Jefferson (Lightnin' Bill Jones); Stuart Fox (John Marvin); Frank Thornton (Raymond Thomas); Charles E. Evans (Lemuel Townsend); Margaret Mosier (Mildred Buckley); Eugene Kane (Rodney Harper); Walter Dickinson (Everett Hammond); Mart E. Heysey (Nevin Blodgett); George Spelvin (Oscar Nelson); William Lamb (Teddy Peters); Harry Maitland (Walter Lennon); Felix Haney (Zeb Crothers); J. Harry Jenkins (Liveryman); Johnnie Le Fevre (Hotel Clerk); Helena Phillips (Mrs. Jones); Bessie Bacon (Margaret Davis); Marguerite Miller (Mrs. Harper); Margaret Lapsley (Freda); Grace Chappelle (Emily Jarvis); Elva Nelson (Mrs. Moore); Kathryn Mallory (Mrs. Jordan); Grace Vanswaringen (Mrs. Preston); Peggy Shipman (Mrs. Starr); Helen McKay (Mrs. Cogshall); Edith McCombe (Mrs. Brewer)


Horace Hodges (Lightnin' Bill Jones); Donald Foster (John Marvin); Owen Roughwood (Raymond Thomas); Charles Evans (Lemuel Townsend); Nora Robinson (Mildred Buckley); Walter Pearce (Rodney Harper); Louis Goodrich (Everett Hammond); George Zucco (Nevin Blodgett); Henry Carlisle (Oscar Nelson); David Hallam (Fred Peters); Gus Wheatman (Walter Lennon); E. H. Paterson (Zeb Crothers); Donald Ferguson (Liveryman); P. Cunningham, Jr. (Teddy); Ruth Chester (Mrs. Jones); Diana Wilson (Mrs. Margaret Davis); Kay Thomas (Mrs. Harper); Dora Travers (Freda); Sarah Dathey (Emily Jarvis); Eileen Munro (Mrs. Moore); Adelaide Grace (Mrs. Preston); Doreen Whitten (Mrs. Starr); Lenore Caulfield (Mrs. Cogshall)

John Golden Theatre, New York, opened September 15, 1938. 54 performances. Produced by John Golden; Director, John Golden; Settings, Cirker and Robbins; Costumes, Florence Mason Miller

Fred Stone (Lightnin' Bill Jones); Henry Richards (John Marvin); John Griggs (Raymond Thomas); Walter Gilbert (Lemuel Townsend); Helen Brooks (Mildred Buckley); Malcolm Laing (Rodney Harper); Franklyn Fox (Everett Hammond); George Spelvin (Oscar Nelson); William Phillips (Fred Peters); Roger Hundley (Walter Lennon); Hugh Norton (Zeb Crothers); Myron Hirsch (Liveryman); Robert Lowes (Reporter); Orland James (Sheriff); Mrs. Priestly Morrison (Mrs. Jones); Muriel Hutchinson (Mrs. Mar-
garet Davis); Ann Hazzard (Freda); Marjorie Garrett (Emily Jarvis); Ruth Burton (Mrs. Preston); Virginia Copeland (Mrs. Moore); Augusta Wallace (Mrs. Jordan); Pansy Wilcox (Mrs. Brainerd); Laura Cheston (Mrs. Starr); Bessie Pepper (Mrs. Cogshall); Lillian Ecklund (Mrs. Brewer); Harriet MacGibbon (Mrs. Harper)

SCREEN

Fox Film Corporation, released July 21, 1925. Produced by William Fox; Director, John Ford; Screenplay, Frances Marion; Camera, Joseph August; Assistant director, Edward O'Fearna
Jay Hunt (Lightnin' Bill Jones); J. Farrell MacDonald (Jude Townsend); Madge Bellamy (Millie); Wallace MacDonald (John Marvin); Ethel Clayton (Margaret Davis); Edythe Chapman (Mrs. Bill Jones); Brandon Hurst (Everett Hammond); Richard Travers (Raymond Thomas); Otis Harlan (Zeb Crothers); Peter Mazutis (Oscar Nelson); James Marcus (Sheriff)

Fox Film Corporation, released November 28, 1930. Director, Henry King; Screenplay, S. N. Behrman, Sonya Levien; Camera, Chester Lyons; Art director, Harry Oliver; Assistant director, Frank Dettman; Costumes, Sophie Wachner; Editor, Louis Loeffler
Will Rogers (Lightnin' Bill Jones); Louise Dresser (Mrs. Jones); Joel McCrea (John Marvin); Helen Cohan (Milly Jones); Jason Robards (Raymond Thomas); J. M. Kerrigan (Lemuel Townsend); Luke Cosgrave (Zeb Crothers); Rex Bell (Ronald); Walter Percival (Everett Hammond); Joyce Compton (Diana); Sharon Lynn (Mrs. Lower, the chiseler); Ruth Warren (Margaret Davis); Frank Campeau (Mr. Brooks); Philip Tead (Monte Winslow); Goodee Montgomery (Mrs. Brooks); Charlotte Walker (Mrs. Thatcher); Blanche Le Clair (Mrs. Leonard); Bruce Warren (Mr. Leonard); Antica Nast (Mrs. Lord); Moon Carroll (Mrs. Blue); Bess Flowers (Mrs. Weeks); Gwendolyn Faye (Mrs. Starr); Eva Dennison (Mrs. George); Betty Alden (Mrs. Graham); Lucille Young (Mrs. Young); Thomas Jefferson (Walter Lannon); Roxanne Curtis (Flapper divorcee); Betty Sinclair (Mrs. Bigg)

TELEVISION

Magnavox Theatre, televised October 27, 1950. ABC. 1 hour. Produced by Garth Montgomery; Director, Byron Paul
Victor Moore ("Lightnin'" Bill Jones); Leslie Nielsen (John Marvin); Leona Powers (Mrs. Jones)

LILIOM
A play in three acts by Ferenc Molnar (1908)

Synopsis

Handsome, swaggering, quick-tempered, arrogant Liliom, a
Budapest carnival barker for his mistress', vixenish Mrs. Muskat, carousel, marries shy, demure servant girl, Julie. Without a job and emotionally insecure, he frequently beats Julie. Learning of Julie's pregnancy, Liliom, seeking support for his family, joins sinister, tough cardsharp Ficzur (The Sparrow) in an abortive hold-up of a bank messenger. Rather than face imprisonment, Liliom stabs himself. After sixteen years in purgatory, the Heavenly Magistrate allows him one day on earth to perform one good deed that might expedite his removal from hell. Returning, Liliom steals a star for his daughter, Louise, but when the young girl rejects his heavenly gift and affection, he slaps her. Explaining the slap's lack of pain to her daughter, Julie recalls, "There are times when a slap becomes a caress." Liliom is taken back to purgatory.

Hungarian playwright Ferenc Molnar's initial success in the theatre was with his play The Devil in 1907. The following year he wrote his masterpiece, a legend in seven scenes and prologue, Liliom: Hungarian for "lily" and the slang term for "tough." (In 1909 Liliom ran 40 performances in Budapest. Revived ten years later, it became a huge success.) Molnar's later plays, The Swan (1923), The Guardsman (1924), The Play's the Thing (1926) and The Good Fairy (1930) were all estimable, well-constructed and justifiably well-received plays, but, as writer George Freedley once observed, "The tenderness and understanding that went into this drama have never been equalled by Molnar." The Theatre Guild's American premiere production of Liliom in 1921 was an outstanding success in which Eva Le Gallienne and Joseph Schildkraut gave the greatest performances of their early careers. Lawrence Langner, in his history of The Theatre Guild, The Magic Curtain, wrote, "It was young Schildkraut who suggested that we should produce Molnar's play Liliom, in which he wished to act the title role. When the play was presented, it became one of our outstanding successes, with Eva Le Gallienne as Julie, and Joseph Schildkraut as Liliom. The performances of these two were unforgettable."

Alexander Woollcott (The New York Times) found qualities of Gorky intermingled with Sir James Barrie in Liliom that "... lets you follow it beyond the grave and back to earth again and leaves you uplifted...." During the years of Miss Le Gallienne's famed Civic Repertory Theatre, Liliom was retained in the play-cycle and in her 1932 revival of the Molnar play, Richard Lockridge (The New York Sun) reported that the first production of her sixth season was greeted with cheers, especially the rare and swaggering performance of Joseph Schildkraut as Liliom. Time magazine deplored Vinton Freedley's production of Liliom featuring Burgess Meredith in the title role with Ingrid Bergman as Julie, seeing the 1940 excursion as moving "... slowly, puffingly, from scene to scene--as though Liliom took his round trip to Hell and back on a milk train...."

Burgess Meredith was generally considered miscast in the title role and Ingrid Bergman, making her English-speaking stage and Broadway
debut as Julie was greeted with mild praise. John Mason Brown (The New York Post) saw Bergman's performance as bringing, "... a fresh, clean quality to the theatre that is entirely charming, and she plays with grace and forthright honesty, ..." and Richard Watts, Jr. (The New York Herald Tribune) added, "... she seems to have complete command of the part she is playing" and kept the part, "... wholly alive and lightens it from within with luminous beauty...."

Famous future director, Elia Kazan, was cast in the role of The Sparrow and his performance was judged as seeming "totally out-of-place and ill-at-ease"; "the least effective member of the cast" and "a little swallowed up by the role." Unfortunately, most of the critics compared the superb performances in the 1921 Theatre Guild production to those of 1940 and found them wanting. During the summer of 1941, Tyrone Power and his wife, Annabella, starred in Liliom at the Theatre Guild's Westport Country Playhouse where Power's performance in the title role was appraised as "half-way between Joseph Schildkraut and Burgess Meredith."

Molnar's resistance to a musical version of his play faded after seeing The Theatre Guild's production of Lynn Riggs' Green Grow the Lilacs transformed into the melodic magic of Oklahoma! and he agreed to the Guild's proposal for Rodgers and Hammerstein to convert Liliom to the musical stage. Hammerstein's brilliant relocating of Molnar's Budapest setting to 19th-century New England retained all of the play's original concept and Richard Rodgers' enchanting music combined to prove that even a masterpiece can be improved. The New York Critics, despite the excellence of such plays as State of the Union (awarded the Pulitzer Prize), Born Yesterday and Dream Girl, gave no 1946 Best Play of the Year Award but Carousel was cited because its "various elements are freshly and charmingly combined into an unusual contribution and offer an advancement in the musical field," to become the first musical to receive the Critics' award. The avalanche of critical praise lavished on the musical has continued through more than a quarter of a century.

Carousel opened June 7, 1950, at London's Drury Lane Theatre where it was lauded as the logical successor to Oklahoma!. Molnar's original play had been a notable failure in 1926 in London despite having Ivor Novello and Fay Compton in the leading roles, and a critically acclaimed performance by young Charles Laughton as the villainous Ficsur. Carousel did not equate the Drury Lane's long-running Oklahoma! of 1947 that accumulated 1,548 performances but the Rodgers and Hammerstein masterful adaptation lasted 566 performances.

Hollywood's experiments with Liliom began in 1921 with Metro's film version called A Trip to Paradise with Bert Lytell as the carnival Casanova and, in 1930, Fox Films production of the play under its original title cast Charles Farrell in the title role. Photoplay applauded the Fox film, "The somber simplicity of the interiors and the fantastic beauty of the exterior shots are in admirable keeping with the spirit of the story. Pictorially, Liliom is a master-
Charles Farrell is an engaging and sympathetic Liliom, but seems not entirely at home in the role. Mordaunt Hall (The New York Times): "Frank Borzage has produced a most compelling talking picture, one of the surprises of which is the way Charles Farrell's portrayal of the shiftless, conceited bully, derisively called Liliom stands up against such competent players as Lee Tracy and Rose Hobart." Fritz Lang's 1934 French film version starred Charles Boyer in a ruggedly powerful portrayal of Liliom that, despite an altered ending, remains a brilliantly acted and directed version of the Molnár play.

20th Century-Fox's 1956 two-hour screen translation of Rodgers and Hammerstein's Carousel overwhelmed the screen in Eastman color Cinemascope yet succeeded through Henry King's perceptive direction in retaining much of the charm and melodic exuberance of the stage production. Bosley Crowther (The New York Times) acclaimed "It is a beautifully turned out film, crisply played and richly sung by a fine cast worthy of the original musical show." Frank Sinatra was replaced in the film by Gordon MacRae who gave a rigorously believable performance as Hammerstein's Liliom, Billy Bigelow, while Shirley Jones was perfectly cast as Julie.

The American Broadcasting Company's 1967 two-hour color telecast of Carousel was lavishly produced by Norman Rosemont, skillfully directed by Paul Bogart and, unlike other musicals shrunken in scope or slaughtered in the television transmission, provided one of video's most satisfactory adaptations. Television critic, Harry Harris, wrote of television's merry-go-round Liliom, "Less musical comedy than musical tragedy, Carousel, one of Rodgers and Hammerstein's most tuneful works, was splendidly staged and performed. Robert Goulet was excellent as both singer and actor in the pivotal role of Billy Bigelow, and Mary Grover made a most impressive big time debut as the lovely, long-suffering Julie Jordan."

STAGE

Garrick Theatre, New York, opened April 20, 1921. 300 performances. Produced by The Theatre Guild; Director, Frank Reicher; Costumes and scenery, Lee Simonson; Technical director, Sheldon K. Viele; Music arranger, Deems Taylor

Joseph Schildkraut (Liliom); Eva Le Gallienne (Julie); Helen Westley (Mrs. Muskat); Hortense Alden (Marie); Dudley Digges (The Sparrow); Henry Travers (Wolf Berkowitz); Erskine Sanford (Captain); Howard Claney, Lawrence B. Chrow (Policemen); Gerald Stopp (Plainclothes Man); Lilian Kingsbury (Mother Hollunder); William Franklin (Hollunder); Willard Bowman (Linzman); Robert Babcock (The Doctor); George Frenger (The Carpenter); Edgar Stehli, George Frenger (Mounted Policemen); Erskine Sanford, Gerald Stopp (Policemen of the Beyond); Edgar Stehli (Richly Dressed Man); Philip Wood (Poorly Dressed Man); Walton Butterfield (The Old Guard); Albert Perry (The Magistrate); Evelyn Chard (Louise); Frances Diamond, Margaret Mosier, Annede Chantal, Elizabeth Parker (Servant Girls)

Ivor Novello (Liliom); Fay Compton (Julie); Beryl Harrison (Marie); Violet Farebrother (Mrs. Muskat); Charles Laughton (Fic-sur); Douglas Jefferies (Wolf); Ben Webster (Police Captain); Drew Mackintosh, Alfred Hilliard (Policemen); G. Hamilton Gay (Detective); Margaret Watson (Mrs. Kalman); Dan F. Roe (Young Kalman); Douglas Burbridge (Linz); William Kendall (Berkovich); Alfred Sangster (Police Surgeon); Ernest Hare (Policeman); G. Hamilton Gay (The Carpenter); Ben Webster (The Magister); Marjorie Mars (Louise); William Kendall, Ernest Hare (Mounted Policemen); Stella Freeman (Dancer); Douglas Burbridge (Athlete)

Civic Repertory Theatre, New York, opened October 26, 1932. 35 performances. Produced by the Civic Repertory Theatre, Eva Le Gallienne, Director; Director, Eva Le Gallienne; Costumes, scenery, Aline Bernstein; Music arranged, Deems Taylor

Joseph Schildkraut (Liliom); Eva Le Gallienne (Julie); Beatrice de Neergaard (Marie); Beatrice Terry (Mrs. Muskat); Walter Beck (The Sparrow); Howard da Silva (Wolf Berkowitz); Robert H. Gordon (Captain); Joseph Kramm (Plainclothes Man); Leona Roberts (Mother Hollunder); Burgess Meredith (Young Hollunder); Charles Ellis (Linzman); Harold Moulton (The Doctor); Donald Cameron (The Carpenter); Robert H. Gordon, Joseph Kramm (Mounted Policemen); Nelson Welch, Richard Waring (Policemen of the Beyond); Paul Leyssac (Richly Dressed Man); Robert F. Ross (Poorly Dressed Man); Landon Herrick (The Old Guard); Sayre Crawley (The Magistrate); Florida Friebus (Louise); Marjorie Love (Servant Girl)

44th Street Theatre, New York, opened March 25, 1940. 56 performances. Produced by Vinton Freedley; Director, Benno Schneider; Settings, costumes and lighting, Nat Karson; Incidental music, Deems Taylor

Burgess Meredith (Liliom); Ingrid Bergman (Julie); Helen Shields (Marie); Ann Mason (Mrs. Muskat); Elia Kazan (Ficzur, "The Sparrow"); John Emery (Wolf Beifeld); Frank Vincent (Suburban Policeman); Joseph Macauley, Howard Freeman (Policemen); Margaret Wycherly (Mother Hollunder); Kenneth Bates (Young Hollunder); Joseph Kramm (Linzman); Chet Bree (The Doctor); Gibbs Penrose (The Carpenter); Joseph Macauley, Francis De Sales (Policemen of the Beyond); Howard Freeman (Richly Dressed Man); Richard Mackay (Poorly Dressed Man); Arnold Korff (The Magistrate); Joan Tetzel (Louise); Elaine Perry, Evelyn Moser, Ann Holahan, Jane Amar (Servant Girls); Lee Berkman, Francis De Sales (Mounted Policemen); R. Henry Handon (The Old Guard); Florence Earle, Mary Gildea, Constance Dowling, Eleanor Prestiss, Gail Drexel, Gigi Gilpin, Sonny Wright, Joyce Hayward, William Robertson, Beatrice Pearson (Peasants, Townspeople); Eileen Murphy, Haldor de Becker, John Cushman, Peggy Romano, Marilyn Jolie (Children)
The Country Playhouse, Westport, Connecticut, opened August 11, 1941. 16 performances. Produced by Lawrence Langner, Armina Marshall, John C. Wilson; Director, Lee Strasberg; Settings, John Koenig; English translation, Benjamin Glazer

