PLAYBILL®

AMERICAN MUSIC THEATER FESTIVAL
WALNUT STREET THEATRE

Shlemiel The First

A watch of rare perfection deserves a jeweler of equal distinction. Patek Philippe selects its jewelers the way you should choose your Patek Philippe–very carefully. We understand and appreciate the legendary quality of Patek Philippe timepieces, and we invite you to come in at your earliest convenience to inspect our collection of these magnificient watches.

PATEK PHILIPPE
GENEVE

GOVBERG
WATCHES & FINE JEWELRY

1-800-528-TIME

1428 WALNUT STREET, PHILADEDELPHIA

292 MONTGOMERY AVENUE, BALA CYNWYD

DEAR PLAYBILL . . .

JOAN MARCUS/MARC BRYAN-BROWN

Broadway's newest Julie, Sally Murphy, with co-star Michael Hayden in the current hit revival of Carousel

Dear PLAYBILL: I enjoyed the current production of *Carousel* at the Vivian Beaumont Theater, but I can't recall who played Julie in the original production.

—Bill Miles
Annapolis, MD

Julie was played by Jan Clayton in the 1945 Broadway production and in the West Coast revival of the musical in 1953.

* * *

Dear PLAYBILL: In the PLAYBILL for *Beauty and the Beast* at the Palace Theatre, it states that this show is the Walt Disney Company's first venture in the legitimate theatre. Didn't they also co-produce *Largely New York* starring Bill Irwin in 1989?

—Dale Hopson
New York NY

Yes, but there were a number of co-producers on Largely New York. Beauty and the Beast *is the Walt Disney Company's first* solo *venture in the legitimate theatre.*

* * *

Dear PLAYBILL: I've enjoyed the beautiful and stirring score of *Jekyll and Hyde* on cassette, but where is the show?

—Blanche Knight
Aiken, SC

An all-new production of the Frank Wildhorn/Leslie Bricusse musical, headed for Broadway, is scheduled to open January 20 at the Alley Theatre, Theatre Under the Stars in Houston, Texas. The show, which will feature five new songs, had its world premiere at this theatre in 1990.

* * *

Dear PLAYBILL: Please settle a dispute—a major dinner is at stake! Did Rex Harrison ever perform as Henry Higgins in a revival of *My Fair Lady* on Broadway? I'm aware of a revival in the late 1970's. Who played Henry Higgins?

—Bernard Gluck
Rockville Centre, NY

Rex Harrison did play Henry Higgins in a revival of My Fair Lady *at the Uris Theatre (now the Gershwin) in 1981. In 1976 Ian Richardson played the role in a twentieth anniversary production at the St. James Theatre.*

* * *

Dear PLAYBILL: I was happy to read in the PLAYBILL for *Laughter on the 23rd Floor* at the Richard Rodgers Theatre a message that the theatre has resuscitation masks available for emergencies and a recommendation that the audience learn CPR. As a medical student, I applaud this encouragement. Do all theatres include it?

—Jennifer Weston
Port Washington, NY

We are happy to inform you that this message appears in every Broadway PLAYBILL.

From left: Lewis J. Stadlen, Stephen Mailer and Mark Linn-Baker in Laughter on the 23rd Floor

MARTHA SWOPE

Have a question about the theatre? Write to: PLAYBILL, Dept. DP, 52 Vanderbilt Avenue, New York, NY 10017

SETTLEMENT MUSIC SCHOOL

Music Workshop
&
Creative Movement

Open to Children Ages 3 - 8

Watch your child grow through singing, dancing, improvising and learning in a healthy environment that encourages creative expression and skill development.

- Course curriculum based on the methods of Carl Orff, Zoltan Kodaly and Jacques Dalcroze.
- Classes are one hour per week, October through May.
- No more than 15 students per class.
- Yearly fee is $220, less than $7 a week.
- Financial aid is available.

Call for a registration appointment today!

Jenkintown 885-6166

Kardon-Northeast 637-1500

Germantown 438-0200

Mary Louise Curtis 336-0400 *(in Queen Village)*

West Philadelphia 473-5200

American Music Theater Festival

Marjorie Samoff
Producing Director

Donna Vidas Powell
Managing Director

presents

Shlemiel The First

a co-production of
the American Music Theater Festival and
the American Repertory Theatre

based on the play by **Isaac Bashevis Singer**
conceived and adapted by **Robert Brustein**
music composed, adapted, and orchestrated by
Hankus Netsky
musical arrangements and additional music by
Zalmen Mlotek
lyrics by **Arnold Weinstein**
editorial supervision by **David Gordon**

set design by **Robert Israel**
costume design by **Catherine Zuber**
lighting design by **Peter Kaczorowski**
sound design by **Christopher Walker/ Darron L. West**
music direction by **Zalmen Mlotek**

directed and choreographed by **David Gordon**

June 16 - July 2, 1994 Walnut Street Theatre, Philadelphia

The world premiere of SHLEMIEL THE FIRST is sponsored by AT&T with additional support from the Samuel S. Fels Fund, Garfield Refining Company and the Samuel P. Mandell Foundation.

