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**the american
dancemachine**



adelphi theatre

PROGRAMME 40p

ST. MARTIN'S THEATRE

The Mousetrap by Agatha Christie

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DECADE

PROGRAMME by

THEATRE Print

No. 87 DECEMBER 1982

Editor: Sally Forbes

Published monthly by Theatreprint Ltd.
Editorial and advertisement offices:
Hyle House, Langley Street, London WC2 (01-836 7107)
Printed in Great Britain by
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As the new Editor of *Theatreprint*, the programme suppliers who serve the majority of West End theatres, I am naturally very interested in the opinions of the theatregoer with regard to programmes. This seems to me to be the ideal opportunity to invite your comments on the sort of editorial content you would like to see in future programmes. Please write to me at *Theatreprint* (address above) and I shall certainly pay close attention to your suggestions and ideas.

London is unique in terms of the entertainment it has to offer. This is especially true of the West End theatre which is acknowledged to be of the highest quality, providing both excitement and a sense of occasion. Here for your interest is a brief resumé of other attractions available in the Capital over the next few weeks which I hope will be of assistance to you.

I hope you have a very Happy Christmas.

S.F.



Black silk chiffon dress by Jopej

If you can possibly manage it I do strongly advise you to call in to Harvey Nichols, one of our loveliest stores. It has a distinctly oriental feel this Christmas: red and black lacquer, dragons, silk and beautiful colours. The store has brought fashion evening wear from three top designers from the East; firstly, *Jopej* who specialises in an up-dated oriental look; black silk, lurex etc. Secondly, the *Jenny Lewis* (don't be misled by the English name) collection of very traditional kimonos, masses of embroidery and beads on pure silk; sophisticated, beautiful and expensive! Thirdly, the leather concept designs of *Hannah Pang*; striking outfits in leathers and suedes with intricate bead work. The lingerie department continues the theme with designs by *Lim Ying Ying*; luxurious silk and satin pyjamas and nightdresses with embroidered panels. Finally, do try to have a look at the unusual range of jewellery by *Kai Yin Lu*; semi-

precious stones, shells and coloured cords combine to create some very pretty pieces (prices from £25-£200).

Apart from all those goodies, Harvey Nichols do of course have all their usual stock and as they are part of the Debenhams group they naturally have an excellent selection of Hamleys toys.

Traditional Christmas gifts will once again be records. The double album *Abba - The Singles* (Epic Records) and *The John Lennon Collection* (Parlophone Records) will obviously be two of the biggest hits. The Lennon album includes solo hits such as *Imagine*, *Woman*, (*Just like*) *Starting Over* and *Happy Christmas War Is Over*. Two other pop offerings come from highly successful American songwriters - Christopher Cross and Lionel Richie. *Another Page* (Warner Brothers Records) is the follow up to Christopher Cross' eponymously titled multi-million selling first record. Lionel Richie is best known for his work as singer/writer for the Commodores group (remember *Three Times A Lady?*). His first solo album for Motown Records is packed with smooth ballads.

For the more classically minded, Decca Records have digitally remastered the 1960 release of the *Die Fledermaus Gala*. Performance by the Vienna Philharmonic Orchestra and Herbert von Karajan. Guest appearances come from Joan Sutherland, Birgit Nilsson, Leontyne Price and Jussi Bjorling.

Still on the subject of presents, Elizabeth Arden have brought out a Christmas gift collection of six exquisite porcelains inspired by the elegance of the 'Old South' all with a blue grass fragrance. Entitled *Southern Hierlooms*

continued

continued

the range includes the Lansdowne Lace Dish, complete with bath soap (£8.75); the Melrose Music Box, containing bath oil crystals (£19.50); the Gazebo Finch, a fragranced candle (£5.95) and three other pretty items that would be perfect gifts. And for men – a fragrance by Burberry's in a compact twill and



Elizabeth Arden Melrose Music Box

leather case; called the *Sussex Traveller* (£27.50) it is outfitted with a selection of grooming essentials i.e. after shave, eau de toilette, deodorant and bath and shower gel.

If you have any time left after all that shopping, I think a visit to The Ephemera Society's annual exhibition (Barbican Centre 7th December – 16th January) would be both informative and enjoyable. The Society is devoted to the study, preservation and conservation of printed and hand-written Ephemera. Billed "On With The Show" the theme this year covers every aspect of show business with its material drawn from posters, play-bills and advertising throw-aways to leaflets, programmes and invitation tickets.

Just in case you haven't heard, the Empire Leicester Square will be the home for *E.T.* from 10th December. Its showing in the States has made it the biggest grossing film of all time. Directed by Steven Spielberg, who brought us *Jaws*, *Close Encounters of the Third Kind*, *Raiders of the Lost Ark* and produced *Pultergeist*, the story



Gertie (played by Drew Barrymore) and E.T.

centres on the relationship between ten-year old Elliot (played by Henry Thomas) and E.T. the Extra Terrestrial. Spielberg, now the most successful movie maker in cinematic history, conceived the idea while on location for *Raiders*. The story was then developed by him and Melissa Mathison, who wrote the script. One American reviewer described *E.T.* as a "combination of Walt Disney and Peter Pan". It is heartwarming, funny and magical – and it's true that hankies are a basic essential!

The other major film release this month is *Gandhi* (Odeon, Leicester Square) which fulfils a twenty year ambition of Richard Attenborough's to bring to the screen the story of Mahatma Gandhi. The film chronicles Gandhi's life following his return to India at the turn of the century and shows the turbulent struggle to attain independence for his country. This was finally achieved in 1947, a matter of months before his assassination at the hand of a religious fanatic. The R.S.C. player Ben Kingsley, in the title part, tackles the most demanding role of his career with impressive support from Candice Bergen, Edward Fox, John Gielgud, Trevor Howard, John Mills and



Ben Kingsley as Gandhi

Martin Sheen. A strong and compelling portrayal of a quite remarkable man. The late Lord Louis Mountbatten said of him "He will go down in history on a par with Buddha and Jesus Christ".