Tyrone Power (Liliom); Annabella (Julie); Maxine Stuart (Marie); Betty Garde (Mrs. Muskat); Art Smith (The Sparrow); Henry Lascoe (Wolf Beifield); Isabel Bonner (Mother Hollunder); Owen Jordan (Young Hollunder); Joseph Kramm (Linzman); Robert Harrison (The Doctor); Jay Meredith (Louise); Morton L. Stevens (The Barker); Zachary Scott (The Magician); Eustace Wyatt (The Magistrate); Robert Harrison (The Old Guard); Morton L. Stevens (The Carpenter); Don Glenn, Daniel F. Canning (Workmen); Joseph Kramm (Richly Dressed Man); Zachary Scott (Poorly Dressed Man); Don Glenn, Daniel F. Canning (Policemen of the Beyond); Elaine Anderson, Roy Messner, Joe Schuyler, Nancy Prevor (Servants); Morton L. Stevens, Zachary Scott (Policemen); John Fearnley, Zachary Scott (Men)

Saville Theatre, London, England, opened April 12, 1948. Produced by the Grenier-Hussenot Company; Director, Jean-Pierre Hussenot

Yves Robert (Liliom); Mare Mergey (Julie); Nicole Jonesco (Marie); Rosy Varte (Mrs. Muskat); Francois Souberyan, Marcel Chevalier (Police Officers); Jacques Hilling (Inspector); Madeleine Barbulee (Mother Hollunder); Emond Tamiz (Young Hollunder); Jacques Hilling (Secretary); Rene Raymond (Wladimir); Andre Bellec (Surgeon); Genevieve Armel (Louise); Marcel Chevalier, Oliver Hussenot (Celestial Policemen); Jean-Pierre Grenier (Dandy); Edmond Tamiz (Well Dressed Man); Georges Bellec (Magister); Oliver Hussenot (Cashier); Jean-Pierre Grenier (Shabby Man);

Road Company (1964). Produced by The American National Theatre and Academy, Eva Le Gallienne, Jack Sydow, Directors; Michael Dewell, Frances Ann Dougherty, Producers; Setting, Peter Larkin; Costumes, Alvin Colt; Lighting, Tharon Musser; Production supervisor, Robert Calhoun; Musical director, Dean Fuller; Director, Eva Le Gallienne

Farley Granger (Liliom); Dolores Sutton (Julie); Adrienne Hazard (Marie); Signe Hasso (Mrs. Muskat); G. Wood (The Captain); Thayer David (Sparrow); Herbert Foster (Wolf Berkowitz); Paula Bauersmith (Mother Hollunder); Arthur Berwick (Young Hollunder); Francis Bethencourt (Linzman); Fred Ainsworth (Policeman); Patrick Farrelly, Richard Sterne (Mounted Policemen); Richard Kronold (The Doctor); Alan Becker (The Carpenter); Fred Ainsworth, Miller Lide (Heavenly Policemen); Richard Kronold (The Old Guard); Francis Bethencourt (The Rich Man); Richard Sterne (The Poor Man); G. Wood (The Magistrate); Patricia Guinan (Louise); Elizabeth Council, Patricia Guinan (Servant Girls)

MUSICAL

CAROUSEL, Majestic Theatre, New York, opened April 19, 1945. 890 performances. Produced by The Theatre Guild; Director, Rouben
Mamoulian; Production supervisors, Lawrence Langner, Theresa Helburn; Settings, Jo Mielziner; Costumes, Miles White; Choreography, Agnes de Mille; Book (based on Benjamin F. Glazer's adaptation of Ferenc Molnar's play, *Liliom*), and lyrics, Oscar Hammerstein II; Music, Richard Rodgers; Musical director, Joseph Littau; Orchestrations, Don Walker; Ballet music arrangements, Trudi Rittmann; Production assistant, Bea Lawrence

John Raitt (Billy Bigelow); Jan Clayton (Julie Jordan); Jean Darling (Carrie Pipperidge); Eric Mattson (Enoch Snow); Murvyn Vye (Jigger Craigin); Christine Johnson (Nettie Fowler); Bambi Linn (Louise); Jean Casto (Mrs. Mullin); Russell Collins (Starkeeper); Franklyn Fox (David Bascombe); Peter Birch (Boatswain); Annabelle Lyon (Hannah); Blake Ritter (Captain); Pearl Lang (June Girl); Connie Baxter (Arminy); Marilyn Merkt (Penny); Joan Keenan (Jennie); Ginna Moise (Virginia); Suzanne Tafel (Susan); Richard H. Gordon (Jonathan); Robert Byrn, Larry Evers (Policemen); Ralph Linn (Enoch Snow, Jr.); Jay Velie (First Heavenly Friend/Brother Joshua); Tom McDuffie (Second Heavenly Friend); Lester Freedman (Principal); Robert Pagent (Carnival Boy); Mimi Strongin (Bessie); Lew Foldes (Juggler); Jimsie Somers (Jessie); Martha Carver, Iva Withers, Anne Calvert, Connie Baxter, Glory Wills, Josephine Collins, Marilyn Merkt, Joan Keenan, Ginna Moise, Beatrice Miller, Suzanne Tafel, Verlyn Webb, Joseph Bell, Robert Byrn, Tom Duffey, Blake Ritter, Charles Leighton, Louise Freed, Niel Chirico, Lester Freedman, Richard H. Gordon, John Harrold (Singers); Pearl Lang, Andrea Downing, Margaret Cuddy, Polly Welch, Diane Chadwick, Ruth Miller, Lee Lauterbur, Margaretta De Valvera, Lynn Joelson, Sonia Joroff, Elena Salamatova, Marjory Svetlik, Ernest Richman, Tom Avera, Larry Evers, Ralph Linn, Tony Matthews, David Ahdar (Dancers)

**CAROUSEL, National Road Company.** Produced by The Theatre Guild; Production supervisors, Lawrence Langner, Theresa Helburn; Director, Rouben Mamoulian; Settings, Jo Mielziner; Costumes, Miles White; Dances, Agnes de Mille; Book (based on Benjamin F. Glazer's adaptation of Ferenc Molnar's play, *Liliom*), and lyrics, Oscar Hammerstein II; Music, Richard Rodgers; Musical director, Joseph Littau; Orchestrations, Don Walker; Ballet Music arrangements, Trudi Rittmann

Henry Michel [alternate: Stephen Douglass] (Billy Bigelow); Iva Withers (Julie Jordan); Ann Crowley (Carrie Pipperidge); Eric Mattson (Enoch Snow); John Conte (Jigger Craigin); Jane McGowan (Nettie Fowler); Betta Striegler (Louise); Jean Casto (Mrs. Mullin); Calvin Thomas (Starkeeper); Ross Chetwynd (David Bascombe); Peter Birch (Boatswain); Annabelle Lyon (Hannah); Warren Harr (Captain); Susan Svetlik (June Girl); Diana Gray (Arminy); Ethel Madson (Penny); Joan Keenan (Jennie); Betty Walters (Virginia); Martha Carver (Susan); Verlyn Webb (Jonathan); Douglas Sylvan, Robert Austin (Policemen); William Ferguson (Enoch Snow, Jr.); Jay Velie (Heavenly Friend/Brother Joshua); Douglas Sylvan (Principal); Robert Pagent (Carnival Boy); Martha Carver, Betty Walters, Ethel Madson, Joan Keenan, Evelyne
Ross, Audrey Sabetti, Florence Henson, Diana Gray, Evelyn Colby, Verlyn Webb, William Ferguson, Kenneth Utt, Neil Chirico, Robert Austin, John Henson, Richmond Page, Douglas Sylvan, Warren Harr (Singers); Susan Svetlik, Gisella Svetlik, Ann Dunbar, Lynn Joelson, Diana Keith, Karel Krauter, Georgia Shelley, Kaja Sundsten, Margaret Spicer, Jane Burroughs, Dusty Worrall, Mildred Ferguson, Carmen Guitierrez, Ted Canterbury, Marvin Krauter, Joe Milan, Cesar Bordes, Job Sanders, Gerard Leavitt, Raymond Dorian

CAROUSEL, New York City Center Theatre, New York, opened January 25, 1949. 49 performances. Produced by The Theatre Guild; Production supervisors, Lawrence Langner, Theresa Helburn; Director, Rouben Mamoulian; Settings, Jo Mielziner; Costumes, Miles White; Choreography, Agnes de Mille; Book (based on Benjamin F. Glazer's adaptation of Ferenc Molnar's play, Liliom), and lyrics, Oscar Hammerstein II; Music, Richard Rodgers; Musical director, Frederick DVonch; Orchestrations, Don Walker; Ballet music arrangements, Trudi Rittmann

Stephen Douglass [alternate: Warren Harr] (Billy Bigelow); Iva Withers [alternate: Jean Rogers] (Julie Jordan); Margot Moser (Jigger Craigin); Eric Matson (Enoch Snow); Mario De Laval (Jigger Craigin); Christine Johnson (Nette Fowler); Diane Keith (Louise); Louise Larabee (Mrs. Mullin); Calvin Thomas (Starkeeper); Ross Chetwynd (David Bascombe); Kenneth MacKenzie (Boatswomen); Dusty Worrall (Nanna); Warren Harr (Captain); Mavis Ray (June Girl); Bobra Suiter (Arminy); Evelyne Ross (Penny); Audrey Sabetti (Jennie); Jean Rogers (Virginia); Ruth Devorin (Susan); Kenneth Knapp, Richmond Page (Policemen); Anthony Aleo (Enoch Snow, Jr.); Jay Velie (Heavenly Friend/Joshua); Kenneth Knapp (Principal); Kenneth MacKenzie (Carnival Boy); Karl Krauter, Lila Popper, Hazel Patterson, Shirley Andahazy, Jane Burroughs, Mildred Ferguson, Virginia Harris, Hilda Wagner, Meredith Baylis, Yolanda Novak, Lorand Andahazy, Stanley Herbt, Hubert Bland, Raymond Dorian, Joseph Camiolo, Martin Schneider, Marvin Krauter (Dancers); Lonna Phillips, Jean Rogers, Edith Fitch, Evelyne Ross, Audrey Sabetti, Grace Bruns, Bobra Suiter, Ruth Devorin, Robert Davis, Richmond Page, Jerry Lucas, Warren Harr, Kenneth E. Knapp, Joseph Milly, Charles Scott, Anthony Aleo, Charles E. Wood, Jr. (Singers)

CAROUSEL, Drury Lane Theatre, London, England, opened June 7, 1950. 566 performances. Produced by Prince Littler, in association with The Theatre Guild; Production Supervisors, Lawrence Langner, Theresa Helburn; Director, Jerome Whyte; Settings, Jo Mielziner; Costumes, Miles White; Choreography, Agnes de Mille; Book (based on Benjamin F. Glazer's adaptation of Ferenc Molnar's play, Liliom), and lyrics, Oscar Hammerstein, II; Music, Richard Rodgers; Orchestrations, Don Walker; Ballet music arrangements, Trudi Rittmann; Music director, Frederick DVonch

Stephen Douglass [succeeded by Edmund Hockridge] (Billy Bigelow); Iva Withers [succeeded by LaVerne Burden] (Julie Jordan); Margot
Moser (Carrie Pipperidge); Eric Mattson (Enoch Snow); Morgan Davies (Jigger Craigin); Marion Ross (Nettie Fowler); Bambi Linn (Louise); Marjorie Mars (Mrs. Mullen); William Sherwood (Starkeeper); W. Thorpe Devereux (David Bascombe); Robert Pagent (Boatswain); Jane Evans (Hannah); John Sinclair (Captain); Mavis Ray (June Girl); Dorothy Laroque (Arminy); Rosemary Warren (Penny); Muriel Cooke (Jennie); June Powell (Virginia); Diana Dove (Susan); William Thorburn (Jonathan); Vincent Charles, Bernard Quinn (Policemen); Jack Melford (Heavenly Friend); Vincent Charles (Principal); Robert Pagent (Carnival Boy); Sandra Hartley (Bessie); Eddie Le Roy (Juggler); William Sherwood (Dr. Seldon); Edward Monson (Enoch Snow, Jr.); Pamela Healey, Joan Danson, Diana Dove, Beryl Foley, Dorina Gregory, Sandra Hartley, Enid Heard, Dorothy Laroque, Rosemary Warren, Sylvia Vowles, Audrey Brice, Robert Burns, Vincent Charles, Robert Duval, Gordon Keyes, Donald McLiskey, Bernard Quinn, Ken Sandford, Dennis Sera, John Sinclair, John Hughes, Conway Dixon (Singers); Silvia Ashmole, Julie Chadwicke, Hermione Harvey, Judy Gold, Claudine Goodfellow, Margaret Jackson, Jean King, Gillian Moran, Sonya Raven, Margaret Scrimshaw, Lillian Jarvis, Wendy Brandon, Michael Facer, Edward Monson, Matt Winston, Andre Cordova, Harry Cordwell, Raymond Ray, Roy Gunson (Dancers)

CAROUSEL, Curran Theatre, San Francisco, Cal., opened June 1, 1953. West Coast Production. Produced by the San Francisco Civic Light Opera Association, Edwin Lester, General Director; Director, Rouben Mamoulian; Settings, Oliver Smith; Costumes, Dorothy Jeakins; Choreography, Agnes de Mille, restaged by Robert Pagent; Book (based on Benjamin F. Glazer's adaptation of Ferenc Molnar's play, Liliom) and lyrics, Oscar Hammerstein II; Music, Richard Rodgers; Musical director, Louis Adrian; Costume supervisor, Walter J. Israel; Orchestations, Don Walker; Choral director, Edith Gordon; Assistant orchestra conductor, Stanley Lebowsky

William Johnson (Billy Bigelow); Jan Clayton (Julie Jordan); Kaye Connor (Carrie Pipperidge); Earl William (Enoch Snow); Murvyn Vye (Jigger Craigien); Muriel O'Malley (Nettie Fowler); Betta St. John (Louise); Shirley Chambers (Mrs. Mullin); Don Beddoe (Starkeeper); Earle MacVeigh (David Bascombe); Robert Pagent (Boatswain); Dolores Starr (Hannah); John Dorrin (Captain); Charlyne Baker (June Girl); Joan te Groen (Arminy); Sharon Hennagin (Jennie); Erica Twiford (Virginia); Betty Jo Renfro (Bessie); Barbara Slate (Jessie); Hal Hackett, Jerry Cardoni (Policemen); Robert Banas (Enoch Snow, Jr.); Truman Gaige (Heavenly Friend/Josuha); Richard Vine (Second Heavenly Friend); Carey Leverette (Principal); Allen Egan (Jonathan); Phyliss Battleson, Irene Cummings, Audrey Dearden, Joan te Groen, Sharon Hennagin, Lila Jackson, John Robins, Betty Jo Renfro, Barbara Slate, Adair Taylor, Erica Twiford, Jerry Cardoni, Jerry De Bono, John Dorrin, Allen Egan, Ted Franzle, Harold Piper, Talmadge Russell, Wayne Sherwood, Ralph Strane, Donald Thrall, George Yarick (Singers); Charlyne Baker, Betty Carr, Bonnie Evans, Suzanne Luckey, Christy Petersen, Ania Romaine, Francine Savery, Salli Sorvo, Patricia Tribble, Gini Turner, Geraldine Vase-

CAROUSEL, New York City Center Theatre, New York, opened June 2, 1954. 79 performances. Produced by the New York City Center Light Opera Company, William Hammerstein, Director; Director, William Hammerstein; Settings, Oliver Smith; Costumes, John Boyt, Lighting, Jean Rosenthal; Assistant director, Michael Shurtleff; Choreography, Agnes de Mille, restaged by Robert Pagent; Book (based on Benjamin F. Glazer's adaptation of Ferenc Molnar's play, Liliom), and lyrics, Oscar Hammerstein II; Music, Richard Rodgers; Musical director, Julius Rudel; Production assistant, Lucia Victor

Chris Robinson (Billy Bigelow); Jo Sullivan (Julie Jordan); Barbara Cook (Carrie Pipperidge); Don Blackey (Enoch Snow); John Conte (Jigger Craigin); Jean Handzlik (Nettie Fowler); Bambi Linn (Louise); Winifred Heidt (Mrs. Mullin); Daniel Reed (Starkeeper); Stanley Carlson (David Bascombe); Robert Pagent (Boatswain); Dusty Worrall (Hannah); Boris Aplon (Captain); Mavis Ray (June Girl); Russell Goodwin, William W. Reynolds (Policemen); James Martindale (Enoch Snow, Jr.); Jay Velie (Heavenly Friend/Joshua); Russell Goodwin (Principal); Robert Pagent (Carnival Boy); Marilyn Bladd (Arminy); Marilyn Bladd, Lila Caputo, Rina Falcone, Barbara Ford, Ellen Gleason, Sheila Mathews, Dorothy Mirr, Gloria Sacks, Greta Thormsen, Benjamin Bajorek, Dawin Emanuel, Russell Goodwin, Charles Kuestner, James Martindale, Roland Miles, Benjamin Plotkin, William W. Reynolds, Joseph Tanner (Townspeople); Ann Barry, Ann Dunbar, Ruby Herndon, Anne Meislik, Meri Miller, Eloise Milton, Mavis Ray, Nadine Revene, Francine Savery, Gini Turner, Rudy Jenkins, Don Little, Don Martin, Dick Rogers, Philip Salem, Mark Ward, Mark West (Dancers); Claudia Crawford, Adele Newton, Chris Snell (Children)