Shlemiel the First is part of **CrossCurrents,** a major multi-year initiative of the American Music Theater Festival and the A.R.T. designed to create and sustain a body of new music theater works. **CrossCurrents** is sponsored by Philip Morris Companies Inc. CrossCurrents has been made possible by major grants from the National Endowment for the Arts, Lila Wallace-Reader's Digest Resident Theater Initiative, the Ford Foundation and the William Penn Foundation.

Shlemiel the First is produced in association with Lincoln Center Productions.

Shlemiel the First is being presented in cooperation with the Mellon Jazz Festival.

CHESTNUT HILL ACADEMY

CHA is an independent, college-preparatory day school for boys (K-12), established in 1861. It remains committed to its original mission, "to provide an outstanding education for young men whose abilities and interests are directed towards higher education."

FOR FURTHER INFORMATION, CONTACT THE ADMISSIONS OFFICE AT 215-247-4700, EXT. 109

CHA

500 WEST WILLOW GROVE AVE.
PHILADELPHIA, PA 19118

CAST

(in order of appearance)

Tryna Rytza (Mrs. Shlemiel)	ROSALIE GERUT
Shlemiel	LARRY BLOCK
Gittel	MARILYN SOKOL
Mottel	REMO AIRALDI
Moishe Pippik	REMO AIRALDI
Zeinvel Shmeckel	VONTRESS MITCHELL
Mendel Shmendrick	SCOTT CUNNINGHAM
Sender Shlamazel	MARILYN SOKOL
Dopey Petzel	BENJAMIN EVETT
Gronam Ox	CHARLES LEVIN
Yenta Pesha	MARILYN SOKOL
Zalman Tippish	BENJAMIN EVETT
Chaim Rascal	REMO AIRALDI
Man in House	SCOTT CUNNINGHAM

THE KLEZMER CONSERVATORY BAND: Ilene Stahl, *clarinet;* Dani Rimoni, *violin, viola, recorders;* Ross Hill, *violin, trumpet;* Mark Hamilton, *trombone;* Jeff Warschauer, *banjo, mandolin, guitar, recorder, penny whistle;* Javier Perez-Saco, *piano;* Grant Smith, *drums, percussion;* James Guttman, *bass, musicians contractor.*

ENSEMBLE: Bret Bailey, Ricardo Engerman, Anne Gardiner, Wendell Goodrum, Nicholas Leary.

CONDUCTOR & CREATIVE CONSULTANT: Zalmen Mlotek.

Running time is two hours including one fifteen-minute intermission.

ASSOCIATE DIRECTOR	**Chuck Finlon**
PRODUCTION STAGE MANAGER	**Ed Fitzgerald**
STAGE MANAGER	**Maribeth Hunter**
DRAMATURG	**Robert Scanlan**
VOICE & SPEECH COACH	**Bonnie Raphael**
UNDERSTUDIES	**David Mann**
	Samantha Phillips

AMTF Staff: *Director of Productions*, Gary E. Kechely; *Technical Direction*, Declan Weir Productions; *Production Coordinator*, Troy Anthony Martin O'Shia; *Assistant to Director of Productions*, Nicole Borelli; *Company Manager*, Peg Schuler; *Wardrobe Manager*, Kevin Ross.

SPECIAL THANKS to American Repertory Theatre: Robert Brustein, Robert J. Orchard, Jonathan Miller and Jan Geidt; Robin Ortung, Sonnenberg Studios, Joanna Merlin and Nancy Piccione, Casting Consultants; June Poster, Pick-Up Company.

Shlemiel the First was made possible, in part, by a generous award for new work from the Harold and Mimi Steinberg Charitable Trust. Major gifts for the production were received from Myra H. and Robert K. Kraft, and Lizbeth and George Krupp. Additional support was provided by the National Endowment for the Arts/Opera-Musical Theatre Program, Barbara and Steven Grossman, Dr. and Mrs. Peretz, and the Dorot Foundation.

AMTF operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of Professional Actors and Stage Managers in the United States. The director of this production is a member of the Society of Stage Directors and Choreographers, Inc., and most of the designers are members of United Scenic Artists, both independent labor unions. AMTF is also a constituent member of Theatre Communications Group (TCG), the national service organization for the American not-for-profit theatre.