A small screen entertainment which will do big business over Christmas is the current rage – video games. The initial expenditure of around £150 for a control panel might seem a lot, but once bought – with individual cartridges selling for between £10 and £30 – it is no more expensive than many other leisure pursuits these days. The most popular games seem to be *Pac-Man*, *Missile Command* and *Asteroids* all from Atari, and Parker's *Star Wars*. No doubt personal computers will also be well received this year – in some ways they are better value than video games; for example the new Sinclair *ZX Spectrum* costs £125, and is both fun and useful. Most large stores now stock these items, but if you have any difficulty a casual stroll down Tottenham Court Road, especially to either Laskys or Landau Electronics, should prove successful. S.F.

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PROGRAMMES I HAVE KNOWN

by Patrick Ide

I wonder how many of the 2,500,000 programmes printed annually by this Company for distribution through 26 theatres in London's West End get kept (if you'll excuse the grammar).

I was a compulsive programme collector long before I was professionally involved in the Theatre (and that's fifty years ago).

My first was *Princess Charming* at the Palace in 1926 with Evelyn Laye and Alice Delysia. Not my first theatre, but the first programme that I can trace. I could almost point to the exact position on the Dress Circle stairs of the Palace where I stopped on the way out and said "Why can't we go to the theatre every week", to which, to my Mother's horror, my Father replied "Because its so bloody expensive"; which seems to show that times don't change as much as one might suppose. The Bank of England's statistical department tells me that the equivalent of a charge of sixpence for a programme in 1926 would be 33p today. So perhaps we aren't managing too badly.

Then there was *The Three Musketeers* at the Drury Lane. Dennis King as a dashing but very American D'Artagnan and Marie Burke as a splendidly sinister Milady... and a Real Horse. And Noël Coward's marvellous spectacle, *Cavalcade* at the same theatre with the legendary Bill Abington for so many years stage manager and deviser of the mechanics of the wonderful spectacles at the Lane, who showed me over the backstage "works" and taught me about "double flying" the technique that made *Cavalcade* possible. Don't ask me to explain the principle, but the other day I was shown all over the Barbican Centre and was told, with pride, that the 110 foot high mechanised grid allowed for double flying. Golly, that's progress.

At Denville Hall (the Legitimate Theatre's Home for Elderly Actors (if actors can ever be said to grow elderly)... you probably know the story of the Music Hall Comedian crossing Leicester Square and meeting a friend who says "Hallo, Fred, you're looking well and you must be sixty", to which the reply is "Oh, no, I mustn't!". Anyway, at Denville Hall we've got two splendid programmes printed on silk for Gala Performances by the Compton Comedy Company, run by the late Fay Compton's parents. Somehow, when I took them down to my home to get them framed, one of them fell into the swimming pool and got overlooked for a week. But it doesn't seem to be any the worse for the experience. And please don't think

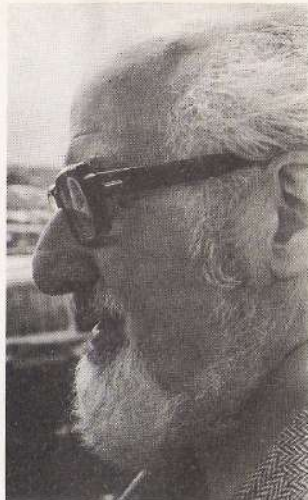


photo: Roger Morgan

because I've got a swimming pool that I'm rich. No one gets rich in this business. I'm just industrious; 15 years ago I dug it myself (with a little mechanical help) as I indignantly told Gladys Cooper when she said I would find it very expensive; "It's not the cost of the pool, dear" enlarged Gladys "its the cost of the gin for the visitors". She was quite right.

The oldest playbill in my possession is for the Phoenix Company of Comedians at The Theatre, Maldon Lane, Colchester, Wednesday, July 1st 1901, presenting a Comedy (Never Performed Here), entitled *A Word To The Wise, or All For The Best*, Boxes 3s., Pt 2s., Gallery 1s. The Bank of England kindly tells me that the equivalent to one shilling in 1901 today would be 65p so the price range was from 65p to £1.95. The Mercury Theatre, Colchester is today charging £2 to £3.75 and taking into account the greater conditions of comfort (and probably the standard of acting) I think they are doing rather well in Colchester.

My newest programme, as I write, is for the splendid *Pirates of Penzance* at Drury Lane. I was at the First Night of *The Muppet*, this year celebrating its World Record breaking Thirtieth Birthday, but I don't seem to have kept the programme; it would certainly rank as a Collector's item.

So let that be a lesson to you; keep your programmes, they will give you endless pleasure; and to help you, Theatreprint intends in the New Year to introduce special folders to keep them safe and in good condition.

An edited extract from Patrick Ide's forthcoming book *Sometimes Altogether*, a reminiscence of Fifty Years of Fun in the Theatre Business.

ADELPHI THEATRE

Whilst there has been a theatre on the site of the Adelphi since 1806, 1975 marked the forty-fifth anniversary of the opening of the building constructed as at present.