CAROUSEL, New York City Center Theatre, New York, opened September 11, 1957. 24 performances. Produced by the New York City Center Light Opera Company, Jean Dalrymple, Director; Directors, John Fearnley, Robert Pagent; Settings, Oliver Smith; Lighting, Peggy Clark; Choreography, Agnes de Mille, restaged by Robert Pagent; Costume supervisor, Florence Klotz; Book (based on Benjamin F. Glazer's adaptation of Ferenc Molnar's play, Liliom), and lyrics, Oscar Hammerstein II; Music, Richard Rodgers; Musical director, Julius Rudel; Choral director, Charles Smith; Production assistant, Alan Green

Howard Keel (Billy Bigelow); Barbara Cook (Julie Jordan); Pat Stanley (Carrie Pipperidge); Russell Nype (Enoch Snow); James Mitchell (Jigger Craigin); Marie Powers (Nettie Fowler); Bambi Linn (Louise); Kay Medford (Mrs. Mullin); Victor Moore (Starkeeper); Robert Eckles (David Bascombe); Robert Pagent (Boatswain); Joan Eheman (Hannah); Sam Kirkham (Captain); Evelyn Taylor (June Girl); Evans Thornton, James Gannon (Policemen); Larry Fuller (Enoch Snow, Jr.); Leo Lucker (Heavenly Friend/Joshua); Bruce Baggett (Principal); Robert Pagent (Carnival Boy); Elisa Monte (Girl with Bear); Jane Burke, Shirley Chester, Faith Compo, Cherry Davis, Elizabeth Edwards, Lindsay McGregor,
Beth Parks, Basha Regis, Jeanne Shea, Joy Lynne Sica, Bruce Baggert, Don Becker, Jack Eddleman, James E. Gannon, Sam Kirkham, David London, Jack B. McMahon, Bob Newkum, Ted Otis, Robert D. Reim (Townspeople); Patricia Birsh, Verna Cain, Dorothy Etheridge, Mickey Gunnerson, Sally Gura, Ruby Herndon, Catherine Horn, Reba Howells, Rosemary Jourdan, Eloise Milton, Kiki Minor, Evelyn Taylor, Jim Albright, Charles J. Carow, Gerald Fries, Larry Fuller, William T. Inglis, Donald Martin, Glenn Olson, Robert St. Clair, Gerald M. Teijolo, Jr. (Dancers)

CAROUSEL, Curran Theatre, San Francisco, Cal., opened April 22, 1963. West Coast Production. Produced by the San Francisco Civic Light Opera Association, Edwin Lester, General Director; Director, Edward Greenberg; Settings, Oliver Smith; Costumes, Dorothy Jeakins; Lighting, Peggy Clark; Technical director, Richard Rodda; Choreography, Agnes de Mille, restaged by Gemze De Lappe; Book (based on Benjamin F. Glazer's adaptation of Ferenc Molnar's play, Liliom), and lyrics, Oscar Hammerstein, II; Music, Richard Rodgers; Musical director, Louis Adrian; Assistant musical director, Harper MacKay; Choral director, Edith Gordon; Production manager, Tom Turner

John Raitt (Billy Bigelow); Jan Clayton (Julie Jordan); Pat Stanley (Carrie Pipperidge); Frank Porretta (Enoch Snow); Gerald Price (Jigger Craigan); Claramee Turner (Nettie Fowler); Linda Howe (Louise); Lorna Thayer (Mrs. Mullin); Don Beddoe (Starkeeper); Irwin Charone (David Bascombe); Roy Fitzell (Boatswain); Dusty Worrall (Hannah); John Carver (Captain); Renee Aubry (Arminy); Wayne Tucker (Policeman); Richard Oliver (Enoch Snow, Jr.); Roberta Maxwell (Mrs. Bascombe); Grandon Rhodes (Heavenly Friend/Joshua); Flip Prindle (Principal); Lewis E. Bolyard (Jonathan); Roy Fitzell (Carnival Boy); Alan Aric, Brian Avery, Robert Delaney, John Hyden, Gio Leonetti, Tom Peters, Flip Prindle, Richard Wright, Renee Aubry, Phyllis Battleson, Patricia Burkey, Mary Lou Dowers, Pat Fraser, Anita Hile, Marcia Hunt, Dana Simmons, Shirley Sinko (Singers); Ian Bruce, Leo Duggan, Howard Henderson, Richard Oliver, Dino Rogers, J. Hunter Ross, Jimmy White, Anita Aquino, Stephanie Cohen, Geralyn Donald, Barrie Duffus, Linda Keeler, Kittie McCue, Marilyn Morris, Mado Noetzel, Linda Palmer, Sarah Reed, Francine Savery (Dancers)

CAROUSEL, Princess Theatre, Melbourne, Australia, opened June 5, 1964. Produced by Garnet H. Carroll; Director, Milton Lyon; Choreography, Ernest Parham; Settings, Gordon French; Costumes, Merope Mills, Ray Wilson; Musical director, Eric Clapham; Book, (based on Benjamin F. Glazer's adaptation of Ferenc Molnar's play, Liliom), and lyrics Oscar Hammerstein, II; Music, Richard Rodgers; Orchestations, Don Walker

Gordon Boyd (Billy Bigelow); Susan Swinford (Julie Jordan); Patricia Vivian (Carrie Pipperidge); David Williams (Enoch Snow); Bill Yule (Jigger Craigan); Rosina Raisbeck (Nettie Fowler); Patricia Cox (Louise); Kath Eshler (Mrs. Mullin); Walter Pym (Starkeeper); Geoffrey King (David Bascombe); Jennifer Chalmers (Bessie); Delass Rennie (Hannah); Joan Corbett (Arminy); Desmond
Robustelle (Captain); Vlado Juras (Carnival Boy); Wayne Godfrey (Acrobat); Gregory Marinos (Juggler); Wayne Mathews (Bear); Pixie Bailey (Ballerina); Chester Carone, Craig McCloud (Policemen); Cheryl Rowston (June Girl); Ray Sauvola, Robert Campbell, Ron Edwards (Sailors); Lloyd Cunnington (Brother Joshua); Wayne Godfrey (Enoch Snow, Jr.); Ted Ashton (Principal); Walter Pym (Dr. Seldon); Jean Brunning, Joan Corbett, Beverly Henderson, Lyn Treadgold, Joan Robertson, Gloden Mercer, Janet Pratt, Gail Esler, Chester Carone, Ted Ashton, Craig McCloud, Desmond Robustelle, Paul Rutenis, Ray Sauvola, Joe Drewniak (Singers); Suzanne West, Pixie Bailey, Sandra Greentree, Cheryl Rowston, Diana Lucas, Patricia Acrum, Allyson Francis Seymour, Merrilyn Stansfield-Smith; Jaqui Carroll, Patricia Gough, Wayne Godfrey, Ron Edwards, Albin Pahernik, Arthur Turnbull, Russell McCormack, Vlado Juras, Wayne Mathews, Gregory Marinos, Robert Campbell (Dancers)

CAROUSEL, New York State Theatre, New York, opened August 10, 1965. 48 performances. Produced by the Music Theatre of Lincoln Center, Richard Rodgers, President and Producing Director; Director, Edward Greenberg; Settings, Paul C. McGuire; Costumes, Stanley Simmons; Lighting, Peter Hunt; Choreography, Agnes de Mille, restaged, Gemze de Lappe; Book (based on Benjamin F. Glazer's adaptation of Ferenc Molnar's play, Liliom), and lyrics, Oscar Hammerstein II; Music, Richard Rodgers; Musical director, Franz Allers; Orchestrations, Don Walker; Production stage manager, Bill Ross; John Raitt (Billy Bigelow); Eileen Christy (Julie Jordan); Susan Watson (Carrie Pipperidge); Reid Shelton (Enoch Snow); Jerry Orbach (Jigger Craigin); Katherine Hilgenberg (Nettie Fowler); Linda Howe (Louise); Benay Venuta (Mrs. Mullin); Edward Everett Horton (Starkeeper); Ralston Hill (David Bascombe); Birl Johns (Boatswain); Jenny Workman (Hannah); John Dorrin (Captain); Dixie Carter (Arminy); Thomas Barry (Policeman); Alan Johnson (Enoch Snow, Jr.); John Dorrin (Principal); Gwyllum Evans (Heavenly Friend/Joshua); Birl Johns (Carnival Boy); Lynn Carroll, Ronn Carroll, Dixie Carter, Cathy Corkill, Gene David, Audrey Darden, John Dorrin, Dorothy Emmerson, Cleo Fry, Ben Laney, Terry Marone, Laried Montgomery, Bob Neukum, Lucille Perret, Joseph Pichette, Philip Rash, Sean Walsh, Peggy Wathen (Singers); Bonnie Gene Card, Dennis Cole, Richard Cousins, Victor Duntiere, Lois Etelman, Frank Hoopman, Anita Jones, Linda Keeler, Lucia Lambert, Arnott Mader, Richard Oliver, Carol Perea, J. Hunter Ross, Terry Ryland, Eva Marie Sage, Melissa Stoneburn, Kathy Wilson, Toodie Wittmer (Dancers)

CAROUSEL, Road Company (1965). Produced by the Music Theatre of Lincoln Center, Richard Rodgers, president and producing director; Director, Edward Greenberg; Settings, Paul C. McGuire; Costumes, Stanley Simmons; lighting, Peter Hunt; Choreography, Agnes de Mille, restaged by Gemze de Lappe; Book (based on Benjamin F. Glazer's adaptation of Ferenc Molnar's play, Liliom), and lyrics, Oscar Hammerstein II; Music, Richard Rodgers; Orchestrations, Don Walker; Musical director, Salvatore Dell'Isola
Harve Presnell (Billy Bigelow); Eileen Christy (Julie Jordan); Dran Seitz (Carrie Pipperidge); Reid Shelton (Enoch Snow); Jerry Orbach (Jigger Craigin); Katherine Hilgenberg (Nettie Fowler); Linda Howe (Louise); Benay Venuta (Mrs. Mullin); Edward Everett Horton (Starkeeper); Ralston Hill (David Bascombe); Birl Johns (Boatswain); Jenny Workman (Hannah); John Dorrin (Captain); Dixie Carter (Army); Thomas Barry (Policeman); Richard Oliver (Enoch Snow, Jr.); John Dorrin (Principal); Gwyllum Evans (Heavenly Friend/Joshua); Birl Johns (Carnival Boy); Nick Athas, Lynn Carroll, Ronn Carroll, Dixie Carter, Cathy Corkill, Gene Davis, Audrey Dearden, John Dorrin, Dorothy Emmerson, Cleo Fry, Ben Laney, Terry Marone, Laried Montgomery, Joseph Pichette, Philip Rash, Peggy Wathen (Singers); Bonnie Gene Card, Dennis Cole, Richard Cousins, Victor Duntiere, Lois Etelman, Frank Hoopman, Anita Jones, Linda Keeler, Lucia Lambert, Arnott Mader, Richard Oliver, Carol Perea, Alicemary Riley, J. Hunter Ross, Terry Ryland, Eva Marie Saga, Melissa Stoneburn, Kathy Wilson

CAROUSEL, New York City Center Theatre, New York, opened December 15, 1966. 22 performances. Produced by the New York City Center Light Opera Company, Jean Dalrymple, Director; Director, Gus Schirmer; Settings, Paul C. McGuire; Costumes, Stanley Simmons; Lighting, Feder; Agnes de Mille dances restaged by Gemze de Lappe; Book (based on Benjamin F. Glazer's adaptation of Ferenc Molnar's play, Liliom), and lyrics, Oscar Hammerstein II; Music, Richard Rodgers; Musical director, Jonathan Anderson; Production stage managers, Herman Shapiro, Chester O'Brien

Bruce Yarnell (Billy Bigelow); Constance Towers (Julie Jordan); Nancy Dussault (Carrie Pipperidge); Jack De Lon (Enoch Snow); Michael Kermoyan (Jigger Craigin); Patricia Neway (Nettie Fowler); Sandy Duncan (Louise); Louise Larabee (Mrs. Mullin); Parker Fennelly (Starkeeper); Alexander Clark (David Bascombe); Darrell Notara (Boatswain); Jenny Workman (Hannah); William R. Miller (Captain); Paul Adams, Gene Albano (Policemen); Dennis Cole (Enoch Snow, Jr.); Jay Velie (Heavenly Friend/Joshua); Philip Ewart (Principal); Darrell Notara (Carnival Boy); Phyliss Bash, Jane Coleman, Mona Elson, Maria Hero, Joyce McDonald, Estella Munson, Marie O'Kelley, Joyce Olson, Eleanor Shaw, Maggie Task, Paul Adams, Gene Albano, Darrell Askey, Bob Barbieri, Austin Colyer, Gordon Cook, Philip Ewart, Marvin Goodis, William R. Miller, Laried Montgomery, Joe R. Rhyne, Joseph Williams, Jerry Wyatt (Townspeople); Karen Block, Linda Caputi, Alice Condodina, Joanna Crosson, Lois Etelman, Carol Flemming, Joanne Geahry, Mickey Gunnerson, Lucia Lambert, Gilda Mullett, Toodie Wittmer, Roy Barry, Joseph Carow, Reese Haworth, Curtis Hood, Paul Olson, Vernon Wendorf, Dennis Cole (Dancers)

CAROUSEL, Jones Beach Theatre, New York, opened June 22, 1973 to September 2, 1973. 74 performances. Produced by Guy Lombardo; Director, John Fearnley; Settings, James Stewart Morcom; Costumes, Winn Morton; Lighting, Peggy Clark; Choreography, Robert Pagent; Book (based on Benjamin F. Glazer's adaptation of Ferenc
Molnar's play, Liliom), and lyrics, Oscar Hammerstein II; Music, Richard Rodgers; Musical director, Elman R. Anderson; Production supervisor, Arnold Spector

John Cullum (Billy Bigelow); Barbara Meister (Julie Jordan); Bonnie Franklin (Carrie Pipperidge); Reid Shelton (Enoch Snow); Alfred Tolgo (Jigger Craigin); Eileen Schauler (Nettie Fowler); Robin Hoff (Louise); Mary Ellen Ashley (Mrs. Mullin); Jay Velie (Starkeeper); Lloyd Harris (David Bascombe); Randal Harris (Boatswain); Hal Norman (Captain); Peter Clark, Paul Flores (Police-men); Robert J. Manzari (Enoch Snow, Jr.); John Stewart (Heavenly Friend/Joshua); Hal Norman (Principal); Jay Velie (Dr. Seldon); Randal Harris (Carnival Boy); Dru Alexandrine, Lisa Berg, Marcia Brushingham, Mary Patricia Carey, Doris Galiber, Mickey Gunnersen, Sherry Lambert, Buena Rivera, Janice Petronzi, Myrna Reynolds, Laurie Scandurra, Dixie Stewart, Lani Sundsten, Sara Swanson, Joyce M. Tomanec, Karen Zener, Barry Ball, Baruch Blum, David Briggs, Peter Clark, Richard Dodd, Paul Flores, Robert J. Manzari, Robert Monteil, Hal Norman, Sal Provenza, Ernie Pysher, Stanley Roberts, Ralph Vucci, Geoffrey Webb, Arthur Whitfield, John Wohl (Townspeople, Carnival workers, etc.)

SONGS: Carousel Waltz; You're a Queer One, Julie Jordan; When I Marry Mister Snow; If I Loved You; June is Bustin' Out All Over; When the Children are Asleep; Blow High, Blow Low; Soliloquy; This Was a Real Nice Clam Bake; Geraniums in the Winder; There's Nothin' So Bad for a Woman; What's the Use of Wond'rin; You'll Never Walk Alone; The Highest Judge of All

RECORDINGS: Original Cast Album (1945)--Decca Records

SCREEN

A TRIP TO PARADISE, Metro Pictures, released September 5, 1921. Director, Maxwell Karger; Screenplay (based on Ferenc Molnar's play Liliom), June Mathis; Adaptation, Benjamin F. Glazer; Camera, Arthur Martinelli; Art director, Julian Garnsey

Bert Lytell ("Curley" Flynn); Virginia Valli (Nora O'Brien); Brinsley Shaw (Meek); Unice Vin Moore (Widow Boland); Victory Bate mann (Mrs. Smiley); Eve Gordon (Mary)

LILIOM, Fox Film Corporation, released October 5, 1930. Produced by William Fox; Director, Frank Borzage; Screenplay-Dialogue (based on Ferenc Molnar's play, English translation, Benjamin F. Glazer), S. N. Behrman; Continuity, Sonya Levien; Camera, Chester Lyons; Art director, Harry Oliver; Costumes, Sophie Wachner; Assistant director, Lew Borzage; Musical score, Richard Fall; Editor, Margaret V. Clancey; Songs: "Dream of Romance"; "Thief Song" (Richard Fall, Marcella Gardner)

Charles Farrell (Liliom); Rose Hobart (Julie); Estelle Taylor (Madame Muskat); Lee Tracy (Buzzard); James Marcus (Linzman); H. B. Warner (Chief Magistrate); Guinn Williams (Hollinger); Mildred Van Dorn (Marie); Lillian Elliott (Aunt Hulda); Walter Abel (Carpenter); Bert Roach (Wolf); Dawn O'Day [Ann Shirley] (Louise)
Fox Europa Films, released May 15, 1934. Produced by Erich Pommer; Director, Fritz Lang; Assistant director, Jean-Pierre Feydeau; Screenplay, Robert Liebmann, Fritz Lang (based on Ferenc Molnar's play); Dialogue, Bernard Zimmer; Camera, Rudi Mote; Music, Jean Lenoir, Franz Wachsmann; Costumes, Rene Hubert; Sets, Paul Colin, Rene Renoux, Ferdinand Earle

Charles Boyer (Liliom); Madeleine Ozeray (Julie); Florelle (Madeleine Moscat); Mimi Funes (Marie); Pierre Alcover (Alfred); Alexandre Rignault (Hollinger); Roland Toutain (Le Marin); Henry Richard (Le Commissaire); Mila Parely (La Dactylo); Maximilienne (Mme. Menoux); Robert Arnoux (Le Tourneur); Raoul Marco (l'Inspecteur); Barencey (le Policier); Antonin Artaud (le Remouleur); Viviane Romance (la Marchande de Cigarettes); Josiane Lisbey, Blanche Estival (Femmes); Leon Arvel (l'Employe); Rene Stern (le Caissier)