Songs in Shlemiel the First

music by Hankus Netsky
additional music by Zalmen Mlotek
lyrics by Arnold Weinstein
additional lyrics by David Gordon

Act One

Wake-Up Song
Mrs. Shlemiel

We're Talking Chelm
Gronam Ox, Yenta Pesha, Sages

Yenta's Blintzes
Yenta Pesha

Beadle with a Dreydl
Shlemiel

***He's* Going to Die**
Zalman Tippish

Mrs. Shlemiel's Lament
Mrs. Shlemiel, Yenta Pesha, Women

Geography Song ("Rumania, Rumania")
Gronam Ox, Mrs. Shlemiel, Yenta Pesha, Sages, Shlemiel

My One and Only Shlemiel
Shlemiel, Mrs. Shlemiel

Rascal's Song
Chaim Rascal

Act Two

My One and Only Shlemiel (reprise)
Mrs. Shlemiel

Meshugah
Mottel, Gittel, Shlemiel, Mrs. Shlemiel

Twos
Gronam Ox, Sages

The Screen Song
Shlemiel, Mrs. Shlemiel

Can This Be Hell?
Shlemiel, Mrs. Shlemiel

Matters of the Heart
Yenta Pesha, Mrs. Shlemiel, Women

Wisdom
Gronam Ox, Yenta Pesha, Chaim Rascal, Sages

We're Talking Chelm (reprise)
The Company

Shlemiel the First

ACTING COMPANY

REMO AIRALDI—*Mottel/Moishe Pippik/Chaim Rascal*
Remo Airaldi was seen as Pishtchik in **The Cherry Orchard**, as Mistress Quickly in **Henry IV, Parts 1 & 2**, the Prostitute in **Silence, Cunning, Exile,** Commandante Rosas in **Dream of the Red Spider**, and in several roles in **The Caucasian Chalk Circle**. While a student at Harvard, he appeared in the A.R.T. productions of **The Balcony** and **Archangels Don't Play Pinball**. He has appeared in a number of local productions, including **1940s Radio Jive** at Club Cabaret, and **The 1940s Radio Hour** and **Little Shop of Horrors** at the Nickerson Theatre.

LARRY BLOCK — *Shlemiel*
Larry Block last appeared at the A.R.T. in **The Balcony**. He was seen on Broadway in **Gypsy** and in numerous productions at the New York Shakespeare Festival, including Vaclav Havel's **Largo Desolato** and **Temptation**, **Pericles**, **The Golem**, and **Henry IV, Part 1**. Off-Broadway he was seen at the Manhattan Theatre Club, Playwrights Horizons, and the Vineyard Theatre. His resident theatre credits include The Guthrie Theater, Seattle Repertory Theatre, and Actors Theatre of Louisville. Mr. Block's films include *Slapshot, Heaven Can Wait, Shamus, Hardcore,* and *My Blue Heaven;* and he was seen on television in "Law and Order," "Murphy Brown," "M*A*S*H," "Barney Miller," "Family Matters," and "Charlie's Angels" among many others.

SCOTT CUNNINGHAM—*Mendel Shmendrick*
Scott Cunningham last appeared on the A.R.T. stage in the A.R.T. Fall Festival presentation of David Gordon's **The Mysteries and What's So Funny**. He has been a member of David Gordon's Pick Up Company since 1986, and has worked with him in dance, theatre, and most recently in his work for television "Punch and Judy Get Divorced." He also appeared as a dancer with Mark Morris and Elisa Monte, and teaches at the University of Wisconsin in Madison and has presented his choreography there as well.

BENJAMIN EVETT — *Dopey Petzel/Zalman Tippish*
Benjamin Evett was seen as Epihodov in **The Cherry Orchard**, Nicholas Beckett in **What the Butler Saw**, Pistol in **Henry IV, Part 2**, and as Sir Richard Vernon in **Part 1**. He returns to the A.R.T. after four years performing at theatres such as the Missouri Repertory Theatre, where he played the title roles in **Billy Bishop Goes to War** and **Amadeus**, and the Great Lakes Theatre Festival, where he played Swiss Cheese in **Mother Courage**. He performed with A.R.T. from 1983 to 1989 in **The King Stag, Six Characters in Search of an Author, 'Tis Pity She's a Whore**, and **Platonov**. He is a graduate of Harvard University and the A.R.T. Institute for Advanced Theatre Training.