The first theatre on the site opened on 27th November 1806 as the Sans Pareil. It subsequently became the Adelphi in 1819 and the Theatre Royal, Adelphi in 1829. This building was demolished in 1858 and in December that year the Theatre Royal, New Adelphi opened. Nine years later in 1867 this became the Royal Adelphi Theatre. On 16th December 1897 William Terriss, a distinguished actor then playing at the Adelphi, was stabbed to death outside the stage door by a revengeful actor named Prince. In 1901 the theatre was almost completely reconstructed and reopened in September that year with the name Century Theatre. However, popular indignation was so strongly against this new name that five months later it reverted to Royal Adelphi.

During its early years the theatre established itself as the popular home of melodramas, plays and musical entertainments—including a number of opera seasons.

In the early part of this century George Edwardes ran the theatre and from 1908 produced a series of musical comedies including *The Quaker Girl*, *The Girl in the Taxi*, *The Girl From Utah* and *High Jinks*. Alfred Butt took over in 1917 and continued this policy until 1922 when the play *The Way of an Eagle* was produced.

Christmas 1923 saw *Peter Pan* with Gladys Cooper, under her own management. She then stayed on at the theatre to produce *Romance* and Piner's *Iris*. Productions during the middle and late twenties included Tallulah Bankhead in an adaptation of Michael Arlen's *The Green Hat*, Evelyn Laye in *Betty In Mayfair*, *Clowns in Clover* with Jack Hulbert and Cicely Courtneidge, *Mr Cinders* with Binnie Hale and Bobby Howes and a second revue with Hulberts called *The House That Jack Built*. After this last show in 1929 the theatre closed for reconstruction.

As a result of the rebuilding, all that remained of the old theatres were the outer walls and the Royal Entrance by the side of the stage door in Maiden Lane. The new Royal Adelphi Theatre (the Royal has been dropped from advertising since 1940) opened on 3rd December 1930. The opening production, under C. B. Cochran's management, was *Evergreen* a musical show by Benn Levy with music and lyrics by Rodgers and Hart. Jessie Matthews was the star and the show ran successfully for two hundred and fifty-four performances. Other shows during the thirties included

Vicki Baum's play *Grand Hotel*, *Helen!* by A. P. Herbert (to Offenbach's *La Belle Hellen* music), Noël Coward's revue *Words and Music*, *Nymph Errant* starring Gertrude Lawrence with Cole Porter's music, a lavish Cochran revue called *Follow The Sun*, A. P. Herbert's 1937 Coronation revue, *Home and Beauty* and *Balalaika*.

The war years saw a revival of *Dear Octopus*, which gave London playgoers their last opportunity of seeing Marie Tempest; opera and ballet companies followed and in 1942 a revival of Ivor Novello's *The Dancing Years* which ran for 969 performances.

After the war C. B. Cochran returned to the theatre and presented three shows by A. P. Herbert and Vivian Ellis—*Big Ben* in 1946, *Bless The Bride* in 1947 and *Tough as the Top* in 1949. Of the three, *Bless The Bride* had the longest run achieving 886 performances. In the 1950s Jack Hylton presented a series of revues featuring stars of the radio including Tony Hancock, Jimmy Edwards, Vera Lynn, Joy Nichols and Dick Bentley. The latter part of that decade saw Beatrice Lillie in *Auntie Mame* which ran in 1958 for three hundred and one performances.

A big success in 1961 came on 16th March when Van Johnson opened in Meredith Willson's musical *The Music Man* which ran for just under four hundred performances.

In 1962 and 1964 the Adelphi had productions of two shows by Lionel Bart—the spectacular *Blitz* and *Maggie May*. In between these productions Dora Bryan's revue *Six of One* had a successful run of over three hundred performances.

The 15th December 1965 was the first night of Harold Fielding's production *Charlie Girl* which starred Anna Neagle and ran for over two thousand performances, making it the theatre's longest-ever run. Tommy Steele followed in a revue called *Meet Me In London* and subsequent productions have included highly successful revivals of both *Show Boat* and *The King and I*. *A Little Night Music* opened in April 1975 and ran successfully for almost a year. This was followed by a highly successful production of *Irene* which ran from June 1976 until October 1978. This was followed by *Beyond the Rainbow* and *Charley's Aunt*. Recently the theatre has been the home of the very successful revival of *My Fair Lady* followed by the farewell productions of the D'Oyly Carte Company.

We gratefully acknowledge help given in the preparation of this article from Raymond Mander and Joe Mitchenson's book *The Theatres of London* published by the New English Library.

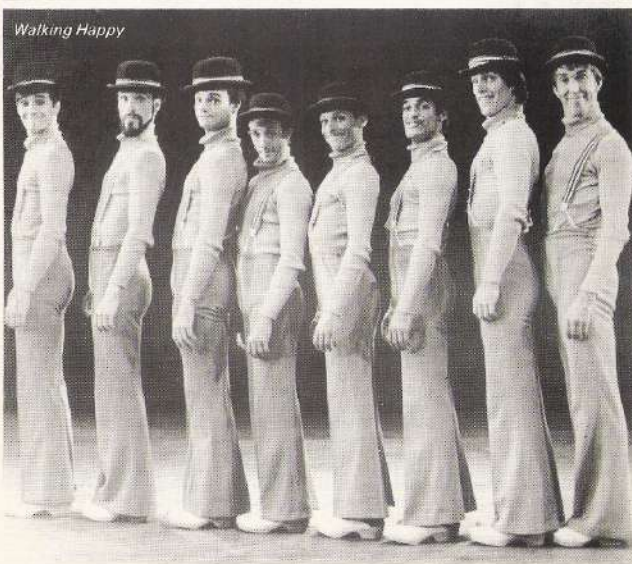
The Boyfriend



Ohio spot Harold Cromer



Walking Happy



ADELPHI THEATRE

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RAY DIXON

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and Kazuto Ohira presents

Lee Theodore's

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ZAN CHARISSE

BARRY PRESTON

TINKA GUTRICK

JAMES HORVATH

DON JOHANSON

MOLLIE SMITH

Ricci Reyes Adan, Robert Brubach, Thomas Cooperman, Daniel Dee,
Dan Fletcher, Kenneth Hughes, Aja Kane, Michael Lott, Gwendolyn Miller,
Linda Paul, Ralph Rodriguez, Lisa Schweitzer, Tara Tyrrell

featuring

Harold Cromer

Musical Direction, Supervision and Conducting by
James Raitt

Lighting Designed by
Chenault Spence

Production Stage Manager
Peter Jablonski

Entire Production Under the Supervision and Direction of
Lee Theodore

First performance at the Adelphi Theatre, Wednesday 20 October 1982.