CAROUSEL, 20th Century-Fox, released February 1956. Produced by Henry Ephron; Director, Henry King; Screenplay (based on Rodgers and Hammerstein's musical play and Ferenc Molnar's play, Liliom, English adaptation, Benjamin F. Glazer), Phoebe and Henry Ephron; Camera, Charles G. Clarke; Art directors, Lyle R. Wheeler, Jack Martin Smith; Choreography, Rod Alexander; Ballet from original of Agnes de Mille; Editor, William Reynolds; Musical director, Alfred Newman; Costumes, Mary Wills; Music, Richard Rodgers; Lyrics, Oscar Hammerstein II

Gordon MacRae (Billy Bigelow); Shirley Jones (Julie Jordon); Cameron Mitchell (Jigger); Barbara Ruick (Carrie); Robert Rounseville (Mr. Snow); Audrey Christie (Mrs. Mullin); Claramae Turner (Cousin Nettie); Gene Lockhart (Star Keeper); Susan Luckey (Louise); William Le Massena (Heavenly Friend); John Dehner (Mr. Bascombe); Richard Deacon (Policeman); Dee Pollock (Enoch Snow, Jr.); Frank Tweddell (Captain Watson); Jacques D'Amboise (Louise's Dancing Partner); Sylvia Stanton, Mary Orozco, Tor Johnson, Harry "Duke" Johnson, Marion Dempsey, Ed Mundy, Angelo Rossitto (Townspeople); Dolores Starr (Snow's Daughter); Harrison Dowd (Clem); William Sharon (Policeman); Drusilla Davis (Girl at Clambake); William Foster (Man at Clambake); Charlene Baker (Army); Marc Holland (Sailor); Christy Peterson, Melinda Olsen (Girls at Stone Cutters); Robert Foulk (Policeman); Larry Johns (School Principal); Charles Irwin (Captain)

RECORDINGS: Sound Track Album--Capitol Records

TELEVISION

ABC Color Special, televised May 7, 1967. ABC. 2 hours. Produced by Norman Rosemont; Director, Paul Bogart; Television adaptation, Sidney Michaels; Choreography, Edward Villella; Art director, Jack Scott; Costumes, Bob Mackie; Lighting, Lon Stucky; Associate director, Tom Foulke; Musical director, Jack Elcott; Choral direction, Arthur Malvin

Robert Goulet (Billy Bigelow); Mary Grover (Julie Jordan); Marilyn Mason (Carrie Pipperidge); Jack De Lon (Enoch Snow); Pernell
THE LITTLE ADVENTURESS  see  THE DOVER ROAD

THE LITTLE FOXES
A drama in three acts by Lillian Hellman (1939)

Synopsis

Despite their mutual hatred and distrust of one another, the ruthlessly avaricious, despotic Hubbard family seek funds to expand their industrial empire in a small Southern town in the Spring of 1900. Led by older brother, wily, scheming Ben Hubbard, and cruelly crafty Oscar Hubbard, who married gentle, flighty, aristocratic Birdie Bagtry for her family's money and land-holdings, they offer their beautiful, bitchy sister, Regina Hubbard Giddens, one-third interest in Ben's ambitious plan for a new cotton mill in return for $75,000 needed to finance the project. Regina's prosperous husband, Horace, terminally ill with a heart condition, refuses to advance the funds. Oscar orders his sniveling, spineless son, bank employee Leo, to steal $80,000 in bonds from Horace's safety-deposit box. Horace discovers the theft but, since the bonds were willed to Regina, refuses to expose her brothers. Regina's violent outburst of rancor and disgust against Horace induces a severe heart attack but Regina refuses to go upstairs to bring him a bottle of digitalis and lets him die. Regina then demands 75 percent interest in her brother's venture to keep silent about the theft. Ben's sly interest in how a man in a wheelchair could die on the staircase rankles Regina who receives no comfort in her fear from her alienated daughter, Alexandra.

Comment and Critique

New Orleans-born playwright Lillian Hellman's first successful play, The Children's Hour (1934), was followed by a short lived drama, Days to Come (1936) and, in 1939, her masterful drama, The Little Foxes became one of the American theatre's greatest plays. Writer Dorothy Parker suggested the title for the play, taken from the Bible's Songs of Songs, "Take us the foxes, the little foxes, that spoil the vines; for the vines have tender grapes." Additionally, the brilliantly written play gave Tallulah Bankhead her best stage role in a career that began on March 15, 1918, in Squab Farm, blossomed in England in such fare as The Dancers (1923), Fallen Angels (1925), They Knew What They Wanted (1926), The Gold Diggers, Her Cardboard Lover (1927) and Let Us Be Gay (1930). But her London stage successes faded perceptibly in a moribund series of deadly melodramas she
made for Paramount Pictures. (Tarnished Lady; My Sin; The Cheat [1931]; Thunder Below; Devil and the Deep [1932].) On March 1, 1933, Miss Bankhead returned to the Broadway stage in a trifle called Forsaking All Others followed by a misguided revival of Rain; Something Gay, which wasn't; George Kelly's moderately successful play Reflected Glory and in Anthony and Cleopatra, she "sailed down the Nile and sank." Little wonder Miss Bankhead later recalled the depth and the scope of the character of Regina gave her the most successful Broadway run of her career, in addition to another season on the road, and proved to the critical community her talent extended beyond portraying "... the provocative tarts I had played in a succession of comedies and melodramas ..." and as Miss Hellman's predatory bitch, Regina Giddens, she had "... scaled the dramatic peaks in The Little Foxes...." Richard Watts, Jr. (The New York Herald Tribune) wrote, "Miss Hellman's new play is a grim, bitter and merciless study; a drama more honest, more pointed and more brilliant than even her triumphant previous work, The Children's Hour. Playing the central character of the drama, the ruthless Regina, Miss Tallulah Bankhead offers the finest performance of her local career, a portrayal that is honest, merciless and completely understanding. At last Miss Bankhead has a role and a play worthy of her." Brooks Atkinson (The New York Times) considered The Little Foxes inferior to The Children's Hour, "For it is a deliberate exercise in malice--melodramatic rather than tragic, none too fastidious in its manipulation of the stage and presided over by a Pinero frown of fustian morality." Alexander Woollcott called The Little Foxes, "... the most nourishing play I have seen since Jeanne Eagels played in Rain. Tallulah is marvelous...." Walter Winchell extolled the play as "genuine drama" with "great acting" and decided Tallulah Bankhead was "... as important to the American theatre as the footlights...."

Composer Marc Blitzstein, created an opera from The Little Foxes, re-titled Regina, that Time magazine reported was "As music, it is more clever than distinguished; as drama it is clearly a littler Foxes. But on its own terms--and they are wisely very much its own--it is an exhilarating and enjoyable show." Variety: "Lavishly produced by Cheryl Crawford; brilliantly staged by Robert Lewis, and sung and acted to the hilt by a fine cast, the opera has bite and drive in large part." Theatre Arts: "Marc Blitzstein's Regina is as searing as it's mother-work, Lillian Hellman's The Little Foxes. Regina is more than an experiment. It is a musical drama that should be seen by everyone with a taste for exciting theatre." Vivian Beaumont Theatre's 1967 revival of The Little Foxes, directed by Mike Nichols, was critically complimented and marked the American stage debut of Geraldine Chaplin as Alexandra.

Samuel Goldwyn's expertly produced screen version of Miss Hellman's play starred Bette Davis as Regina (her second assignment of a Tallulah Bankhead stage role; the first was Warner Brothers Dark Victory in 1939). Goldwyn transported Carl Benton Reid, Charles Dingle, John Marriott and Patricia Collinge of the Broadway stage production to repeat their roles on-camera. Also repeating his stage role was Dan Duryea in his film debut. Teresa Wright, cast
as Regina's daughter, Alexandra, made her film debut in the film that Bosley Crowther (The New York Times) considered as "the most bitingly sinister picture of the year and as one of the most cruelly realistic character studies yet shown on the screen. Miss Davis' performance in the role which Tallulah Bankhead played so brassily on the stage is abundant with color and mood"; "The Little Foxes will not increase your admiration for mankind." Howard Barnes (New York Herald Tribune): "... this adaptation of a striking play is not only a great show and an absorbing entertainment. It charts a whole new course of motion-picture making." Variety: "Samuel Goldwyn's film rates among the best to come out of Hollywood in recent years—a film as great in prestige as it will be at the box office." The Little Foxes received eight Academy Award nominations, winning no awards.

The Little Foxes arrived in London at the Piccadilly Theatre on October 21, 1942. London had rejoiced in Lillian Hellman's powerful play, Watch on the Rhine and the Samuel Goldwyn screen version of The Little Foxes had been released in Britain. The stage production, enacted by a brilliant cast that included Fay Compton as Regina, was unexpectedly disappointing.

Hallmark Hall of Fame's color telecast of the Hellman play on December 16, 1956, was the least successful of the three mediums. Variety praised Robert Hartung's adaptation for retaining all of the play's original bite and appraised Franchot Tone's portrayal of Horace Giddens, although at times "too studied" as "top-notch." Greer Garson was miscast as the seering, bitchy Regina who, in many ways, made Hedda Gabler look like a self-pitying madcap, and did "... not have the needed authority and subtlety for the role...."

Simone Signoret translated The Little Foxes for the French stage. Directed by Pierre Mondy, with a setting by Jean-Marie Simon, the play opened at Theatre Sarah Bernhardt in Paris in December 1962 and, with Simone Signoret as Regina, played for six months. The cast included Flon, Bozzufi, Sabatier, Pellegrin, Josee Steiner, Claude Berri, Jean Michaud, Gordon Heath and Darley.

STAGE

National Theatre, New York, opened February 15, 1939. 410 performances. Produced by Herman Shumlin; Director, Herman Shumlin; Setting, Howard Bay; Costumes, Aline Bernstein
Tallulah Bankhead (Regina Giddens); Frank Conroy (Horace Giddens); Charles Dingle (Benjamin Hubbard); Dan Duryea (Leo Hubbard); Patricia Collinge (Birdie Hubbard); Carl Benton Reid (Oscar Hubbard); Lee Baker (William Marshall); Florence Williams (Alexandra Giddens); Abbie Mitchell (Addie); John Marriott (Cal)

Fay Compton (Regina Giddens); Ronald Ward (Horace Giddens); Julien Mitchell (Benjamin Hubbard); Richard Attenborough (Leo
Hubbard); Mary Merrall (Birdie Hubbard); Hugh Miller (Oscar Hubbard); Percy Marmont (William Marshall); Dulcie Gray (Alexandra Giddens); Connie Smith (Addie); Robert Adams (Cal)

REGINA, 46th Street Theatre, New York, opened October 31, 1949. 56 performances. Produced by Cheryl Crawford (in association with Clinton Wilder); Musical adaptation of Lillian Hellman's play, The Little Foxes, Music and lyrics, Marc Blitzstein; Director, Robert Lewis; Settings, Horace Armistead; Costumes, Aline Bernstein; Dances, Anna Sokolow; Lighting, Charles Elson; Musical director, Emanuel Balaban

Jane Pickens (Regina Giddens); William Wilderman (Horace Giddens); George Lipton (Benjamin Hubbard); Russell Nye (Oscar Hubbard); Brenda Lewis (Birdie Hubbard); David Thomas (Oscar Hubbard); Donald Clarke (William Marshall); Patricia Gillette (Alexandra Giddens); Lillyn Brown (Addie); William Warfield (Cal); Philip Hepburn (Chinkypin); Clarisse Crawford (Belle); Marion Carley (Pianist); Alfred Bruning (Violinist); Lee Sweetland (Manders); Peggy Turnley (Ethelinda); William Dillard, Bernard Addison, Rudy Nichols, Benny Morton, Buster Bailey (Jazz Angel Band); Ellen Carleen, Earl McDonald, Robert Anderson, Kay Bordon, Kayton Nesbitt, Sara Carter, Keith Davis, Barbara Moser, Karl Brock, Isabelle Felder, Derek MacDermot (Townspeople); Wana Allison, Joan Engel, Barbara Ferguson, Kate Friedlich, Gisella Weidner, Onna White, Leo Geurard, Robert Hanlin, Regis Powers, Boris Runanin, Walter Stane, John Ward (Dancers)

REGINA, RECORDING: Columbia Record Album; Conductor, Samuel Krachmalnick; with: Brenda Lewis (Regina Giddens); Joshua Hecht (Horace Giddens); George Irving (Benjamin Hubbard); Elizabeth Carron (Birdie Hubbard); Helen Strine (Alexandra Giddens); Emile Renan (Oscar Hubbard); Loren Driscoll (Leo Hubbard); Carol Brice (Addie); Andrew Frierson (Cal); Ernest McChesney (William Marshall) Chorus of New York City Opera Company

Road Company, (Summer 1958). Director, Bob Belfance; Setting, James Parker; Lighting, David Babcock

Ruth Chatterton (Regina Giddens); Alan Alda (Horace Giddens); Larry Kuhl (Benjamin Hubbard); Marc Fleischman (Leo Hubbard); Charles Mundy (Oscar Hubbard); Gerri Cenza (Birdie Hubbard); Julie Strong (Alexandra Giddens); Keith Mackey (William Marshall); Alfie Brown (Addie); Charles Grimes (Cal)

Vivian Beaumont Theatre, New York, opened October 26, 1967. 60 performances. Produced by The Repertory Theatre of Lincoln Center (Supervisor, Saint Subber); Director, Mike Nichols; Setting and lighting, Howard Bay; Costumes, Patricia Zipprodt

Anne Bancroft (Regina Giddens); Richard A. Dysart (Horace Giddens); George C. Scott (Benjamin Hubbard); Austin Pendleton (Leo Hubbard); Margaret Leighton (Birdie Hubbard); E. G. Marshall (Oscar Hubbard); William Prince (William Marshall); Maria Tucci (Alexandra Giddens); Beah Richards (Addie); Andre Womble (Cal)

40 performances. Produced by Saint Subber and Katzka-Berne Productions; Director, Mike Nichols; Setting and lighting, Howard Bay; Costumes, Patricia Zipprodt

Margaret Leighton (Regina Giddens); Richard A. Dysart (Horace Giddens); E. G. Marshall (Benjamin Hubbard); Austin Pendleton (Leo Hubbard); Felicia Montealegre (Birdie Hubbard); Scott McKay (Oscar Hubbard); Liam Sullivan (William Marshall); Geraldine Chaplin (Alexandra Giddens); Beah Richards (Addie); Andre Womble (Cal)

Insurgentes Theatre, Mexico City, Mexico, opened May 30, 1968. Produced by Lew Riley; Director, Jose Sole; Setting, David Anton; Costumes, Valdes Peza; Men's wardrobe, Casa Robert; Lighting, J. Grandini; Assistant director, Ramon Menendez; Oil painting by Jose Rousseau; Produced in three languages, French, Spanish and English. French (Les Petits Renards) and Spanish (Los Zorros) translations by Lew Riley

Carmen Montejo (Regina Giddens); Arturo de Cordova (Horace Giddens); Carlos Lopez (Benjamin Hubbard); Freddy Fernandez (Leon Hubbard); Enrique Ponton (Oscar Hubbard); Marga Lopez (Birdie Hubbard); Maria Montejo (Alexandra Giddens); Ruben Calderon (William Marshall); Lupe Suarez (Addie); Zamorita (Calvin)

Walnut Street Theatre, Philadelphia, opened April 9, 1974. Produced by the Drama Guild; Director, Philip Minor; Setting, David Ballou; Lighting, Lee Watson; Costumes, Steve Atha; Artistic director, William Ross; Artistic consultant, John Randolph

Geraldine Page (Regina Giddens); David Brooks (Horace Giddens); Rip Torn (Benjamin Hubbard); Richard Backus (Leo Hubbard); Dolores Sutton (Birdie Hubbard); Scott McKay (Oscar Hubbard); Alan Manson (William Marshall); Amy Levitt (Alexandra Giddens); Beatrice Winde (Addie); John Marriott (Cal)

SCREEN

RKO, released August 1941. Produced by Samuel Goldwyn; Director, William Wyler; Screenplay, Lillian Hellman; Additional scenes/dialogue, Dorothy Parker, Alan Campbell, Arthur Kober; Camera, Gregg Toland; Assistant director, William Tummell; Costumes, Orry-Kelly; Art director, Stephen Goosson; Set decorator, Howard Bristoll; Music, Music director, Meredith Willson; Editor, Daniel Mandell

Bette Davis (Regina Hubbard Giddens); Herbert Marshall (Horace Giddens); Charles Dingle (Benjamin Hubbard); Dan Duryea (Leo Hubbard); Patricia Collinge (Birdie Hubbard); Carl Benton Reid (Oscar Hubbard); Richard Carlson (David Hewitt); Teresa Wright (Alexandra Giddens); Jessica Grayson (Addie); John Marriott (Cal); Russell Hicks (William Marshall); Lucien Littlefield (Sam Naders); Virginia Brissac (Lucy Hewitt); Terry Nibert (Julia); Alan Bridge (Dawson); Charles R. Moore (Simon); Kenny Washington (Servant); Lew Kelly (Train passenger); Henry Roquemore (Depositor); Hooper Atchley (Guest); Henry Thomas (Man)
TELEVISION

Hallmark Hall of Fame, telecast December 16, 1956. NBC. 90 minutes. Produced and directed by George Schaefer; Television adaptation of play by Lillian Hellman, by Robert Hartung; Setting, Otis Riggs, Noel Taylor; Executive producer, Mildred Freed Allberg

Greer Garson (Regina Giddens); Franchot Tone (Horace Giddens); Sidney Blackmer (Benjamin Hubbard); Peter Kelley (Leo Hubbard); Eileen Heckart (Birdie Hubbard); E. G. Marshall (Oscar Hubbard); Lauren Gilbert (William Marshall); Mildred Trares (Alexandra Giddens); Georgia Burke (Addie); Lloyd G. Richards (Cal)

THE LITTLE GYPSY see THE LITTLE MINISTER

THE LITTLE MINISTER
A play in four acts by James M. Barrie (1897)

Synopsis

Twenty-one-year-old Presbyterian minister, Gavin Dishart, after only a month in Thrums, Scotland, a village of suspicious and rebellious weavers, has converted reprobate Rob Dow and gained a reputation of yielding to "no temptation that is of the earth earthly." One evening Dishart goes to Caddam Wood to dissuade striking, armed weavers of his congregation from opposing soldiers seeking them. A gypsy girl appears out of the night to warn the weavers the soldiers are approaching. When the soldiers arrive and threaten to arrest the gypsy, she declares she is the wife of "the little minister": an admission before witnesses, and Dishart's silence, under the laws of Scotland legalizing marriage. Gavin and the vivacious gypsy girl, Babbie, frequently meet and fall in love. Agitated by Captain Halliwell's declaration that Dishart is legally married to the gypsy girl, the congregation of Auld Licht Kirk plan to dismiss their little minister when it is revealed that the gypsy, Babbie, is really Lord Rintoul's daughter, Lady Barbara.