ROSALIE GERUT — *Mrs. Shlemiel*
Singer/songwriter Rosalie Gerut has appeared internationally on television, radio, and in concert halls accompanying herself on guitar; as guest vocalist with the Klezmer Conservatory Band, and with her own group Rosalie & Friends. She was the composer of and lead actress in **Songs of Paradise** at the Joseph Papp Public Theater and its European tour, and was featured composer and actress in **Enter Joseph Papp**, a tribute at the Shubert Theatre in New York in 1989. She composed music for the film *The Imported Bridegroom*, and for the PBS Documentary "Breaking the Silence." Her music was also used in a recent NBC Barbara Walters special. Ms. Gerut is the founder of Blue Hill Recordings for which she has produced several albums. Her own recordings include *We Are Here, Of Angels & Horseradish, The Imported Bridegroom Soundtrack,* and *Sleep My Child*.

CHARLES LEVIN — *Gronam Ox*
Charles Levin spent three seasons at the Yale Repertory Theatre under Robert Brustein, appearing in **The Frogs, Troilus and Cressida, The Possessed, Happy End**, and Alvin Epstein's production of **A Midsummer Night's Dream** where he played Bottom. Other theatre credits include the Broadway production and the national tour of **City of Angels**, also **One Night Stand**, and **Nuts** off-Broadway. On television he was a series regular on "Alice," "Goodnight Beantown," and "Capital News," with recurring roles on "Hill Street Blues," "Family Ties," "L.A. Law," "NYPD Blue," and "Seinfeld" among many others. His film credits include *Immediate Family, Honeysuckle Rose, This is Spinal Tap, Manhattan,* and *Annie Hall*.

VONTRESS MITCHELL — *Zeinvel Shmeckel*
Vontress Mitchell was last seen as The Man in the ***A.R.T. New Stages*** production of **The America Play**. He is a first year actor with the A.R.T. Institute, where he has performed the roles of Camillo in **The Cenci**; and Junior in **The Lady from Maxim's**. He has previously appeared on the A.R.T. Mainstage as Francis in **Henry IV, Parts 1 & 2**, and was seen in last season's production of **Black Snow**.

MARILYN SOKOL — *Yenta Pesha/Gittel/ Sender Shlamazel*
Marilyn Sokol was last seen on Broadway in **Conversations With My Father**; and at the St. Louis MUNY as Golde in **Fiddler on the Roof**. Her other theatre credits include **The Merry Wives of Windsor** at both the New York Shakespeare Festival and the Folger Shakespeare Theatre, **Candide** at The Goodman Theatre, and Genet's **The Screens** at the Chelsea Theatre, where she won an Obie Award for her portrayal of Lady Lockit in **The Beggar's Opera**. She has worked with the San Francisco Mime Troupe, The Open Theatre, and the Circle Repertory Theatre (as Rosalinda in **Die Fledermaus**). Her films include *Family Business, Foul Play, The Goodbye Girl,* and *The Front*, and she has appeared in a variety of T.V. programs including "Law and Order," "Barney Miller," "All That Glitters," and "Sesame Street."

THE KLEZMER CONSERVATORY BAND
The Boston-based Klezmer Conservatory Band, founded by director Hankus Netsky fourteen years ago, has seven albums to its credit, including *Yiddishe Renaissance, Klez, A Touch of Klez,* and the most recent *Live! The Thirteenth Anniversary Album*. The band performs nationwide and abroad, including concerts in Germany and at the first-ever International Yiddish Festival in Krakow, Poland; Australia's Adelaide Festival, and New Zealand's International Festival of the Arts. They were featured in the documentary film *A Jumpin' Night in the Garden of Eden*, and in the feature film *Enemies, A Love Story*. The KCB also filmed a children's video for Rabbit Ears Productions entitled *The Fool and the Flying Ship* featuring Robin Williams, which aired nationwide on Showtime Cable Network.

CREATIVE STAFF

ISAAC BASHEVIS SINGER — *Playwright*
Isaac Bashevis Singer is known worldwide as the last of the great Yiddish-language novelists and short-story writers, and the winner of the Nobel Prize for literature in 1978. He was born in Radzymin, Poland in 1904 and emigrated to New York in 1935 where he worked as a journalist and wrote much of his fiction, written in Yiddish and translated into English. He is widely known for his novels including *Enemies: A Love Story*, made into a film, the trilogy *The Family Moskat, The Manor,* and *The Estate*, the short-story collections *Gimpel the Fool* (also adapted for the stage and presented by Robert Brustein's Yale Repertory Theatre in 1974) and *The Spinoza of Market Street*, four volumes of autobiographies, and books for children. Mr. Singer died in July of 1991.