THE AMERICAN DANCE MACHINE

The American Dance Machine is a non-profit corporation staffed by theatre professionals whose purpose is to reconstruct, preserve, instruct, and perform in a continuing repertory the important choreography of twentieth century American Musical Theatre and related media.

Dance numbers in the American Musical Theatre are an endangered species, surviving only in the memories of their creators – the choreographers and dancers who brought these moments to life. Unlike the choreography of classical ballet and modern dance, which survive in the repertoires of the companies for which they were created, most theatre dances remain unrecorded, unpreserved and ultimately forgotten, while the music and lyrics of a show can be preserved through recordings, and their libretti saved through the printed word, once a show dies its dances die with it.

In order to more efficiently undertake its task, The American Dance Machine has been divided into three major projects, each of which furthers the principal purpose of The American Dance Machine: the preservation of the truly unique and original American art form of theatre dance.

At the centre of the entire project is the Resource Archive Center (RAC). The RAC activities are: selection of works to be reconstructed, compilation of individual histories of the works and search for reconstructionists, holding of memory sessions and rehearsals of the work, documentation through video tape and labanotation, cataloguing and storage in permanent archives. (Duplicate copies of the video tapes and other forms of documentation may be stored at Lincoln Center Library for the Performing Arts, and the Library of Congress in Washington, D.C.).

From this core of data, a repertory of the reconstructed dances can be taught to a company of dancers who may then perform the works, hence becoming, themselves, a "Living Archive". This "Living Archive" performance activity is the second major project, and perhaps, provides the highest degree of visibility for The American Dance Machine.

The Training Facility is the third ongoing major project of The American Dance Machine. The Training Facility was created in order to provide qualified performers (aspiring as well as working) with professional-level training and instruction in Theatre-Dance and related areas. The discipline and training required to perform the works The American Dance Machine is preserving have long since ceased to be offered by commercial schools.



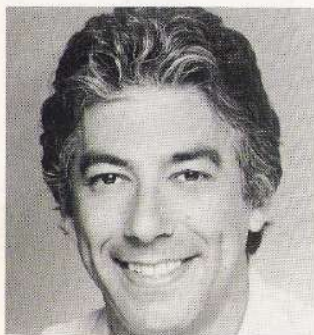
LEE THEODORE has choreographed a number of Broadway musicals including *Baker Street*, *Flora*, *The Red Menace* and *The Apple Tree*. She directed the Broadway production of Noel Coward's *Sweet Potato*, and provided both original choreography and direction for the Lincoln Center revival of *West Side Story*. Mrs. Theodore directed and choreographed Gian-Carlo Menotti's *The Unicorn* and Stravinsky's *L'Histoire du Soldat*, produced by Jerome Robbins for the Festival of Two Worlds in Spoleto, Italy. In 1962, the State Department's People-to-People programme commissioned Mrs.

Theodore to create an evening of dance for the International Jazz Festival in Washington, D.C. This led her to form her own company, the Jazz Ballet Theatre in which she trained and developed the dancer/choreographers Michael Bennett, Eliot Feld, Alan Johnson, Jay Norman, and Jaime Rogers. She founded The American Dance Machine in 1975. As a performer, Mrs. Theodore appeared in many Broadway musicals including *The King and I*, *Damn Yankees*, and is best remembered for having created the role of "Anybody's" in the original *West Side Story*.

ZAN CHARISSE comes from the internationally famous Charisse family. Brought up in the theatre, her father is a Broadway choreographer, Robert Tucker and her godfather is Jerome Robbins. In 1973 Ms. Charisse performed with Angela Lansbury in *Gypsy* at the Piccadilly Theatre in London. Ms. Charisse received a Broadway Tony Award nomination and a Theatre World Award for her portrayal of *Gypsy* in this musical. For her performance in a new musical, *Cowboy*, Walter Kerr called her "the most glorious ingenue turned leading lady in the land." Other credits include the role of Ivy Smith in *On The Town* with the Hudson Brothers, *Magnum P.I.* along with many other American television programmes and commercials.



BARRY PRESTON originated the role of "Charlie" in the original Broadway production of *Bubbling Brown Sugar*, a role he went on to perform in Amsterdam and Paris. On Broadway he was featured in *The Five O'Clock Girl*, and he has danced in the Broadway productions of *Promises, Promises*, *The Education of Hyman Kaplan*, *A Joyful Noise* and *Something More*. He appeared in The American Dance Machine in their world premier at the Ford's Theatre in Washington, D.C. Other credits include leading and featured roles in *Pal Joey*, *West Side Story*, *No, No, Nanette*, *Sugar*, *Good News*, *The Odd Couple* and *Plaza Suite*. His many television credits include *Gene Kelly's New York, New York*, and a special appearance on the 25th Anniversary Tony Awards Show.