Comment and Critique

James Matthew Barrie was born at Kirriemuir, Forfarshire, Scotland on May 9, 1860. After graduating from the University of Edinburgh he settled in London in 1885 and worked as a journalist. His first six plays, (Becky Sharp; Ibsen's Ghost; Richard Savage (1891); Walker, London (1892); Jane Annie (1893) and The Professor's Love Story (1894)), had established his reputation in London as a moderately successful playwright. In 1896 Barrie visited his friend, producer Charles Frohman in New York and the visit altered his career. Frohman was looking for a new play to star Maude Adams and Barrie
adapted his 1891 novel *The Little Minister*, considerably changing the plot, into a four act play that Frohman produced on September 27, 1897, at the Empire Theatre in New York.

Although The New York Dramatic Mirror found the play "at times prosy and inactive, and it frequently verges upon incoherence," *The Little Minister* established Maude Adams as a star of the American Theatre, played three hundred performances in New York and brought Barrie international recognition. With Cyril Maude and his wife, Winifred Emery, in the leads, *The Little Minister* received a better press in London where it opened at the Haymarket Theatre on November 6, 1897. George Bernard Shaw, then drama critic for Frank Harris' *The Saturday Review* wrote, "Mr. Barrie has no impulse to throw his adaptation of a popular novel at the public head with a sarcastic title (As You Like It, i.e.) because he has written the novel himself, and thoroughly enjoys it. The popular stage, which was a prison to Shakespeare's genius, is a playground to Mr. Barrie's. He has apparently no eye for human character; but he has a keen sense of human qualities, and he produces highly popular assortments of them." Mr. Shaw added, "The Little Minister has every prospect of running into the next century." The London Graphic, comparing Barrie's novel to his play, noted that he had "removed what was merely episodical, giving to his story a compactness which it did not have before, and concentrating the interest upon its real dramatic feature, which is the development and final triumph of the love of the Little Minister for his wild and wayward temptress." Ruth Chatterton starred on Broadway in a 1925 revival of the play with her, then, husband, Ralph Forbes. In 1956 an unsuccessful musical version of *The Little Minister* called *Wild Grows the Heather* had a brief run at London's Hippodrome Theatre.

*The Little Minister* has been seen on the screen in half-a-dozen film versions. Vitagraph Company produced a two-reel film version of the play in 1913 starring Clara Kimball Young. The Moving Picture World felt "... that Barrie would have found her just what his imagination pictured, or satisfying enough to have replaced his own ideal." Joan Ritz portrayed Babbie in England's Neptune Pictures 1915 version and William Fox had Dorothy Bernard in his reworked version called *The Little Gypsy*. Both Paramount and Vitagraph released motion picture versions of the play in 1921. Betty Compson starred in Paramount's production and Alice Calhoun was Vitagraph's Lady Babbie. Vitagraph purchased the rights to the novel but Paramount wisely purchased the play and made a superior film. Artist-Director Penrhyn Stanlaws' direction of the Paramount edition was praised by The New York Times: "It is an unusually interesting photoplay, its chief virtue being its consistently well-composed settings, and its principle weakness being due to its dependence upon conversational subtitles." RKO Pictures starred Katharine Hepburn in *The Little Minister* in 1934. Time magazine considered the translation of Sir James M. Barrie's whimsical prose to the screen an impossibility but found "... the peculiar grace of Katharine Hepburn in the role that Maude Adams created in 1897 ... is entirely satisfactory...." Eileen Creelman (*The New York Sun*) suggested Miss Hepburn leave
Barrie's play to players such as Helen Hayes and Maude Adams and, although appraising Hepburn's performance as Babbie, "gauntly handsome and spirited," determined Barrie's wistful heroine was not for the actress, "Wistfulness is not a Hepburn characteristic."

Tom Drake and Frances Reid were featured in the leading roles of Ford Theatre's April 7, 1950, telecast of The Little Minister that Variety judged, "For a show with little action, not much of a story by modern standards and a blockade of Scotch burrs to overcome, James M. Barrie's The Little Minister emerged as a comparatively affable affair." Margaret O'Brien portrayed Babbie on Matinee Theatre's color telecast on December 26, 1957.

STAGE

Empire Theatre, New York, opened September 27, 1897. 300 performances. Produced by Charles Frohman; Director, Joseph Humphreys; Settings, E. G. Unitt
Maude Adams (Lady Babbie); Robert Edeson (Gavin Dishart); George Fawcett (Rob Dow); Guy Standing (Capt. Halliwell); William H. Thompson (Tammas Whamond); Eugene Jepson (Lord Rintoul); Margaret Gordon (Felice); Jessie Mackaye (Micah Dow); R. Peyton Carter (Andrew Mealmaker); Wilfred Buckland (Sergeant Davidson); Nell Stone Fulton (Jean); Frederick Spencer (Twaits); Wallace Jackson (Snecky Hobart); Norman Campbell (Silva Tosh); Thomas Valentine (Joe Cruikshanks); Kate Ten Eyck (Nannie Webster)

Haymarket Theatre, London, England, opened November 6, 1897. 320 performances. Produced by L. Frederick Harrison; Director, Cyril Maude
Winifred Emery (Lady Babbie); Cyril Maude (Rev. Gavin Dishart); Sydney Valentine (Rob Dow); C. M. Hallard (Captain Halliwell); Brandon Thomas (Tammas Whamond); W. G. Elliott (The Earl of Rintoul); Nina Cadiz (Felice); Sidney Fairbrother (Micah Dow); E. Holman Clark (Andrew Mealmaker); Clarence Blakiston (Sergeant Davidson); Mary Mackenzie (Jean); Mark Kinghorne (Snecky Hobart); F. H. Tyler (Silva Tosh); Mrs. E. H. Brooke (Nanny Webster); Eardley Turner (Joe Cruickshanks); H. H. Welch (Thwaites); Stanley Lathbury (Elder)

Queen's Theatre, London, England, opened November 7, 1923. 125 performances. Produced by Basil Dean and Sir Alfred Butt; Director, Basil Dean
Fay Compton (Lady Babbie); Owen Nares (Rev. Gavin Dishart); Walter Roy (Rob Dow); Cyril Raymond (Captain Halliwell); Norman McKinnell (Tammas Whamond); Allan Jeyes (The Earl of Rintoul); Nancy Parsons (Felice); Hector McGregor (Micah Dow); David Donaldson (Andrew Mealmaker); Howard Sturge (Twaits); Lola Duncan (Jean); Paul Ashwell (Sergeant Davidson); Marie Ault (Nanny Webster); Robert Drysdale (Snecky Hobart); Edmund Beresford (Joe Cruikshanks); Alec Hunter (Silva Tosh)
Globe Theatre, New York, opened March 23, 1925. 16 performances. Produced by Charles Dillingham; Director, Basil Dean
Ruth Chatterton (Lady Babbie); Ralph Forbes (Rev. Gavin Dishart); Walter Roy (Rob Dow); Kenneth Hunter (Captain Halliwell); Thomas Findlay (Thomas Whamond); Hubert Druce (The Earl of Rintoul); Marjorie Wood (Felice); William Quinn (Micah Dow); Barlowe Bolland (Andrew Mealmaker); W. Boyd Lewis (Sergeant Davison); Louise Emery (Jean); Robert Drysdale (Sneeky Hobart); Roy Cochran (Silva Tosh); Molly Pearson (Nanny Webster); J. M. Kerigan (Joe Cruickshanks); Francis Louden (Thwaites)

WILD GROWS THE HEATHER, Hippodrome Theatre, London, England, opened May 3, 1936. Produced by Jack Waller; Director, Ralph Reader; Settings, Michael Eve; Costumes, Philip Gough; Book (based on James M. Barrie's novel and play The Little Minister), Hugh Ross Williamson; Music, Robert Lindon (Jack Waller); Lyrics, William Henry; Choreography, Gilbert Vernon; Musical director, Lew Stone
Valerie Miller (Babbie); Bill O'Connor (Rev. Gavin Dishart); Paul Curran (Rob Dow); Madeleine Christie (Nanny Webster); Gerald Welch (Earl of Rintoul); Peter Dimuantes (Sergeant Davidson); Patrick Newell (Captain Halliwell); Sydney Devine (Micah Dow); David Keir (Andrew Mealmaker); Richard Golding (Thomas Whamond); Gerald Lawson (Sneeky Hobart); Peter Sinclair (Joe Cruickshank); Elra Heath (Jean); Hilary Paterson (Mrs. Macleary); Annette Green (Felice); Marion Battye, Carol Buck, Anna Fellowes, Ann Giles, Elsie Hulme, Molly Mitchell, Margo Scott, Julie Winn, Glen Blake, William Brady, Conway Dixon, Lionel Hayward, Rene Lawford, Joe McBride, Dennis MacGregor, Ian Scott-Douglas (Singers); Corrine Duvenay, Mavis Traill, Burda Cann, Louise Clark, Carol Ellahi, Veronica Flint, Derina House, Carole Mowlan, Louis Conrad, Lou Esther, Tom Fairlie, Stanley Fleet, Anthony Newman, Ken Tillson, Don Vernon (Dancers)
SONGS: I See Everything I Love In You; A Woman Knows...

SCREEN

Vitagraph Company, released January 13, 1913. Director, James Young
Clara Kimball Young (Babbie); James Young (Gavin Dishart); Herbert L. Barry (Lord Rintoul); William V. Ranous (Rob Dow); Charles Eldridge (Sanders Webster); William Shea (Captain Halliwell); Richard Leslie (McKenzie); Mrs. Kimball (Mrs. Dishart); Flora Finch (Jeanne); Robert Gaillard (Wearyworld); George Ober (Old Sexton); James Trevor (Gypsy King); Edward See, Edward Kimball, Frank Currier, Hal Wilson (Elders of the Church); Evelyn Dominicus (Felice); Tefft Johnson (Tammas Whamond); L. Rogers Lytton (Micah Dow)

Neptune Pictures, released February 1915 (England). Directed by Percy Nash
Joan Ritz (Babbie); Gregory Scott (Gavin Dishart); Douglas Payne (Lord Rintoul); Henry Vibart (Rob Dow); May Whitty (Nanny Web-
The Little Minister / 903

ster); Fay Davis (Margaret Dishart); Frank Tennant (Captain Halliwell); Brian Daly (Sneeky Hobart); Douglas Cox (Silva Tosh); Alfred Whilmore (Micah Dow)

THE LITTLE GYPSY, Fox Pictures, released October 11, 1915. Produced by William Fox; Directors, Oscar C. Apfel, Mary Murillo; Screenplay, (based on James M. Barrie's play The Little Minister), Walter Dare

Dorothy Bernard (Babbie); Thurlow Bergen (Gavin Dishart); Julia Hurley (Mrs. Dishart); and, Raymond Murray, W. J. Herbert, Bradley Barker, William Riley Hatch

Paramount Pictures, released December 25, 1921. Produced by Famous Players-Lasky, Adolph Zukor, Jesse L. Lasky; Director, Penrhyn Stanlaws; Screenplay, Edfrid Bingham; Camera, Paul Perry

Betty Compson (Babbie); George Hackathorne (Gavin Dishart); Edwin Stevens (Lord Rintoul); Nigel Barrie (Captain Halliwell); Will R. Walling (Dr. McQueen); Guy Oliver (Thomas Whamond); Fred Huntley (Peter Tosh); Robert Brower (Hendry Munn); Mary Wilkinson (Nanny Webster); Joseph Hazelton (John Spens)

Vitagraph Company of America, released January 8, 1922. Produced by Albert E. Smith; Director, David Smith; Screenplay, C. Graham Baker, Harry Dittmar; Camera, Stephen Smith, Jr.

Alice Calhoun (Lady Babbie); James Morrison (Gavin Dishart); Henry Herbert (Lord Rintoul); Alberta Lee (Margaret Dishart); William McCall (Rob Dow); Dorothea Wolbert (Nanny Webster); Maud Emery (Jean); George Stanley (Dr. McQueen); Richard Daniels (Micah Dow); Charles Wheelock (Captain Halliwell)

RKO Pictures, released December 22, 1934. Produced by Pandro S. Berman; Director, Richard Wallace; Screenplay, Jane Murfin, Sarah Y. Mason, Victor Heerman, Mortimer Offner, Jack Wagner; Camera, Henry Gerard; Special effects, Vernon L. Walker; Art directors, Van Nest Polglase, Carroll Clark; Set decorator, Hobe Erwin; Assistant director, Edward Killy; Costumes, Walter Plunkett; Technical advisor, Robert Watson; Music, Max Steiner; Editor, William Hamilton

Katharine Hepburn (Babbie); John Beal (Gavin Dishart); Frank Conroy (Lord Rintoul); Alan Hale (Rob Dow); Donald Crisp (Dr. McQueen); Mary Gordon (Nanny Webster); Dorothy Stickney (Jean); Billy Watson (Micah Dow); Lumsden Hare (Thammas Whamond); Reginald Denny (Captain Halliwell); Leonard Carey (Hendry Munn); Harry Beresford (John Spens); Andy Clyde (Wearyworld); Beryl Mercer (Margaret Dishart); Eily Malyon (Evalina); Barlowe Bolland (Sneeky Hobart); May Beatty (Maid); Herbert Bunston (Carfrae)

TELEVISION

Ford Theatre, televised April 7, 1950. CBS. Produced by Winston O'Keefe; Director, Marc Daniels; Sets, Sam Leve

Frances Reid (Lady Babbie); Tom Drake (Gavin Dishart); Ian Keith (Lord Rintoul); George Mathews (Rob Dow); Roderick Walker (Tammas)
LITTLE WOMEN
A play in four acts by Marian De Forest (1912)

Synopsis

Wealthy, autocratic, maiden Aunt March's prediction to her nephew, the Reverend Jonathan March, "If you educate your daughters like sons, March, you'll have nothing but willful women on your hands," was verified by his daughters Meg, Jo, Beth and Amy. The progression of the March girls to little women in Concord, Mass. during the Civil War compounds crises for their patient, devoted Mother (Marmee). Tomboy Jo sells her long hair to provide funds for Marmee's Washington, D.C. journey to see seriously ill Rev. March, a chaplain in the Union Army. Beth dies of scarlet fever; wealthy, aspiring musician, Theodore Lawrence Senna (Laurie), rejected by Jo, marries tempestuous Amy and Laurie's tutor, John Brooke, marries Meg. Dedicated writer, Jo, accepts a position as a Governess in New York City where she sells her stories to a local newspaper and falls in love with Professor Bhaer. The March family is reunited after the war on Christmas Eve. Meg and John have become the parents of twins; Amy and Laurie return to Concord from Europe to live with Laurie's cantankerous but lovable grandfather, Mr. Lawrence, and Professor Friedrich Bhaer arrives to ask Jo to marry him.

Comment and Critique

Louisa May Alcott's classic novel, Little Women, was dramatized by Marian De Forest and produced by William A. Brady at his Playhouse on Broadway on October 14, 1912. The New York Dramatic Mirror reported that Marian De Forest's adaptation of the novel retained the homey atmosphere and preserved interest in the story. W. A. Brady revived Little Women as a Broadway Christmas attraction in 1916. Variety's summation was: "It succeeds admirably, and prompts the terse but illuminating summing up of the undoubted success of the piece in the phrase, "'Aller Yiddisher kinder'--blessed by good fortune and all unbelievers excluded from participation." Director Jessie Bonstelle took Little Women to London in 1919 with Katharine Cornell as Jo and, in 1931, William A. Brady reproduced the play on Broadway for seventeen performances with Jessie Royce Landis as Jo and Lee Patrick, Joanna Roos and Peg Entwistle as her sisters. The New York City Center revived Little Women as a Yuletide attraction in 1944 and again in 1945.
A Girl Called Jo was the musical translation of Little Women, produced in London on December 15, 1955, with music by John Prichett. The adaptation to the musical stage was made by Peter Myers, Alec Grahame and David Climie. Plays and Players called the musicalized Little Women, "an overdose of sentimentality, not distinguished for its' wit, and with a score that makes no lasting impression." Little Women returned to London on December 19, 1967, in an adaptation by Bruce Walker. The Walker adaptation was seen more of a synopsis in which striving for accuracy detracted from the main plot which was not helped by an inexperienced cast. A musical version of Little Women, called Jo was produced in America in 1964 for 63 performances.

Little Women was brought to the screen by Moss Pictures of England in 1917 and, on November 10, 1918, Paramount-Artcraft Pictures released William A. Brady's screen production of the novel and play. Conrad Nagel began a long and successful film career as Laurie in the Brady-produced Little Women and the film was well received after it opened on Broadway at the Strand Theatre.