ROBERT BRUSTEIN — *Adaptor*
As founding director of the Yale Repertory and American Repertory Theatres, Mr. Brustein has supervised 190 productions, acting in eight and directing twelve (including his own adaptations of **The Father, Ghosts, The Changeling,** and the trilogy of Pirandello works, **Six Characters in Search of an Author, Right You Are (If You Think You Are)**, and **Tonight We Improvise**. He is the author of ten books on theatre and society, including *Reimagining American Theatre, The Theatre of Revolt, Making Scenes*, a memoir of his Yale years when he was Dean of the Drama School; and *Who Needs Theatre*, a collection of reviews and essays for which he received his second George Jean Nathan Award for dramatic criticism. His eleventh book *Dumbocracy in America*, is soon to be published. Mr. Brustein is also Director of the Loeb Drama Center, Professor of English at Harvard, and drama critic for the *New Republic*. He is a recipient of the George Polk Award in journalism, the Elliot Norton Award for professional excellence in Boston theatre, and the New England Theatre Conference's 1985 Annual Award "for outstanding creative achievement in the American theatre." His play, **Demons**, was broadcast on WGBH radio in April, 1993.

DAVID GORDON — *Director, Choreographer, Editorial Supervisor*
David Gordon performed in the companies of James Waring and Yvonne Rainer in the 1960s and in the 1970s he was a founding member of the improvisational group, The Grand Union. In 1971 he codified his working process by incorporating as The Pick Up Co. His work has been commissioned by American Ballet Theater, Dance Theater of Harlem, Rambert Dance Company and White Oak Dance Project. He is a Guggenheim Fellow (1981 and 1987) and has been a panelist and chairman of the dance program panel of the NEA. His video work has appeared on Great Performances, Alive From Off Center, the BBC, and Channel 4/Great Britain. **Punch and Judy Get Divorced** aired on the PBS national series ALIVE TV and has continued in workshop, as a live theater work, with the Mark Taper Forum and UCLA, and the Guthrie Theater. **The Mysteries and What's So Funny?**, written and directed by Gordon with music by Philip Glass and visual design by Red Grooms, was awarded a Bessie and an Obie. The script was published in *Grove New American Theater* edited by Michael Feingold. Most recently, Gordon collaborated with Ain Gordon on **The Family Business** which premiered at Dance Theater Workshop in New York City on February 23, 1994. Gordon has received a National Theatre Artist Residency Grant (administered by Theatre Communications Group and funded by The Pew Charitable Trusts) to work with the Guthrie Theater in Minneapolis, MN.

HANKUS NETSKY — *Music Adaptor/Composer*
A multi-instrumentalist and composer, Hankus Netsky is the founder and director of the Klezmer Conservatory Band, and Chairman of the Jazz Studies department at as the New England Conservatory of Music from which he received his Bachelors and Masters degrees in composition.

(continued on 9th following page)

"My Son, The Doctor, Says I Should Go To A U.S. Healthcare® Medicare Meeting."

A U.S. Healthcare Medicare meeting could be the beginning of a very healthy relationship. Our comprehensive, no-deductible plan can actually save you money. With benefits that cover cancer screenings, routine checkups, a $400 hearing aid allowance every three years and emergency care anywhere, anytime. If you're Medicare-eligible, join us for a cup of coffee and complete information on U.S. Healthcare Medicare. For more information and to reserve a seat, please call 1-800-282-5366. And you're welcome to bring a friend!

A federally qualified HMO with a Medicare contract.

© 1994 U.S. Healthcare Medicare

TO APPLY CALL: 1-800-THE-CARD.

©1993 American Express Travel Related Services Company, Inc.

I've built about 65 golf courses since I started back in 1960. As I build a course, I really don't have a whole vision of what's going to happen when I start. I walk the land to get a feel for it, because I make all my designs in the dirt. I don't know how to punch a computer and I'm too old to learn.

Golf is a mental game, and golfers are always nervous. So I constantly try to work on their idea of how a hole ought to be played. Nowadays the only ally I have is water; that's the only hazard they can't recover from. Sand is easy, but if you go into water you know what kind of lie you have down there. People say there's a lot of water on the Tournament Players Club,® and that's true, but then there are a lot of good golfers out there too.

The American Express® Card is welcomed at all these TPC® golf clubs, and it does just as much for the bad golfer as it does for the good golfer.

American Express reminds you the Card is welcomed at all kinds of golf courses. (And Pete would like to remind you to keep your head down.)

Pete Dye
Golf Course Designer & Builder

"Golfers just love punishment. (And that's where I come in.)"

Don't Leave Home Without It.®

We Haven't Just Jumped On The Bandwagon. We've Been Practicing Managed Care For 20 Years.

You've probably noticed that more and more health insurance companies are now offering HMOs. They're responding to what more and more people want—coverage for preventive care as well as serious illness, and member-friendly features like no claim forms and no deductible.