HAROLD "STUMPY" CROMER, a self taught dancer, was born in New York City. A member of the team of "Stump & Stumpy" he worked with Duke Ellington in his musical *Jump For Joy on Broadway* as well as with such greats as Frank Sinatra and Milton Berle. The team appeared at the Palladium in London. Stump and Stumpy's varied successes continued at New York's Paramount Theatre, Loew's State, The Cotton Club, Copacabana; Strand Theatre with Billie Holiday, Count Basie; toured on the bill with Duke Ellington, Nat Cole, Sarah Vaughan, Stan Kenton, Louis Armstrong, Cab Calloway and countless others. Mr. Cromer toured Europe in *The Cotton Club Gala Revue* and appeared on Broadway with Ethel Merman and Bert Lahr in *Du Barry Was A Lady*.



TINKA GUTRICK studied and performed with the Classical Ballet Academy in New Haven Connecticut. She was a recipient of a full scholarship at the Harkness School of Ballet in New York City. Later she performed with the Zawaki Ballet and Jon Devlin's Dance Co. She has also appeared in King Karol Records commercial and Cotlers Jean commercial. Recently she was featured in Nina Ricci's new perfume commercial. Now a member of The American Dance Machine she has performed on several specials such as *Showtime, Omnibus II (A.B.C.)*, *The Ann Reinking Special* and the soon to be released, *Broadway* cable television programme. Ms. Gutrick has appeared with The American Dance Machine in Japan for three seasons.



JAMES HORVATH makes his London debut in this his fourth production with The American Dance Machine. He most recently was featured in The American Dance Machine's Production of *Jack* in Tokyo. Mr. Horvath has appeared on Broadway in *Dancin* and performed *Can-Can* with Zizi Jeanmaire, and recently toured the country with *Seven Brides for Seven Brothers* starring Debbie Boone. His credits include numerous industrial shows and television commercials. Originally from Chicago, he now makes New York City his home.

DON JOHANSON, appeared on Broadway as a soloist with The American Dance Machine and in Richard Rodgers' *Rex* starring Nicol Williamson. He joined the London company of *A Chorus Line* in the role of Mike (I Can Do That) when it returned to the United States. He toured in *West Side Story* as Baby John and in *Barnum* with Jim Dale. He portrayed Tom Thumb in Henry Fielding's *Tom Thumb* directed by London's own Anthony Bowles. Most recently he has been working as a choreographer. Last season he choreographed the critically acclaimed Steven Sondheim revue, *Marry Me a Little*. In Los Angeles he choreographed a new production of *Snow White* and Suzanne Somer's night club act. He is the proud father of a seventeen month old daughter named Ara.



MOLLIE SMITH, a native of Portland, Oregon recently appeared in the Arena Stage production of *Animal Crackers* (a Marx Brothers comedy which had not been seen on stage since 1928). Prior to that she appeared at the Goodspeed Opera House as Peaches in *Funny Face* and also toured internationally with The American Dance Machine. In 1980 she made her Broadway debut as Bonnie Jean in the revival of *Brigadoon* - playing opposite Britain's Olympic gold medalist John Curry. *Brigadoon* also enabled her to work closely with the legendary Agnes DeMille. She has appeared in numerous television specials and also models in her spare time.

the american dancemachine

PROGRAMME *(Subject to change)*

ACT I

MAMIE IS MIMI **GENTLEMEN PREFER BLONDES (1949)**
Choreography by Agnes De Mille Reconstructed by Gemze de Lappe
Score by Jule Styne & Leo Robin Performed by Tinka Gutrick

POPULARITY **GEORGE M (1968)**
Choreographed by Joe Layton Reconstructed by Joe Layton
Music by George M. Cohen Performed by The Ensemble

THE AGGIE SONG . THE BEST LITTLE WHOREHOUSE IN TEXAS (1978)
Choreography by Tommy Tune Reconstructed by Jerry Yoder
Score by Carol Hall Performed by Robert Brubach,
Book by Peter Masterson and Thomas Cooperman, Daniel Dee,
Larry King Dan Fletcher, James Horvath, Michael
Lott, Ralph Rodriguez

HARLEM MAKES ME FEEL **BUBBLING BROWN SUGAR (1976)**
Choreography by Billy Wilson Reconstructed by Barry Preston
Score by Holgate, Kemp & Lopez Performed by Barry Preston

KISMET INDIAN DANCES **KISMET (1955)**
Choreography by Jack Cole Reconstructed by Buzz Miller
Original music by Wright & Forrest Performed by Ricci Reyes Adan,
Special music "Dinner Music for a Tinka Gutrick, Linda Paul
Pack of Hungry Cannibals" Tara Tyrrell, James Horvath,
by Raymond Scott Don Johanson, Michael Lott

THE SHRINER'S BALLET **BYE BYE BIRDIE (1960)**
Choreography by Gower Champion Reconstructed by Edmond Kresley
Score by Charles Strouse and Performed by Tinka Gutrick and
Lee Adams The Male Ensemble

WON'T YOU CHARLESTON WITH ME . THE BOYFRIEND (Revival 1970)
Choreography by Buddy Schwab Reconstructed by Eleonore Treiber
Score by Sandy Wilson Performed by Zan Charisse, Don Johanson

NO TALENT JOE **MEET ME AFTER THE SHOW**
Choreography by Jack Cole

BARNUM CROSSOVER **BARNUM (1980)**
Choreography by Joe Layton Performed by James Horvath,
Original Score by Cy Coleman and Gwendolyn Miller, Linda Paul
Michael Stewart
Special Composition by James Raitt

THE TELEPHONE DANCE **CABARET (1966)**
Choreography by Ron Field Reconstructed by Marianne Selbert
Score by John Kander and Fred Ebb Performed by James Horvath, Tinka
Dance Arranger David Baker Gutrick and The Ensemble