RKO Pictures' 1933 screen version remains the finest filming of Little Women. Sarah Y. Mason and Victor Heerman won the Academy Award for their fluent adaptation of the Alcott novel but Academy nominations of Little Women as best picture of the Year and George Cukor for the Year's Best Director were lost to Fox Film's Cavalcade and Frank Lloyd, director of the Fox picture.

Katharine Hepburn's memorable portrayal of Jo, George Cukor's precise and fluid direction of the screen adaptation by Sarah Y. Mason and Victor Heerman and the polished performing of an excellent cast made RKO's Little Women the finest filming of Louisa May Alcott's classic. Critical praise greeted the film's opening at Radio City Music Hall on November 16, 1933, and was echoed across the country. Richard Watts, Jr. (The New York Herald Tribune) observed, "It is, of course, the mood which is the important part of the work, and it is the unashamed straightforwardness of the writing, the unpatronizing shrewdness of George Cukor's direction and, above all, Miss Hepburn's beautiful playing which make Little Women an exquisite screen drama."

Metro-Goldwyn-Mayer's 1949 Technicolor remake of Little Women featured June Allyson as Jo with Elizabeth Taylor, Janet Leigh and Margaret O'Brien as Amy, Meg and Beth respectively. (David O. Selznick planned a screen version of Little Women in 1946, to be directed by Mervyn LeRoy, with Jennifer Jones as Jo, Diana Lynn as Amy, Bambi Linn as Beth, Rhonda Fleming as Meg, John Dall as Laurie and Anne Revere as Marmee, but sold the rights to MGM.) The MGM Little Women was seen as agreeably filmed without the outstanding performances in RKO's 1933 version. Time magazine called the MGM film "... a shade less ambitious than its 1933 predecessor," but admired June Allyson's tomboyish interpretation of Jo and director Mervyn LeRoy's success in rescuing the sentimentality of the story.
Variety appraised Ford Theatre's December 16, 1949, telecast of Little Women as "The production registered as a tender, engaging story," and wrote about Worthington Miner's two-part telecast of the story in 1950, "Despite its years, the yarn holds up nicely." CBS' televised musical version of Little Women on October 16, 1958, produced by David Susskind with music by Richard Adler and a cast of expert performers, was, "sugar and spice and many things nice, but paradoxically bland for all of it. Tried to accomplish too much in a relatively small confine of time and, as an ironic result, accomplished hardly anything of consequence." The English-produced nine episodes of Little Women in 1971 "had an archaic charm to it, camp to the less charitable, and is proof, if anyone needs it that England can also do mediocre television," reported Variety.

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NBC's Ballet version of Little Women, performed by the New York City Ballet Company with Edward Villella and narrated by Joanne Woodward, was televised on December 14, 1976. NBC's four-hour telefilm of Little Women, shown on October 2nd and October 3rd in 1978 in two-hour segments, was an expertly adapted, beautifully produced and acted screening of Louisa May Alcott's classic novel. Favorable reaction to the 1978 telefilm encouraged NBC to produce a series based on the Alcott characters as an one-hour weekly dramatic program that was also lavishly produced and well-cast but the series only survived one month from February 8th to March 8th, 1979.

### STAGE

Playhouse Theatre, New York, opened October 14, 1912. 184 performances. Produced by William A. Brady; Directors, Jessie Bonstelle, Bertram Harrison; Costumes, Mme. Ripley; Settings, Bert Tucman

Marie Pavey (Jo); Alice Brady (Meg); Gladys Hulette (Beth); Beverly West (Amy); Gertrude Berkeley (Mrs. March); Mrs. E. A. Eberle (Aunt March); Lynn Hammond (Mr. March); Howard Estabrook (Laurie); John Cromwell (John Brooke); Carson Davenport (Mr. Lawrence); Lillian Dix (Hannah Mullett); Carl Sauerman (Prof. Bhaer)

Road Company (1913-1914). Produced by William A. Brady; Director, Jessie Bonstelle

Marie Pavey (Jo); Margaret Prussing (Meg); Madeline Moore (Beth); Beverly West (Amy); Gertrude Berkeley (Mrs. March); Mrs. E. A. Eberle (Aunt March); Lynn Hammond (Mr. March); Robert Adams (Laurie); Henry Hall (John Brooke); Carson Davenport (Mr. Lawrence); Carl Sauerman (Prof. Bhaer); Julia Varney (Hannah Mullett)

Park Theatre, New York, opened December 18, 1916. 24 performances. Produced by William A. Brady; Director, Jessie Bonstelle

Florence Huntington (Jo); Cherie Coleman (Beth); Marion Coakley (Meg); Marian Swayne (Amy); Adelyn Wesley (Mrs. March);
Mrs. E. A. Eberle (Aunt March); Lynn Hammond (Mr. March); Paul Kelly (Laurie); John Von Rittberg (John Brooke); E. A. Eberle (Mr. Lawrence); Charles White (Prof. Bhaer); Eleanor Seybolt (Hannah Mullett)

Katharine Cornell (Jo); Joyce Carey (Meg); Hattie Hanson (Beth); Eva Rowland (Amy); Henrietta Watson (Mrs. March); Kate Phillips (Aunt March); Alfred A. Harris (Mr. March); Antony Holles (Laurie); Henry C. Hewitt (John Brooke); Sydney Paxton (Mr. Lawrence); Leslie Faber (Prof. Bhaer); Ada Palmer (Hannah Mullett)

Playhouse Theatre, New York, opened December 7, 1931. 17 performances. Produced by William A. Brady; Director, William A. Brady
Jessie Royce Landis (Jo); Lee Patrick (Meg); Joanna Roos (Beth); Peg Entwistle (Amy); Marie Curtis (Mrs. March); Jane Corcoran (Aunt March); Burr Carruth (Mr. March); Lee Crowe (Laurie); Harry Worth (John Brooke); Carson Davenport (Mr. Lawrence); Arthur Donaldson (Prof. Frederich Bhaer); Caroline Newcombe (Hannah Mullett)

Barbara Douglas (Jo); Marjorie Cooper (Meg); Christine Adrian (Amy); Mavis Pugh (Beth); Hilda Bayley (Mrs. March); Patrick Macnee (Laurie); Dorothy Dewhurst (Aunt March); Jack Martin (Mr. March); J. O. Twiss (Prof. Antoine Baret); Charles Reading (John Brooke); Jean Brocklebank (Hannah Mullett); Conway Dixon (Mr. Lawrence)

New York City Center Theatre, New York, opened December 12, 1944. 23 performances. Produced by Eddie Dowling (in association with the New York City Center); Director, Jessie Royce Landis; Production associate, Gus Schirmer, Jr.; Costumes, Frances Bavier
Mary Welch (Jo); Margot Stevenson (Meg); Frances Reid (Beth); Susana Garnett (Amy); Velma Royton (Mrs. March); Grace Mills (Aunt March); David Lewis (Mr. March); John Ruth (Laurie); Clark Williams (John Brooke); Harrison Dowd (Mr. Lawrence); Herbert Berghof (Prof. Bhaer); Valerie Valaire (Hannah Mullett)

New York City Center Theatre, New York, opened December 23, 1945. 16 performances. Produced and directed by Frank McCoy
Margaret Hayes (Jo); Gloria Stroock (Meg); Dortha Duckworth (Beth); Billie Lou Watt (Amy); Velma Royton (Mrs. March); Grace Mills (Aunt March); David Lewis (Mr. March); Richard Camp (Laurie); Clark Williams (John Brooke); Harrison Dowd (Mr. Lawrence); Jack Lorenz (Prof. Bhaer); Georgia Harvey (Hannah Mullett)

A GIRL NAMED JO, Piccadilly Theatre, London, England, opened
December 15, 1955. Produced by Linnit & Dunfee; Director, Denis Carey; Settings, Hutchinson Scott; Choreography, Michael Chainley; Orchestrations, Philip Green; Music, John Pritchett; Lyrics, and Book (based on Louisa May Alcott's novel Little Women and Good Wives), Peter Myers, Alec Grahame, David Climie

Joan Heal (Jo); Marion Grimaldi (Meg); Diana Todd (Beth); Virginia Vernon (Amy); Noel Dyson (Mrs. March); Hazel Hughes (Aunt March); Denis Quilley (Laurie); Edward Woodward (John Brooke); Peter Dyneley (Prof. Bhaer); Kenneth Edwards (Mr. March); James Raglan (General Lawrence); Bessie Love (Mrs. Kirke); Margaret Sawyer (Sally); George Howell (Bobby); Edouard Ashley (Dr. Vance); Gwen Nelson (Maid); Donald Barclay (Tipsy Guest)

JO, Orpheum Theatre, New York, opened February 12, 1964. 63 performances. Produced by Victoria Crandall; Director, John Bishop; Settings, Gordon Micunis; Costumes, Evelyn Norton Anderson; Lighting, Miller-Moffatt; Choreography, Chele Abel and Gerald Treijelo; Music, William Dyer; Book and lyrics, based on Louisa May Alcott's novel Little Women, by Don Parks and William Dyer; Musical director, Jane Douglass White; Arrangements and choral direction, Robert Page; Pianists, Jane Douglass White and Rita Segree; Percussionist, Anthony Cirone

Karin Wolfe (Jo); Susan Browning (Meg); Judith McCauley (Beth); April Shawhan (Amy); Joy Hodges (Marmee); Myron Odegard (Mr. Lawrence); Don Stewart (Laurie); Mimi Randolph (Aunt March); Joseph Davies (Mr. March); Bernard F. Wurger (Professor Bhaer); Joyce Lynn (Hannah); Paul Blake (Freddie); Lowell Harris (John Brooke); Salicia Smith (Sallie Gardiner); Joyce MacDonald (Harriet King); Alan Zemel (Georgie); Jania Rozhen (Kitty); Renee Tetro (Minna); Joel Pitt (Ned Moffat); Jack Fletcher (Frank Vaughn); Paul Blake (Editor); Salicia Smith (Maid)

SONGS: Harmony, Mass.; Deep in the Bosom of the Family; Hurry Home; Let's Be Elegant or Die!; Castles in the Air; Friendly Polka; Time Will Be; What a Long Cold Winter!; Afraid to Fall in Love; A Wedding! A Wedding!; I Like; Genius Burns; If You Find a True Love; Nice as Any Man Can Be; More than Friends; Taking the Cure


Lynn Rainbow (Jo); Eileen Nicholas (Meg); Melanie Smoothley (Beth); Gabrielle Downey (Amy); Hannah Watt (Mrs. March); Michael Ridgway (Laurie); Tom Parkin (John Brooke); Viola Lyel (Aunt March); Roderick Lovell (Mr. Lawrence); Kenneth Henry (Dr. Bangs); Gladys Taylor (Hannah)

SCREEN

Moss Pictures, released July 1917 (England). Produced by G. B. Samuelson; Directors, Alexander Butler, G. B. Samuelson

Ruby Miller (Jo); Mary Lincoln (Meg); Muriel Myers (Beth);
Daisy Bussell (Amy); Minna Grey ("Marmie," Mrs. March); Florence Nelson (Aunt March); Bert Darley (Pastor March); Roy Travers (John Brook); Windham Guise (Professor Bhaer); Lionel d’Aragon (Mr. Laurence); Milton Rosmer (Theodore Laurence); Molly Vaughn (Sally Moffatt); Vivian Tremayne (Belle Moffatt); Sylvia Cavalho (Anne Moffatt)

Paramount-Arctcraft Pictures, released November 10, 1918. Produced by William A. Brady; Director, Harley Knoles; Screenplay, Anne Maxwell; Camera, Rene Guissart; Technical director, George Kelso
Dorothy Bernard (Jo); Isabel Lamon (Meg); Lillian Hall (Beth); Florence Finn (Amy); Kate Lester (Mrs. March); Julia Hurley (Aunt March); George Nelson (Mr. March); Conrad Nagel (Laurie); Henry Hull (John Brooke); Frank De Vernon (Mr. Lawrence); Mrs. Anderson (Hannah Mullett); Lynn Hammond (Prof. Bhaer)

RKO, released November 16, 1933. Executive producer, Merian C. Cooper; Associate producer, Kenneth MacGowan; Director, George Cukor; Screenplay, Sarah Y. Mason, Victor Heerman; Camera, Henry Gerrard; Art director, Van Nest Polglase; Set decorator, Hobe Erwin; Music, Max Steiner; Costumes, Walter Plunkett; Assistant director, Edward Killy; Special effects, Harry Redmond; Editor, Jack Kitchin
Katharine Hepburn (Jo); Frances Dee (Meg); Jean Parker (Beth); Joan Bennett (Amy); Spring Byington ("Marmee"—Mrs. March); Edna May Oliver (Aunt March); Samuel S. Hinds (Mr. March); Douglass Montgomery (Laurie); John Davis Lodge (John Brooke); Henry Stephenson (Mr. Lawrence); Mabel Colcord (Hannah Mullett); Paul Lukas (Prof. Bhaer); Marion Ballou (Mrs. Kirke); Nydia Westman (Mamie); Harry Beresford (Doctor Bangs); Marina Schubert (Flo King); Olin Howland (Mr. Davis); Dorothy Gray, June Filmer (Girls at Boarding House)

Metro-Goldwyn-Mayer, released April 1949. Produced and directed by Mervyn Le Roy; Screenplay, Victor Heerman, Andrew Solt, Sarah Y. Mason; Camera, Robert Planck; Musical score, Adolph Deutsch; Art directors, Cedric Gibbons, Henri Jaffé; Technicolor consultants, Natalie Kalmus, Henri Jaffe; Editor, Ralph E. Winters; Set decorators, Edwin B. Willis, Jack D. Moore; Special effects, Warren Newcombe; Assistant director, Al Raboch; Costumes, Walter Plunkett
June Allyson (Jo); Janet Leigh (Meg); Margaret O’Brien (Beth); Elizabeth Taylor (Amy); Mary Astor ("Marmee"—Mrs. March); Lucile Watson (Aunt March); Leon Ames (Mr. March); Peter Lawford (Laurie); Richard Stapley (John Brooke); Sir C. Aubrey Smith (Mr. Lawrence); Elizabeth Patterson (Hannah Mullett); Rossano Brazzi (Prof. Bhaer); Connie Gilchrist (Mrs. Kirke); Harry Davenport (Dr. Barnes); Ellen Corby (Sophie); Will Wright (Storekeeper); Olin Howland (Schoolteacher)

TELEVISION

Ford Theatre, televised December 16, 1949. CBS. 1 hour. Pro-
duced by Garth Montgomery; Director, Marc Daniels; Television adaptation, Ellis Marcus
Meg Mundy (Jo); Patricia Kirkland (Beth); June Lockhart (Amy); Kim Hunter (Meg); Karl Malden (Professor Bhaer); Will Hare (Laurie); Frances Starr ("Marmee"--Mrs. March); Ruth McDevitt (Aunt March); Ernest Cossart (Mr. Lawrence); Bill Lipton (Mr. March); Kathryn Grill (Hannah)

Studio One, televised December 18, 1950 and December 25, 1950, CBS. 1 hour each. Producer, Worthington Miner; Director, Lela Swift; Television adaptation, Sumner Locke Elliott; Meg's Story (12-18-50); Jo's Story (12-25-50)
Nancy Marchand (Jo); June Dayton (Beth); Lois Hall (Amy); Mary Sinclair (Meg); Peg Hillias ("Marmee"--Mrs. March); John Baragrey (John Brooks); Elizabeth Patterson (Aunt March); Henry Bernard (Laurie); Berry Kroeger (Mr. Lawrence); Kent Smith (Professor Bhaer); Una O'Connor (Hannah Mullet); Dorothy Blackburn (Mrs. Kirke); Richard Purdy (Mr. March)

Matinee Theatre, televised December 25, 1956. NBC. 1 hour. Television adaptation by Elaine Ryan
Judith Brown (Jo); Irene Hervey (Marmee); Alexander Lockwood (Papa); William Traylor (Laurie); Peter Hanson (Prof. Bhaer)

CBS Special, televised October 16, 1958. CBS. 1 hour. Executive Producer, David Susskind; Producer, Albert Selden; Director, William Corrigan; Television adaptation, Wilson Lehr; Choreography, John Butler; Music and lyrics, Richard Adler
Jeannie Carson (Jo); Margaret O'Brien (Beth); Zina Bethune (Amy); Florence Henderson (Meg); Risë Stevens (Marmee); Bill Hayes (John Brooks); Joel Grey (Laurie); Roland Winters (Mr. Lawrence)
SONGS: Love I Mean; Dance, Why Not?