At U.S. Healthcare® we've built our reputation on health maintenance. We've always covered routine visits to the family doctor. We made free cancer screenings and wellness programs part of our repertoire long ago. In fact, we were implementing the concepts of managed care before most people even heard of managed care.

Once we got the basics right, we moved into more complicated areas. Like designing systems for quality assessment that help us track the performance of participating doctors, hospitals and laboratories. Many of our innovations in this area have become standards in the industry.

We're pleased that we've been able to set an example for managed care. But most important is our responsibility to over 1,500,000 U.S. Healthcare members. Because when they turn to us for health care coverage, that's the only performance that counts.

For information on U.S. Healthcare coverage for your family or your employees, call 1-800-338-USHC.

U.S. Healthcare® The health plan for living®

US HEALTHCARE®

Illustration © 1950 The Curtis Publishing Company

© 1994 U.S. Healthcare, Inc.

ON THE AISLE

with Harry HAUN

A BEA IN OUR BONNET—That brassy "Bosom Buddy," **BEATRICE ARTHUR**, returned to Broadway briefly to be mistress of ceremonies for the eighth annual Easter Bonnet Competition benefiting Broadway Cares/Equity Fights AIDS. The operative word was "mistress," and Bea played it for lusty laughs more like Moms Mabley than Maude, singling out of the herd a young hunk from *Joseph and the Amazing Technicolor Dreamcoat* (**JOSEPH SAVANT**, who plays Brother Dan and understudies Pharaoh). "Good God," gasped Bea, glazing over, "if they all looked like him, the Jews could never have left Egypt!" . . . She also claimed she'd seen, seated in a dimly lit corner at Joe Allen's, **JEFF GILLOOLY**—with **PATTI LUPONE**! ■ The show was a doff-of-the-bonnet to 100-year-old Broadway, and a razzle-dazzle curtain-raiser dizzily hit the highlights: **JUDY KAYE** blasting off Mermanesque, **B.D. WONG** biding "Wilkommen," **ALYSON REED** in Mary Martin's gob garb, **JASON GRAAE** in Zero Mostel's toga, **LAURIE BEECHMAN** loudly lamenting she can't get a man with a gun (but returning to rub out **ANNE RUNOLFSSON** in mid-"Memory"), et al. ■ Past and present split the stage at times via presenter-pairings like once-and-current Eliza Doolittles (**SALLY ANN HOWES/MELISSA ERRICO**), Billy Bigelows (**JOHN RAITT/MICHAEL HAYDEN**), The Girls from *The Fantasticks* (**RITA GARDNER/DEBBIE PEVELKA**), Annies (**ANDREA MCARDLE/LAUREN GAFFNEY**) and Lolas (**GWEN VERDON/BEBE NEUWIRTH**). ■ To post the total raised by this year's bonnet effort, **MARLA MAPLES TRUMP** sallied forth—then deferred to someone with a head for figures: Enter **THE DONALD** in a top hat, out of which came the magic number. When told backstage this would be $981,000, Trump promptly volunteered $19,000 so the bonnet drive would at last reach an even mil—but onstage the sum popping out of his hat was $970,000. Trump gulped, bit the bullet and promised to make that a million anyway. (Once offstage, he was told it was a typo and his impulse wouldn't cost so much.) The stand-up-guy got a standing ovation.

Host Bea Arthur is flanked by producers Martin Richards (l.) and Robert Fryer (r.)

Country singer K.T. Oslin also joined the Easter Bonnet Competition festivities

The Trumps—Donald & Marla—highlighted the evening with a $19,000 gift to BC/EFA

PHOTOS BY STARLA SMITH

DRIVE IN THE FACE OF CONVENTION.

Saab engineers, like Saab drivers, tend to go their own way. For example, the two striking departures from conventional thinking you see here.

First, the new 900 SE Turbo Coupe. Its stiffened sports suspension and 185-horsepower, intercooled turbo engine definitely qualify it as a road rocket.

On the other hand, its advanced safety features also make it one of the most socially responsible cars on the road today.

Then there's the new 900 Convertible. Like other droptops, it gives you the sun, the sky, and the wind in your hair.

Unlike others, when the roof goes up it turns into a spacious, well insulated touring car. With a foldable backseat for two full-size passengers and an electrically heated glass rear window.

Call 1-800-582-SAAB. Or, for a test drive, visit your nearest Saab dealer. It's easy to find – just head in the opposite direction from everyone else.

SAAB SCANIA SAAB

© 1994 SAAB CARS USA, INC.

FOR THE LOCATION OF YOUR NEAREST SAAB DEALER, CALL 1-800-582-SAAB.