CHARLIE'S PLACE **OVER HERE (1974)**
Choreography by Patricia Birch Reconstructed by Patricia Birch
Score by Richard and Performed by Zan Charisse, James
Robert Sherman Horvath and The Ensemble

INTERMISSION
Performed by
HAROLD CROMER

Bojangles composed by by JERRY JEFF WALKER

ACT II

IF THE RAIN'S GOTTA FALL **HALF A SIXPENCE (1963)**
 Choreography by Onna White Performed by Barry Preston and
 Music by David Heneker The Ensemble

SATIN DOLL **Television (1962)**
 Choreography by Carol Haney Reconstructed by Buzz Miller
 Music by Duke Ellington, Billy Performed by Don Johanson,
 Strayhorn, Johnny Mercer Tinka Gutrick, Lisa Schweitzer

MY HEART BELONGS TO DADDY **LET'S MAKE LOVE (1960)**
 Choreography by Jack Cole Reconstructed by Buzz Miller
 Music by Cole Porter Performed by Zan Charisse and
 The Male Ensemble

**COME TO ME, BEND TO ME and
 FUNERAL DANCE** **BRIGADOON (1947)**
 Choreography by Agnes De Mille Reconstructed by Gemze de Lappe
 Score by Lerner and Loewe Performed by Mollie Smith and
 Female Ensemble

DANCIN' THE DEVIL AWAY **THE FIVE O'CLOCK GIRL (Revival 1981)**
 (not used in show)
 Choreography by Dan Siretta Reconstructed by Terry Corcoras,
 Music by Bert Kalmar and Lora Jeanne Martens
 Harry Ruby Performed by Barry Preston and
 Robert Brubach, Daniel Dee,
 Dan Fletcher, Tinka Gutrick, James
 Horvath, Aja Kane, Michael Lott,
 Linda Paul, Ralph Rodriguez,
 Lisa Schweitzer, Mollie Smith,
 Tara Tyrrell

THE CLOG DANCE **WALKING HAPPY (1966)**
 Choreography by Danny Daniels Reconstructed by Danny Daniels
 Score Music by Sammy Cahn and Performed by The Male Ensemble
 James Van Heusen
 Dance Arranger: Ed Scott



RICCI REYES ADAN was born in the Philippines. She has studied in New York with Alvin Ailey's American Dance Center, Martha Graham's School, The Joffrey Ballet and joined the 3rd company of Alvin Ailey's in 1978. She taught Jazz Classes at The Center for American Theatre Arts in New York and performed with Nat Horne's Dance Company for 4 years. Mrs. Adan has also performed with La Mama Etc. and The Third World Institute of Theatre Art Studies appearing in such shows as *Caucasian Chalk Circle* and *The Bald Soprano*. She is an instructor at the ADM/New York.

ROBERT BRUBACH comes to London from Tokyo where he appeared in The American Dance Machine's new production *Jack*. In New York, he has performed on Broadway in the recent revival of *Peter Pan*, starring Sandy Duncan, Doug Henning's *The Magic Show*, *King of Hearts* and the Frank Loesser revue *Perfectly Frank*. Also to his credit he lists over thirty industrials. American television audiences are familiar with Mr. Brubach from his many commercials and the children's series *Mister Roger's Neighborhood*.



THOMAS COOPERMAN just completed his fourth tour of Japan with The American Dance Machine. He has toured the United States with The American Dance Machine and appeared in three ADM television specials with Gwen Verdon, Anna Rein-king and Chita Rivera. Mr. Cooperman was in the Off-Broadway production of *The Red Eye of Love*, the film *Annie* and the television shows *Omnibus* and *Saturday Night Live*. He has toured with Theodore Bikel in *Zorba*, and dodged laser beams in the *Johnny Hallyday Show at the Palais des Sport*. Mr. Cooperman can be seen in commercials from Caracas to Tokyo to New York.

DANIEL DEE has performed with The American Dance Machine for two years, dancing at Wolfrap Farm Park, on the 1981 Japan Tour, most recently in Tokyo in *Jack*, and the television special, *Broadway*. Mr. Dee received his B.A. in Theatre Arts from the University of Minnesota and was a soloist with the St. Paul City Ballet and the Minnesota Jazz Dance Company. In 1978 he received a scholarship with the San Francisco Ballet School and later joined the national tour of *A Chorus Line*, performing several roles. Mr. Dee made his Broadway debut last Spring in the musical *Copperfield*.



DAN FLETCHER recently completed a tour of *The Best Little Whorehouse in Texas* with Edie Adams where he was featured as The Dance Specialist. He started his career on the West Coast and upon graduating from the University of California at Irvine, moved to New York and has been seen as Dick in *Dames at Sea* and Buckley in *Signs of the Times*. His other American Dance Machine credits include, performing at Wolfrap Farm Park, the 1981 Japan Tour and the Entertainment Cable Special entitled *Broadway*.



KENNETH HUGHES has danced with The American Ballet Theatre, the Eliot Feld Ballet, DANCERS, and toured Japan in 1981 with The American Dance Machine. He appeared in the film *The Turning Point* and was seen on American Television in ABT's *Live from Lincoln Center*, and *Dance in America*, with the Feld Ballet. This past summer Mr. Hughes was a principal artist with the Santa Fe Opera.

AJA KANE has performed with The American Dance Machine in Tokyo and on *Broadway*, a cable television show. She has been seen on *Broadway* in *Ziegfeld* and Off-Broadway in *Bonnie and Clyde* and *Blues Baby Blues*. Since she started dancing and singing at age four she's been in two jazz and tap dance companies, operas, nightclub revues, pageants, and rock/show bands. She has recording credits, one of which is the original cast album of *Aloha Lord*.