Family Classics Theatre, televised October 20, 1971. N/N. 9 Chapters (30-minutes each). Produced by John McRae; Director, Paddy Russell; Produced in England
Stephanie Bidmead (Marme); Angela Down (Jo March); Sarah Craze (Beth); Jo Rowbottom (Meg); Janina Faye (Amy); Jean Anderson (Aunt March); Stephan Turner (Laurie); Frederick Jaeger (Professor Bhaer)

NBC Children's Special, televised December 14, 1976. NBC. 1 hour. Executive producer, George A. Heinemann; Producer, June Reig; Director, Sidney Smith; Writer, June Reig; Choreographers, Edward Villella, Richard Tanner; Costumes, Anne deVelder; Art director, George Bochman; Ballet version of Louis May Alcott's novel by the New York City Ballet
Joanne Woodward (Narrator/Mother); Edward Villella (Brooke); Susan Hendl (Jo); Anna Aragno (Meg); Judith Fugate (Amy); Susan Pilarre (Beth); Nolan T'Sani (Laurie); Carol Sumner (Mother/Dancer); Bart Cook (Father); David Richardson (Teacher); Laura Flagg (Poor Mother); Richard Tanner (Minister)
Little Women / 911

NBC-TV-movie, televised October 2, 1978 and October 3, 1978. NBC. 2 hours each. Produced by David Victor; Director, David Lowell Rich; Television adaptation, Suzanne Clauser; Camera, Joseph Biroc

Susan Dey (Jo March); Meredith Baxter Birney (Meg March); Eve Plumb (Beth March); Ann Dusenberry (Amy March); Dorothy McGuire (Marmee); Greer Garson (Aunt March); Robert Young (Mr. James Lawrence); Richard Gilliland (Theodore Lawrence Senna--"Laurie"); Cliff Potts (John Brooke); William Schallert (Reverend Jonathan March); William Shatner (Friedrich Bhaer); Virginia Gregg (Hannah)

NBC Weekly Series, televised February 8, 1979-March 8, 1979. (Series cancelled.) NBC. 1 hour. Executive producer, David Victor; Director, Leonard Penn; Producer, Richard Collins; Director, Gordon Hessler; Costumes, Edith Head; Music, Michael Issacson; Music editor, Fred Prior

Jessica Harper (Jo March); Susan Walden (Meg March); Ann Dusenberry (Amy); Dorothy McGuire (Marmee); William Schallert (Father March); Mildred Natwick (Aunt March); Richard Gilliland (Laurie); David Ackroyd (Professor Friedrich Bhaer); Cliff Potts (John Brooke); Eve Plumb (Melissa Jane Darnell); Norma Connolly (Mrs. Cresham); Virginia Gregg (Hannah); Dorothy Meyer (Mrs. Fremont); Maggie Malooly (Amanda); Bert Remsen (Doctor); William Lanteau (Mr. Botts)

LONG DAY'S JOURNEY INTO NIGHT*
A drama in four acts by Eugene O'Neill

Synopsis

During a long, hot, August day in 1912 in their New England summer home, the Tyrone family torture one another with suppressed truths. Former actor, miserly James Tyrone, accumulated wealth playing the same, tired, showy, overly-dramatic role for decades rather than risk certain income for uncertain accomplishment in the theatre. Tyrone's stinginess in hiring a quack doctor to attend his wife after the birth of their consumptive son Edmund resulted in Mary Tyrone becoming a morphine addict through the reasonably underpriced doctor's administration. Elder son, Jamie, a hell-raising rake, drunkard and sometimes actor, is bitterly jealous of his talented younger brother Edmund. As the long, destructively analytical day passes into night, the Tyrone's, aided by quantities of liquor, perniciously expose each other's frailties and failures. By nightfall the Tyrones' emotional exhaustion is complete by hopelessly watching Mary wander into the living room in her bridal gown, lost in a re-

verie of a long-past, happier day, and completely out of touch with reality.

**Comment and Critique**

Eugene O'Neill's autobiographical, and finest play, *Long Day's Journey Into Night* was completed on September 20, 1940, and, in November 1945, was given to Random House publisher Bennett Cerf with instructions that it should not be published until twenty-five years after O'Neill's death. The play dramatically, with deep understanding and sympathetic candor, analyzes the O'Neill family. Father James O'Neill was the perennial star of perennial revivals of *The Count of Monte Cristo*; brother James O'Neill, Jr. was a wastrel and unsuccessful actor; Mother Mary Ellen Quinlan O'Neill, a gentle soul addicted to drugs and Edmund, in the play, is Eugene Gladstone O'Neill born on Tuesday afternoon, October 16, 1888, at the Barrett House Hotel at Broadway and Forty-third Street in New York City. Eugene O'Neill died at the Shelton Hotel in Boston, Mass. on Friday, November 27, 1953, at the age of sixty-five and was buried on December 2, 1953, in Forest Hills Cemetery outside of Boston.

Eugene O'Neill's widow, former actress Carlotta Monterey, agreed to release *Long Day's Journey Into Night* for production at the Royal Dramatic Theatre in Stockholm, Sweden providing money in lieu of royalties be distributed as a fellowship for that theatre's actors. The play opened at the Royal Dramatic Theatre on February 10, 1956, to unanimous praise from Stockholm's critics. Ebbe Linde (Dagens Nyheter) wrote, "We shall probably never again see a drama that steals so close in on the author himself." Dr. Karl Ragnar Gierow, director of the Royal Dramatic Theatre, added, "We are very happy that the criticism was so favorable. There has never been such unanimous acclaim for a drama in Sweden." Mrs. O'Neill turned the manuscript over to Yale University Press who published the play in February 1956. Eugene O'Neill dedicated the play to his wife on their 12th wedding anniversary, calling the script a "play of old sorrow, written in tears and blood" and adding that in the catharsis of the writing he was able, at last, to "face my dead" and write their history, "with deep pity and understanding and forgiveness for all...."

*Long Day's Journey Into Night* became Eugene O'Neill's most honored play, winning his fourth Pulitzer Prize (former Pulitzer Prize plays were: *Beyond the Horizon* [1920]; *Anna Christie* [1922] and *Strange Interlude* [1928]), the New York Critics Circle Award and the Antoinette Perry (Tony) Award as the Best Play of 1957. A "Tony" Award was also won by Fredric March for his impressive playing of James Tyrone in the play, and both March and his wife, Florence Eldridge were cited by the New York Drama Critics as Best Actor and Actress of the Year. Brooks Atkinson, reviewing the opening of the play at the Helen Hayes Theatre in New York on November 7, 1956, in *The New York Times* considered Fredric March's masterful performance as James Tyrone, "... a milestone
in the acting of an O'Neill play" and qualified the devastating portrait O'Neill painted of his family as "... like a Dostoevsky novel in which Strindberg had written the dialogue,..." John Chapman (The New York Daily News) called the play "a magnificent work ... given a magnificent performance." Richard Watts, Jr. (The New York Evening Post) added that O'Neill's autobiographical, brooding, shattering drama was a "... masterpiece of understanding, compassion and dark, tormented beauty...."

Two years later, the play's London success inspired critic Kenneth Tynan to say there was "... a no more honest or unsparing autobiographical play in dramatic literature." Anthony Quayle was hailed by the press for his performance as James Tyrone. England's National Theatre's revival of the play in 1971 was considered one of the Old Vic's greatest theatrical achievements and justifiably acclaimed. Laurence Olivier and Constance Cummings won the London Theatre Critics 1972 Award as Best Actor and Actress of the Year and, in Plays and Players, Hugh Leonard wrote, "Long Day's Journey is bad autobiography but a magnificent play, all four hours of it!"

Ely Landau and Jack J. Dreyfus, Jr. produced Long Day's Journey Into Night at a cost of $435,000. The screen version of the O'Neill script was directed by Sidney Lumet and filmed at Production Center Studios on West 26th Street in New York City. Ralph Richardson's playing of James Tyrone was judged as less skillful than the penetrating performance given by Fredric March. Jason Robards repeated his stage role of the dissolute son, James, Jr. with an illuminated, compelling characterization and Katharine Hepburn, as the drug-addicted Mary, was deeply moving in a well-balanced, intense performance. Byron Bentley (Theatre Arts) felt the film was "a remarkable tribute to the intelligence of the public--constantly underrated both by filmmakers and stage producers--that a long film, tragic in content, and quite uncompromising in its devotion to a stage text, should be offered with such evident conviction." Forty minutes were cut from the film for its release in England two years later. Despite the reduced version, the film received general praise for illuminating the screen with all the impact of a live performance. The film, completed in 37 days, ran two hours and fifty-four minutes in its initial release. Katharine Hepburn's performance in the film, as the drug-addicted mother, Mary Tyrone, was nominated for an Academy Award as Best Actress of 1962 but Anne Bancroft's performance of Annie Sullivan in The Miracle Worker won the "Oscar."

The American Broadcasting System's three hour March 10, 1973, telecast of Long Day's Journey Into Night featured the London cast of the National Theatre's 1971 production of the O'Neill play as presented at the Old Vic Theatre. John J. O'Connor (The New York Times) called the televised version, "excellent," adding, the focus has been brilliantly kept on the play itself." There are no unnecessary visual distractions. Olivier, in a memorable performance, gives Tyrone a slight Irish brogue that is devilishly Irish-American."
Royal Dramatic Theatre, Stockholm, Sweden, opened February 10, 1956. Produced by the Royal Dramatic Theatre, Dr. Ragnar Gierow, director; Director, Bengt Ekerot; Setting, Georg Magnusson; Costumes, Gunnar Gelbort; Swedish translation by Sven Barthel
Lars Hanson (James Tyrone); Inga Tidblad (Mary Cavan Tyrone); Ulf Palme (James Tyrone, Jr.); Jarl Kulle (Edmund Tyrone)

Helen Hayes Theatre, New York, opened November 7, 1956. 390 performances. Produced by Leigh Connell, Theodore Mann, Jose Quintero; Director, Jose Quintero; Setting, David Hays; Lighting, Tharon Musser; Costumes, Motley
Fredric March (James Tyrone); Florence Eldridge (Mary Cavan Tyrone); Jason Robards, Jr. (James Tyrone, Jr.); Bradford Dillman (Edmund Tyrone); Katherine Ross (Cathleen)

Road Company, opened Hanna Theatre, Cleveland, Ohio, December 13, 1957, closed Biltmore Theatre, Los Angeles, Cal., May 17, 1958; Produced by Leigh Connell, Theodore Mann, Jose Quintero; Director, Jose Quintero; Setting, David Hays; Lighting, Tharon Musser; Costumes, Motley
Anew McMaster (James Tyrone); Fay Bainter (Mary Cavan Tyrone); Roy Poole (James Tyrone, Jr.); Chet Learning (Edmund Tyrone); Liz Thackston (Cathleen)

Globe Theatre, London, England, opened September 24, 1958. 108 performances. Produced by New Watergate Presentations, Ltd., and H. M. Tennent, Ltd. (in association with Leigh Connell, Theodore Mann, Jose Quintero); Director, Jose Quintero; Setting, David Hays; Anthony Quayle (James Tyrone); Gwen Ffrangcon-Davies (Mary Cavan Tyrone); Ian Bannen (James Tyrone, Jr.); Alan Bates (Edmund Tyrone); Etain O'Dell (Cathleen)

Cort Theatre, New York, opened May 15, 1962. 2 performances. Produced by The Royal Dramatic Theatre of Sweden, under the auspices of the Seattle World's Fair performing arts division, Harold Shaw, director; Director, Bengt Ekerot; Setting, Georg Magnusson; Costumes, Gunnar Gelbort; Production executive, Roger L. Stevens
Georg Rydeberg (James Tyrone); Inga Tidblad (Mary Cavan Tyrone); Ulf Palme (James Tyrone, Jr.); Jarl Kulle (Edmund Tyrone); Catrin Westerlund (Cathleen)

Promenade Theatre, New York, opened April 21, 1971. 35 performances. Produced by Edgar Lansbury, Jr., Jay H. Fuchs, Stuart Duncan, Joseph Beruh; Director, Arvin Brown; Settings, Elmon Webb, Virginia Dancy; Costumes, Whitney Blauseen; Lighting, Ronald Wallace
Robert Ryan (James Tyrone); Geraldine Fitzgerald (Mary Cavan Tyrone); Stacy Keach (James Tyrone, Jr.); James Naughton (Edmund Tyrone); Paddy Croft (Cathleen)

Old Vic Theatre, London, England, opened December 21, 1971. Produced by The National Theatre; Director, Michael Blakemore; Setting, Michael Annal
Laurence Olivier (James Tyrone); Constance Cummings (Mary Cavan Tyrone); Denis Quilley (James Tyrone, Jr.); Ronald Pickup (Edmund Tyrone); Maureen Lipman (Cathleen)

Kennedy Center, Washington, D.C., opened January 13, 1976. Produced by Kennedy Center and the Xerox Corporation; Director, Jason Robards; Setting, Ben Edwards; Costumes, Joan Greenwood; Lighting, Ken Billington

Jason Robards (James Tyrone); Zoe Caldwell (Mary Cavan Tyrone); Walter McGinn [replaced by Kevin Conway] (James Tyrone, Jr.); Michael Moriarty (Edmund Tyrone); Lindsay Crouse (Cathleen)

LONG DAY'S JOURNEY INTO NIGHT, Theatre, London, London, Canada, opened February 3, 1977. 18 performances. Director, Robin Phillips; Setting, Antonin Dimitrov; Costumes, Olga Dimitrov; Lighting, Michael J. Whitfield

William Hutt (James Tyrone); Jessica Tandy (Mary Tyrone); Graeme Campbell (James Tyrone, Jr.); Peter Hutt (Edmund Tyrone); Barbara Budd (Cathleen)

Ahmanson Theatre, Los Angeles, Cal., opened February 18, 1977. 69 performances. Produced by Robert Fyer; Director, Peter Wood; Setting, Carl Toms; Lighting, H. R. Poindexter

Charlton Heston (James Tyrone); Deborah Kerr (Mary Cavan Tyrone); Andrew Prine (James Tyrone, Jr.); Robert Burke (Edmund Tyrone); Nora Heflin (Cathleen)

RECORDINGS: Caedmon Records; 4 LP's: with Robert Ryan, Stacey Keach, James Naughton, Geraldine Fitzgerald, Bradford Dillman

MISCELLANEOUS STAGE PRODUCTIONS OF LONG DAY'S JOURNEY INTO NIGHT

1963: with Moultrie Partin, Virginia Payne, Kay Stricklyn, Len Wayland
1965: with Vincent Gardenia, Iris Whitney, Barry Primus, Robert Salvio
1971: with, Robert Pastene, Teresa Wright, Tom Atkins, John Glover
1976: with, Robert Pastene, Geraldine Fitzgerald, John Glover, Philip Kerr
1976: with, Edward Binns, Frances Hyland, John V. Shea, Drew Snyder

SCREEN

Embassy Pictures, released 1962. Produced by Ely Landau, Jack J. Dreyfus, Jr.; Director, Sidney Lumet; Screenplay, Eugene O'Neill; Setting, Richard Sylbert; Costumes, Motley; Camera, Boris Kaufman; Music, Andre Previn; Editor, Ralph Rosenblum

Ralph Richardson (James Tyrone, Sr.); Katharine Hepburn (Mary
Cavan Tyrone); Jason Robards, Jr. (James Tyrone, Jr.); Dean Stockwell (Edmund Tyrone); Jeanne Barr (Cathleen)

TELEVISION

ABC Special, televised March 10, 1973. Executive producer, Cecil Clarke; Director, Peter Wood; Television adaptation, Michael Blakemore, Peter Wood

Laurence Olivier (James Tyrone); Constance Cummings (Mary Cavan Tyrone); Dennis Quilley (James Tyrone, Jr.); Ronald Pickup (Edmund Tyrone); Maureen Lipman (Cathleen)

LOST HORIZON

A screenplay by Robert Riskin based on James Hilton’s novel (1937)

Synopsis

British consul, Robert Conway, with his brother George; fussy archaeologist, Alexander P. Lovett; crude and devious American businessman, escaping embezzler, Henry Barnard and Gloria Stone, an embittered prostitute, are kidnapped in a plane leaving a devastating revolution in Baskul, China. They are taken to a hidden lamasery in Tibet called Shangri-La: an Utopian world where life, peace and knowledge are eternal, ruled by a 200-year-old High Lama and managed by a wise philosopher, Chang. Conway, chosen as the High Lama’s successor in Shangri-La, falls in love with Sondra and decides to remain in Shangri-La but George Conway rebels and bribes guides to lead him and a lovely, young girl, Maria, to the outer world. Conway warns his brother that Maria will perish outside the protection of Shangri-La but accompanies them on their dangerous journey in the uncharted Himalayan mountains. Maria disintegrates into an ancient, wrinkled woman and dies. George is killed and Robert Conway succeeds in finding his way back to the Valley of the Blue Moon, Sondra and his lost horizon, Shangri-La.

Comment and Critique

Alexander Woollcott’s lavish praise of James Hilton’s bestselling novel, Lost Horizon on his weekly Town Crier radio broadcast prompted producer-director, Frank Capra, to read the book and persuade Columbia Pictures president, Harry Cohn, to produce the film version of the novel. Columbia Studios, not known for extensive expenditures on their films, budgeted two million dollars on the production of Lost Horizon. After two years of preparing, writing and filming the Hilton morality tale, Capra discarded two reels of the film following a disastrous preview and the picture was released on February 17, 1937, as a two-a-day road show attraction to become one of Columbia’s biggest hits. "Metro-Goldwyn-Mayer has no corner
on the large-scale production market as Columbia Pictures proved last night when it presented its film of James Hilton's *Lost Horizon* at the Globe," reported Frank S. Nugent in *The New York Times*, ",... (it) ... is a grand adventure film, magnificently staged, beautifully photographed and capitally played ... it need have no fear of being omitted from the golden brackets of any one's "best ten" list."

Lost Horizon was one of ten films nominated for the Best Picture of the Year Academy Award that was won by Warner Brothers' *The Life of Emile Zola*. For his Art Direction of the picture, Stephen Goosson received an "Oscar" as did the film's editors, Gene Havlick and Gene Milford.

Ross Hunter produced a Burt Bacharach-Hal David musical version of *Lost Horizon* in 1972. The multi-million dollar film could not be salvaged by an excellent cast. The musical fiasco was classified as "... an advertisement for some mentholated Disneyland" by English scribe, Jan Dawson, who also found the bizarre miscasting of the leading roles and the tedium of Shangri-La less preferable than the race for survival in a blizzard.

Jerome Lawrence and Robert E. Lee collaborated on adapting James Hilton's novel *Lost Horizon* to the musical stage as *Shangri-La* with music by Harry Warren. Screen star Lew Ayres starred in the out-of-town tryouts of the musical but was replaced by Dennis King in the role of Conway. The musical play opened at the Winter Garden Theatre on Broadway on June 13, 1956, and expired after twenty-one performances. Brooks Atkinson (*The New York Times*) found the morality play "swamped in production and routines." Robert Coleman in *The New York Daily Mirror* reported "Shangri-La has limited horizon."