MANN
MUSIC CENTER

Charles Dutoit, Artistic Director

presents

THE PHILADELPHIA ORCHESTRA

in the

PNCBANK SUMMER CONCERT SERIES

June 20 - July 28

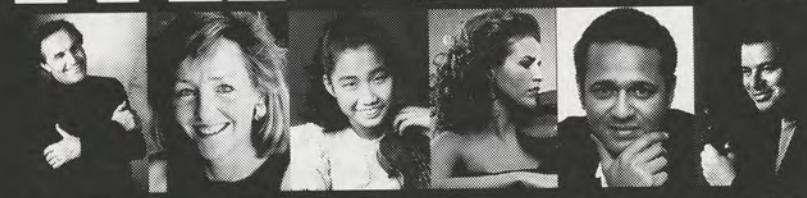
Charles Dutoit welcomes soloists André Watts, Itzhak Perlman, Frederica von Stade, Martha Argerich and Marvin Hamlisch plus others performing masterworks by Beethoven, Mahler, Mozart, Gershwin and Berlin in eighteen delightful concerts.

SELECT ANY SIX CONCERTS
or
TRY OUR NEW FLEX-PROGRAM
(ten admissions, to be used at any time, in any combination.)

Memberships include best available reserved seating and start at $50.

CALL
(215) 567-0707
for your free season brochure!

MANN MUSIC CENTER



A copy of the official registration and financial information may be obtained from the Pennsylvania Department of State by calling, toll-free, within Pennsylvania, 1 (800) 732-0999. Registration does not imply endorsement.

WHO'S WHO (continued)

He is on the faculty of the Yiddish Folk Arts Institute, and has taught Yiddish music at Hebrew College. Mr. Netsky has produced several recordings on the Rounder and Vanguard labels, and was featured in the First Run Features film release "A Jumpin' Night in the Garden of Eden," a documentary about Yiddish music. His film scores include *The Forward: From Immigrants to Americans* and *The Fool and the Flying Ship*, a children's video featuring Robin Williams. He recently toured as arranger and musical director for Joel Grey's **Borshtcapades '94**.

ARNOLD WEINSTEIN — *Lyricist*
Arnold Weinstein's recent projects include a collaboration with Robert Altman on the libretto for **McTeague**, a new opera by William Bolcom for the Lyric Opera of Chicago. With Mr. Bolcom he also collaborated on **Dynamite Tonite!**, presented at Yale Repertory Theatre in 1966 and 1976, and **Casino Paradise**, presented at the American Music Theater Festival. Mr. Weinstein has collaborated with artists Larry Rivers, Andy Warhol, Howard Kanovitz, and Marisol, and his plays include the award-winning **Red Eye of Love** and Ovid's **Metamorphoses**, directed by Paul Sills, which had its premiere at the Yale Repertory Theatre in 1969 and was subsequently presented on Broadway. Mr. Weinstein also wrote "The Story Theater" series for television, directed as well by Paul Sills. *What Did I Do? The Unauthorized Autobiography* — his collaboration with Larry Rivers — has just been published by Harper Collins.

ZALMEN MLOTEK — *Music Director, Creative Consultant*
Zalmen Mlotek has brough Yiddish/Klezmer music to the Broadway and off-Broadway stages as co-creator/music director/conductor of **Those Were The Days**, the first bilingual musical to be nominated for two Tony Awards and the recipient of a Drama Desk Award; well as **The Golden Land,** originally produced by the American Music Theater Festival followed by a New York engagement, national, and international tours. Currently on the musical staffs of **Crazy For You** and **She Loves Me** on Broadway, he recently served as music director of the New York premiere of **Sullivan and Gilbert,** and has served as musical director and conductor for Williamstown Theater Festival, the Great Lakes Theater Festival, and the American Music Theater Festival. Regarded as an authority in the field of Yiddish music, he performs internationally, as well as in concert with the Lipovsky-Mlotek-Warschauer Trio. He is the National Coordinator of Cultural Programs for the Workmen's Circle.

CORPORATE EVENT PLANNING • ANNIVERSARIES • BIRTHDAYS • BAR/BAT MITZVAHS • WEDDINGS • GALAS • FUND RAISERS • THEME PARTIES • CONVENTIONS • CONFERENCES

When Philadelphia opened The Pennsylvania Convention Center

When Philadelphia Sports Congress honored Bernie Parent

When Philadelphia Magazine celebrated "Best of Philly"