RALPH RODRIGUEZ, a native of New York City, has performed with the Hartford Ballet, Syracuse Ballet and New Jersey Ballet. He has also been seen with The American Dance Machine in Washington, Atlanta and in their Japan 1981 tour. He was trained by Barbar Fallies, Leon Danilov, Lee Theodora and Tony Salatino. Mr. Rodriguez has also been seen in New York television and the Off-Broadway production of *The Winner* as lead supporting actor as well as in the musical revue *Manhattan Rhythm*.

LISA SCHWEITZER is a native of Philadelphia and joined The American Dance Machine in 1979. Upon completion of two years of intensive travel performances she entered the Lee Strasberg Institute of Acting and New York University. After modelling, working on a film for television, and the film *King of Comedy*, she now ceases her studies to join The American Dance Machine in London.



MICHAEL LOTT, has performed as a soloist in such ballets as *Swan Lake*, *Giselle*, *Romeo & Juliet*, the world premier's of John Pasquelli's *Gershwin Gala* and Fernand Nault's *Stabat Mater*. As a scholarship student with the Joffrey Ballet he performed in their *Tribute to Nijinsky* with Rudolf Nureyev. He has toured with Gelsey Kirkland and Patrick Bissell and partnered Vanessa Harwood of the National Ballet of Canada. Mr. Lott performed in The American Dance Machine's production of *Jack*.



TARA TYRRELL, a native New Yorker, began her dance training at the School of American Ballet under the auspices of George Balanchine. She attended Marymount Manhattan College and appeared in several plays in the Off-Broadway theatre. Her credits include the role of Puck in *Midsummer Night's Dream* and roles in *Lysistrata*, *Waiting for Godot*, and *Brigadoon*. Ms. Tyrrell's credits as a member of The American Dance Machine include a tour of Japan, a PBS special with tap dancer Paul Draper and recently, a television special, *Broadway* appearance.

GWENDOLYN MILLER was featured as Velma in a *West Side Story* tour this summer. Born and raised in Wyoming, she began her dancing career with the San Francisco Ballet where she stayed for two and a half years. After moving to New York she has since appeared with Will B. Able's *Baggy Pants & Co.*, Denny Shearer's *Ziegfeld*, The American Dance Machine's summer 1982 tour of Japan, and *Broadway*, a cable television show. She adds to her credits several fashion industrials including Christian Dior, Cacharel, and Capzio.



JAMES RAITT has served as MD and primary orchestrator for The American Dance Machine since 1979. He has conducted for four seasons in Tokyo, New York, Boston and Washington, D.C. He also teaches vocal technique for the ADM. A native of southern California, Mr. Raitt graduated cum laude from The University of Southern California, where he was voted "outstanding composer" in 1976. While there he was awarded the Jimmy McHugh Prize for his theatre piece *Non-sense*. He recently completed the orchestrations and arrangements for the new musical *Aloha!*



LINDA PAUL most recently appeared in the musical revue *Manhattan Rhythm* in New York City. Originally from Wayne, New Jersey Ms. Paul appeared in *Oklahoma!* and played the role of Louise in *Carousel*. She performed in the movie *The World According to Garp* and was recently a guest on *The Ray Heatherton Hour*. Ms. Paul has toured extensively both in Japan and the United States with The American Dance Machine and has appeared with the company on numerous television specials.

CHENAULT SPENCE is lighting designer for the Alvin Ailey American Dance Theatre. With this company, he has created the lighting for over fifty ballets including the works of Alvin Ailey, Talley Beatty, Donald McKale, George Fason, Todd Bolender and Hans Van Manen. He is also designer for the Joyce Trisler Dancecompany, American Ballet Commedia, The Bat-Dor Dance Company, and the Lansing opera. He was formerly resident designer with the companies of Erick Hawkins, Jose Limon, and the National Ballet of Iran. As guest, he has worked with The

American Ballet Theater, The Royal Danish Ballet, The Vienna State Opera Ballet, The Cullberg Ballet, The Santiago, Chile Opera and the Paris Opera Ballet.

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The American Dance Machine is supported in part by the National Endowment for the Arts, The New York State Council on the Arts, the Ford Foundation, Exxon Corporation and numerous corporate and private donors.

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BOOKS IN BRIEF

Not only do books make excellent Christmas presents, they are easy to wrap as well! This year there is certainly no lack of choice among the recent issues.



Michael Parkinson

THE BEST OF PARKINSON (Pavilion Books) is a selection of extracts from some of Michael Parkinson's favourite interviews. For the most part he has let his guests speak for themselves, uninterrupted by his questions. The result is an eminently readable, eclectic (it ranges from Bette Midler to Christiana Barnard) and fascinating collection.

A girl was somewhat anxious about the fact that her boyfriend was just not getting around to popping the question. In desperation, she contrived a dinner at a Chinese restaurant and, when he asked her how she liked her rice, replied "thrown". This is just one of the examples of coming up trumps from Frankie Howard's **TRUMPS** (and how to come up) (J. M. Dent & Sons). The stories within highlight the ingenuity with which people have eased themselves out of predicaments and scrapes, and provides not only entertainment but invaluable advice to anyone with a score to settle.

Most of us have never seen the funny side of a day at the races. **BEDSIDE RACING** by Willie Carson (Dent) abounds in anecdotes, stories and reminiscences of the racing game that is odds on to raise a laugh. Illustrated by Martin Honeysett, the book is a highly enjoyable look at the world of stables and saddles.



Another book for the "bedside" collection is **DAME EDNA'S BEDSIDE COMPANION** (Weidenfeld & Nicholson). For all those who have hitherto been unaware of "the joy of Tasmanian sex" or have longed to learn Dame Edna's "exclusive beauty secrets", this book is



Dame Edna

a must. It's all here and more between the sheets of this revealing book guaranteed to "send you to sleep thinking".