The Fruer-Carr production was lavishly designed by Peter Larkin. Irene Sharaff's costumes were stunning and *Shangri-La* was performed by a top-flight cast. But *Lost Horizon* resisted adaptation to the stage. Walter Kerr (*The New York Herald Tribune*) classified the musical as "rather deadly" and, quoting one of Dennis King's early lines in the show, "I had the strangest feeling that the world has stopped turning on its axis," added, "And so, as the evening wore on, did I."

Hallmark Hall of Fame's ninety-minute, color telecast of the musical *Shangri-La* on October 24, 1960, was no more exciting than the Broadway production. "From the outset the play was crippled by a lack of conviction--an elaborate failure on TV," reported Variety.

James Hilton's Shangri-La became part of our language as a synonym for Paradise or Utopia but only the novel and the original 1937 Frank Capra film version would have instigated an exodus of world weary travelers seeking the land of the lotus.
STAGE

SHANGRI-LA, Winter Garden Theatre, New York, opened June 13, 1956. 21 performances. Produced by Robert Fryer, Lawrence Carr; Director, Albert Marre; Dances and musical numbers director, Donald Saddler; Settings, Peter Larkin; Costumes, Irene Sharaff; Lighting, George Gebhardt; Musical director, Lehman Engel; Musical arrangements, Philip J. Lang; Ballet music composed and arranged by Genevieve Pitot; Dance arrangements, John Morris; Production manager, Robert Linden; Music, Harry Warren; Book, (based on James Hilton’s novel Lost Horizon), and lyrics, Jerome Lawrence, Robert E. Lee, James Hilton

Dennis King (Hugh Conway); Carol Lawrence (Arana); Shirley Yamaguchi (Lo-Tsen); Jack Cassidy (Charles Mallinson); Harold Lang (Robert Henderson); Martyn Green (Chang); Alice Ghostley (Miss Brinklow); Joan Holloway (Rita); Berry Kroeger (High Lama); Ed Kenney (Rimshi); Leland Mayforth (The Little One); Edwin Kim Ying (Ti); Robert Cohan (The Dancer Perrault); George Lenz (Chief Porter); G. Wood (The Doctor); Edward Becker, Walter Farrell, George Lenz, Bob McClure, David McDaniel, Jack Rains, Ed Stroll, Ted Willis, Marvin Zeller, Sara Bettis, Elizabeth Burgess, Joan Cheroft, Sylvia Fabry, Paula Hayden, Urylee Leonards, Teresa Montes, Eileen Moran, Maggie Worth (Singers); Ralph Beaumont, Michael De Marco, Ray Dorian, Eddie Heim, Rico Riedl, Ed Stinnett, Dorothy Hill, Greb Lober, Ellen Matthews, Ilona Murali, Mary Ann Niles, Doris Wright (Dancers); Kaie Deei (Chao-Li)

SONGS: Om Mani Padme Hum; The Man I Never Met; Lost Horizon; Somewhere; Shangri-La; I’m Just a Little Bit Confused; The World Outside; Requiem; The Beetle Race; Your Second Time in Love; Talkin’ with Your Feet; Walk Sweet; What Every Old Girl Should Know; No Night to Fear (dropped from New York Production); Love Is What I Never Knew; Every Time You Danced with Me; We’ve Decided to Stay

SCREEN

Columbia Pictures Corporation, released February 17, 1937. Director, Frank Capra; Screenplay, Robert Riskin; Camera, Joseph Walker; Aerial photographer, Elmer Dyer; Special effects, E. Roy Davidson, Ganahl Carson; Art director, Stephen Goosson; Costumes, Ernst Dryden; Musical score, Dmitri Tiomkin; Musical director, Morris Stoloff; Chorals, Hall Johnson Choir; Technical advisor, Harrisonorman; Interior decorations, Bob Johnstone; Editors, Gene Havlick, Gene Milford

Ronald Colman (Robert Conway); Jane Wyatt (Sondra); Edward Everett Horton (Alexander P. Lovett); Margo (Maria); John Howard (George Conway); Thomas Mitchell (Henry Barnard); Isabel Jewel (Gloria Stone); H. B. Warner (Chang); Sam Jaffe (High Lama); Hugh Buckler (Lord Gainsford); John Miltern (Carstairs); Lawrence Grant (First Man); Neil Fitzgerald (Radio Operator); David Clyde (Steward); Boyd Irwin (Assistant Foreign Secretary);
Max Rabinowitz (Seiveking); John T. Murray (Meeker); Willie Fung (Bandit Leader); John Burton (Wynant); Wryley Birch, Carl Stockdale, Ruth Robinson, Margaret McWade (Missionaries); Darby Clark (Radio Operator); John Tettener (Montaigne); Leonard Mudie (Senior Foreign Secretary); Val Durand (Talu); Noble Johnson (Leader of Porters); George Chan (Chinese Priest); Richard Loo (Shanghai Airport Official); Milton Owen (Fenner); Victor Wong (Bandit Leader); Eric Wilton (Englishman); Dennis D’Aburn (Aviator); Chief Big Tree (Porter); Beatrice Curtis, Mary Lou Dix, Beatrice Blinn, Arthur Rankin (Passengers); The Hall Johnson Choir (Voices); Richard Masters, Alex Shoulder, G. Kalili (Servants); Matthew Carlton (Pottery Maker); Joe Herrera (Candle Maker)

Columbia Pictures Corporation, released March 1972. Produced by Ross Hunter; Director, Charles Jarrott; Screenplay, Larry Kramer; Camera, Robert Surtees; Special effects, Butler-Glouner; Art director, Preston Ames; Set decorator, Jerry Wunderlich; Climbing sequence supervisor, Lute Jerstad Adventures; 2nd Unit director, Russ Saunders; Associate producer, Jacque Mapes; Production manager, Raymond Gosnell; Assistant directors, Sheldon Schrager, Jerry Ziesmer, Mike Frankovich, Jr., Mack Harding; 2nd Unit Camera, Harold Wellman, Bruce Surtees; Costumes, Jean Louis; Choreography, Hermes Pan; Orchestral arrangements, Leo Shuken, Jack Hayes; Titles, Wayne Fitzgerald; Editor, Maury Winetrobe; Music, Burt Bacharach; Lyrics, Hal David

Peter Finch (Richard Conway); Liv Ullmann (Catherine); Michael York (George Conway); Olivia Hussey (Maria); Bobby Van (Harry Lovett); Charles Boyer (High Lama); John Gielgud (Chang); Sally Kellerman (Sally Hughes); George Kennedy (Sam Cornelius); James Shigeta (Brother To Lenn); Shawn Phillips (Singer)

SONGS: Lost Horizon; Share the Joy; The World is a Circle; Living Together, Growing Together; I Might Frighten Her Away; The Things I Will Not Miss; If I Could Go Back; Where Knowledge Ends (Faith Begins); Question Me an Answer; Reflections

RECORDINGS: Original Soundtrack--Bell Records

TELEVISION

Hallmark Hall of Fame, televised October 24, 1960. NBC. 90 minutes. Director, George Schaefer; Music, Harry Warren; Book (based on the novel and film Lost Horizon by James Hilton), and lyrics, Jerome Lawrence, Robert E. Lee, James Hilton

Richard Basehart (Robert Conway); Marisa Pavan (Lo-Tsen); Gene Nelson (Robert Henderson); Alice Ghostley (Miss Brinklow); Helen Gallagher (Lise); John Abbott (Chang); James Valentine (Charles Mallinson); Claude Rains (High Lama)
LOUISIANA PURCHASE
A musical comedy in two acts by Irving Berlin and Morrie Ryskind
(1940)

Synopsis

New Hampshire United States Senator and presidential hopeful, Oliver P. Loganberry, arrives in New Orleans to investigate a gang of corrupt politicians serving as the board of directors for The Louisiana Purchase Corporation. Among other imaginative double-dealings, the political-corporate crooks sell and re-sell stolen lumber to the local university where the dean signs his name with an "X". Unnerved by the investigative prowess of the Senator, the political wheeler-dealers persuade their leader, Jim Taylor, to discredit and blackmail the puritanical and basically shy bachelor Loganberry who neither smokes, drinks nor womanizes. Taylor quickly leads the Senator astray, has his girl friend Marina Van Linden photographed on the Senator's lap; introduces him to the joys of bourbon and cigars and arranges to have Madame Bordelaise discovered in the Senator's bed. But wily Loganberry calls a Justice of the Peace, marries Madame, wins the friendship of Marina and brings Jim back to the straight and narrow.

Comment and Critique

Louisiana Purchase brought joy to the theatre but the stage success was not duplicated on the screen nor on television. Victor Moore and William Gaxton, the running mates of Gershwin's, George S. Kaufman and Morrie Ryskind's 1932 Pulitzer Prize musical, Of Thee I Sing, were back in the musical comedy political arena with a lovely Irving Berlin score and sumptuous production enlivened by dancer Vera Zorina and the scintillating Irene Bordoni. John Mason Brown (New York Post) reported that Louisiana Purchase was a very agreeable show and continued the critical (and public) acclaim for the comedy genius of Victor Moore, "Not since Mr. Throttlebottom has he had a better part or acted more creatively. His Senator Loganberry has many of the welcome Victor Moore characteristics." The innocent, cherubic charm Victor Moore had exhibited as the unknown and unrecognizable Vice-President Throttlebottom in Gershwin's Of Thee I Sing was extended in his playing of the blundering Senator Loganberry in Louisiana Purchase.

Irving Berlin's first theatrical musical score since As Thousands Cheer in 1933 was pleasantly integrated with Morrie Ryskind's satirical political shenanigans patterned after the powerful, deplorable reign of the recently assassinated Governor, Huey Long. Most of the critics agreed that Vera Zorina's balletic grace, talent and charm radiated in her dancing had been effectively extended to her performing as an actress. Irene Bordoni's return to the New York stage was an occasion for rejoicing. The Berlin Louisiana Purchase remained on Broadway over a year and was, according to Brooks Atkin-
son of The New York Times, "... a gay, friendly musical comedy with the accomplished ease of a thoroughbred...."

Paramount Pictures 1941 film version of the Berlin musical had Victor Moore, Vera Zorina and Irene Bordoni in their original Broadway stage roles plus top-billed star Bob Hope as the political boss, Jim Taylor. But the translation lost its zest in an overly produced film that Photoplay found was not "the most hilarious picture we've ever seen or even the fun-fest it could have been, but it will do nicely until Paramount's producer, Buddy De Sylva, gets the hang of movie comedy."

Variety recorded that Musical Comedy Time's 1951 televised production "came a cropper because of an outdated book."

STAGE

Imperial Theatre, New York, opened May 28, 1940. 444 performances. Produced by B. G. De Sylva; Director, Edgar MacGregor; Scenery and costumes, Tom Lee; Dances, Carl Randall; Ballets, George Balanchine; Musical director, Robert Emmett Dolan; Music and lyrics, Irving Berlin; Book (based on a story by B. G. DeSylva), Morrie Ryskind

William Gaxton (Jim Taylor); Victor Moore (Senator Oliver P. Loganberry); Vera Zorina (Marina Van Linden); Irene Bordoni (Madame Bordelaise); Ralph Riggs (Dean Manning); Carol Bruce (Beatrice); April Ames (Emmy-Lou); Nick Long, Jr. (Lee Davis); Charles La Torre (Alphonse); Georgia Carroll (Secretary); John Eliot (Sam Liebowitz); Robert Pitkin (Col. Davis D. Davis, Sr.); Nicodemus (Abner); Ray Mayer (Davis D. Davis, Jr.); Edward H. Robins (Police Captain Whitfield); James Phillips (Drunk); Hugh Martin, Ralph Blane, Phyllis Rogers (The Martins); John Panter, John Eliot, Don Cortez, James Phillips (The Buccaneers); Georgia Carroll, Marion Rosamond, Judy Ford, Patricia Lee, Veva Selwood, Edith Luce (Louisiana Belles); Helen Vincent, Dorothy Hall, Petra Gray, Rosemary Sankey, Anita Upton, Betty Luster, Nancy Knott, Aileen Stewart, Althea Elder, Grace Gillern, Jean Scott, Zynade Spencer, Doris York, Mary Ganley, Leona Olsen, Dorothy Jeffers, Dorothy Barrett, May Hartwig, Virginia Morris, Harvey Mack, Charlie Curran, Clark Eggleston, James Leland, Douglas Dean, George Hunter, Jack McClendon, Kenneth Whelan, Henry Lahee, Richard Reed, Nikolai Popov, Dwight Godwin, Harold Haskings, Hubert Bland, Ned Coupland (Dancers); Charles Laskey (Premier Danseur)

SONGS: Apologia; Sex Marches On; You Can't Brush Me Off; Louisiana Purchase; Tomorrow Is a Lovely Day; It'll Come to You (dropped from New York Production); Outside of That I Love You; You're Lonely and I'm Lonely; Tonight at the Mardi Gras; Latins Know How; What Chance Have I?; Fools Fall in Love; Old Man's Darling—Young Man's Slave; I'd Like to Be Shot From a Cannon (dropped from New York Production); The Lord Done Fixed Up My Soul
Curran Theatre, San Francisco, Cal., opened August 4, 1947. West Coast Production. Produced by The San Francisco Civic Light Opera Association, S. Laz Lansburgh, President, Edwin Lester, General Director; Director, Edgar MacGregor; Settings, Nelson Baume; Costumes, Walter J. Israel, Robert Kalloch; Lighting, Carlton Winckler; Choreography, Eugene Loring; Musical director, Louis Adrian; Choral director, Edith Gordon; Music and lyrics, Irving Berlin; Book (based on a story by B. G. DeSylva), Morrie Ryskind; Production manager, Michael Jeffrey

William Gaxton (Jim Taylor); Victor Moore (Senator Oliver P. Loganberry); Vera Zorina (Marina Van Linden); Irene Bordoni (Madame Bordelaise); Tommy Rall (Lee Davis); Lucien Littlefield (Dean Manning); Kyle MacDonnell (Beatrice); Mitzi Gerber (Emmy Lou); Charles La Torre (Alphonse); Suzette Meredith (Secretary); Robert Strauss (Attorney Sam Liebowitz); Frank Dae (Col. Davis D. Davis, Sr.); Jesse Wade (Abner); Truman Gaige (Davis D. Davis, Jr.); Matt Briggs (Police Captain Whitfield); George Zoritch (Premier Danseur); Phyllis Bateman, Mary Bradley, Trudy De Luz, Barbara Fox, Betty Galavan, Vivian Lloyd, Suzette Meredith (Louisiana Belles); Stewart Ballinger, Max Hart, Bert Hillner, Robert Sands, Richard Scott, Robert Searles, Robert Vanselov, Richard Vine (Louisiana Beaux); Barbara Bailey, Joan Colenette, Irene Hall Charlotte Hunter, Joan Larkin, Vera Lee, Mildred Mauldin, Marilyn Raciiff, Linda Scott, Wanda Stevenson, Hal Aldirge, George Foster, Ernest Flatt, Milton Chisholm, Tom Lindsey, Harold Mattax, Jack Regas, Jim Thompson, Bill Weaver (Dancers)

SCREEN

Paramount Pictures, released December 25, 1941. Director, Irving Cummings; Screenplay, Jerome Chodorov, Joseph Fields; Camera, Harry Hallenberger; Color photography, Ray Rennahan; Associate producer, Harold Wilson; Editor, Le Roy Stone; Art directors, Hans Dreier, Robert Usher

Bob Hope (Jim Taylor); Victor Moore (Oliver P. Loganberry); Vera Zorina (Marina); Irene Bordoni (Madame Bordelaise); Dona Drake (Beatrice); Raymond Walburn (Col. Davis, Sr.); Maxie Rosenbloom (Thug); Frank Albertson (Davis, Jr.); Phylliss Ruth (Emmy Lou); Donald MacBride (Police Captain Whitfield); Andrew Tombes (Dean Manning); Charles La Torre (Alphonse); Robert Warwick (Speaker of the House); Emory Parnell (Lawyer); Iris Meredith (Lawyer's Secretary); Catherine Craig (Saleslady); Sam McDaniel (Sam); Edgar Dearing (House Detective); William Wright (Ambulance Driver); Floyd Shackelford (Doorman at Club); Tom Patricola (Taxi Driver); Jack Norton (Jester); Charles Laskey (Danseur); Kay Aldridge, Katharine Booth, Alaine Brandes, Barbara Britton, Brooks Evans, Blanche Grady, Lynda Grey, Margaret Mayes, Louise La Planche, Barbara Slater, Eleanor Stewart, Jean Wallace (Louisiana Belles); Alleen Haley (Lady-in-Waiting); Jack Chefe, Albert Pollet, Andre Cheron, Albert Godderis, George Nardelli, Constant Franke (French Chefs); Dave Willock
(Bellhop); Jetsy Parker, Maxine Ardell (Drum Majorettes); John Hiestand (Radio Commentator); Harold De Garro (Man on Stilts); Arlyne Varden (Lady in Green); Joseph Siegel (Mardi Gras Man); Patricia Carey, Ruth Swanson (Sailorettes); Donald Kerr, Joy Barlowe, Patsy Mace (Jesters); Lillian West (Special Lady); Jean Phillips (Another Lady in Green); Douglas Lean (Fuschia Man); Richard Kipling (Club Member)

TELEVISION

Musical Comedy Time, televised January 22, 1951. NBC. 1 hour. Director, Bill Corrigan; Music director, Harry Sosnick
  Victor Moore (Oliver P. Loganberry); Irene Bordoni (Madame Bordelaise); William Gaxton (Jim Taylor)

LOVE  see  ANNA KARENINA

LOVE BEGINS AT TWENTY  see  BROKEN DISHES

LOVELY LADIES, KIND GENTLEMEN  see  THE TEA HOUSE OF THE AUGUST MOON