Angus McBean (1977)

Among the coffee table books, two on photography. The first **A ROYAL ALBUM** (Elm Tree Books) is comprised of the photographs that Patrick Lichfield has taken of the British and European Royal Families since he became a professional photographer. The

continued

**Don't be Vague.
It's always been Haig.**



continued

text is enlightening and informative and reveals many of the stories behind the pictures. The second book, entitled **ANGUS McBEAN** (Quartet Books) is the first ever volume of his photographs. Angus McBean was the leading West End theatre photographer from the late Thirties to the early Sixties, and was also official photographer for a generation to the Royal Shakespeare Company and the Royal Opera House. The 120 stunning plates include almost everyone from Olivier and Gielgud to the Beatles. The text is by Adrian Woodhouse and the foreword is by Lord Snowdon.

Expensive, but beautiful is **ERTÉ AT NINEITY** by Erté and Jack Solomon (Weidenfeld & Nicholson). The complete graphic works of this stylish designer are assembled for the first time, in colour faithful to the originals.

Raymond Briggs, author of the best selling **FUNGUS THE BOGEYMAN** has now ventured into the realms of 3D and produced the **FUNGUS THE BOGEYMAN PLOP UP BOOK**, (Hamish Hamilton). This colourful and lively book should make an excellent present for children.

Also for children and sure to please adults as well is the charming new edition of **OLD POSSUMS BOOK OF PRACTICAL CATS**



Mr. Muffet's

(Faber & Faber) by T. S. Eliot, which is illustrated by Edward Gorey, the highly original American artist, who also designed the memorable black and white sets for the production of *Dracula* which appeared at the Shaftesbury Theatre in 1978.

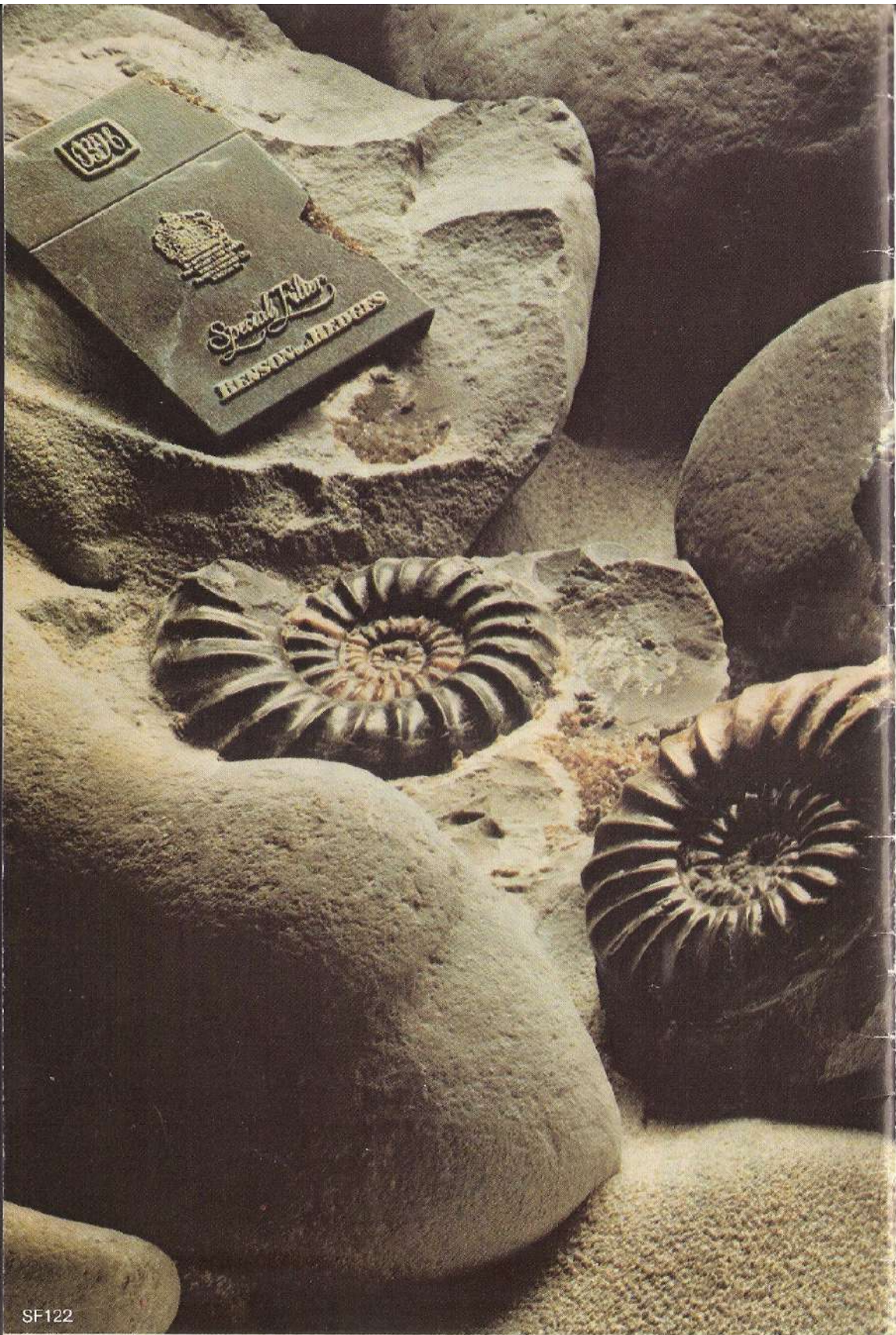
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