They called us to make it a success

The ENTERTAINMENT Group
The Benson East • Jenkintown
215•886•0130

SPECIAL EVENTS MANAGEMENT

蜀香園

Szechuan China Royal

Elegant Dining & Cocktail Lounge

15% Food Discount for Walnut Patrons with ticket stub

1 Block East of the Theatre

FREE DELIVERY

727 WALNUT STREET

627-7111

ROBERT ISRAEL — *Set Designer*
Robert Israel created the sets for A.R.T.'s **Orphée**. He has designed sets and costumes for over sixty productions in opera houses worldwide, and has collaborated with Philip Glass on **The Voyage**, **Satyagraha**, and **Akhnaten**. Recent projects include **The Fiery Angel** for Opéra de Paris (Bastille) and The Netherlands Opera, **Die Zauberflöte** for Glimmerglass Festival and the National Opera of Canada, **Don Giovanni** for Los Angeles Opera, **Katja Kabanova** for the Metropolitan Opera, **Don Giovanni** for Florence Opera, **Aida** and "The Ring" cycle for Seattle Opera, **Parsifal** for Deutsche Oper, Berlin and **Alice in Wonderland** for The National Theatre, London. Mr. Israel's work has been exhibited at numerous museums and galleries, including the Whitney Museum; the Museum of Modern Art; the Milwaukee Art Center, and Foundation Maeght, St. Paul de Vence.

CATHERINE ZUBER — *Costume Designer*
Catherine Zuber has created costumes for the A.R.T. for **Picasso at the Lapin Agile**, **A Touch of the Poet, What the Butler Saw**, **The Cherry Orchard**, **Orphée**, **The Dream of the Red Spider**, **Heartbreak House**, **The Servant of Two Masters**, **Hedda Gabler**, **The Seagull**, **Misalliance**, **King Lear**, **Steel**, **Once in a Lifetime**, **The Homecoming**, **The Caucasian Chalk Circle**, **Major Barbara**, **Twelfth Night**, **Life Is a Dream**, **'Tis Pity She's a Whore**, **Gillette**, **Uncle Vanya**, and **The Good Woman of Setzuan**. A graduate of the Yale School of Drama, Ms. Zuber has designed costumes for American Shakespeare Theatre, The Guthrie Theater, Trinity Repertory Company, Center Stage, Mark Taper Forum, The Acting Company, The Shakespeare Theatre in Washington, D.C., Seattle Repertory Theatre, Hartford Stage Company, American Ibsen Theatre, Yale Repertory Theatre, Portland Stage, Opera Omaha, Berkeley Repertory Theatre, New Mexico Repertory Theatre, Opera Theater of St. Louis, and Ballet Hispánico. She has also designed costumes for several horror films.

PETER KACZOROWSKI — *Lighting Designer*
Peter Kaczorowski most recently created lighting for **She Loves Me** and **Picnic** on Broadway. Other New York credits include numerous productions at the Roundabout Theatre and the New York Shakespeare Festival including **The Loman Family Picnic**, **Measure for Measure** and **The Taming of the Shrew**. He has designed lighting at resident theatres and opera housesin the US and abroad, including Hartford Stage, Dallas Theatre Center, Seattle Repertory Theatre, Houston Grand Opera, Royal Opera House at Covent Garden, and Bonn State Opera.

CHRISTOPHER WALKER -- *Sound Designer*
Christopher Walker designed **Picasso at the Lapin Agile**, **Hot 'n' Throbbing**, **The America Play**, **A Touch of the Poet**, **The Cherry Orchard**, **What the Butler Saw**, and **Those the River Keeps** at the A.R.T. He recently arrived in Boston from Seattle, where he composed music and designed sound for such productions as **A Streetcar Named Desire**, **Arms and the Man**, **Born Yesterday**, **Little Murders**, **the Play's The Thing** and **Twelfth Night**, **Lust and Pity**, **Not Sunset Boulevard** and **The Holiday Survival Game Show**.

DARRON L. WEST — *Sound Designer (Philadelphia)*
A native Kentuckian, his tapes in New York have rolled for The New York Shakespeare Festival, Circle Rep, Circle Rep Lab, The Perry Street, the New York Drama League, and the NYU/ Public Theatre Production of Robert Woodruff's **The Devils**, and in Philadelphia: **Floyd Collins** for AMTF. His international credits include Anne Bogart's **The Medium** for the 1993 Toga Arts Festival, Japan, and the Actors Theatre of Louisville's tour to Australia.

CHUCK FINLON — *Associate Director*
Chuck Finlon has assisted David Gordon on a number of projects including **The Mysteries and What's So Funny?** and the recent David and Ain Gordon collaboration **The Family Business**. Mr. Finlon has performed with a number of modern dance companies inc-luding The Pick Up Company from 1984-90.

ED FITZGERALD — *Stage Manager*
For the last eighteen years Mr. Fitzgerald has worked as stage manager, production manager, and sound designer in New York, both on Broadway (**Carrie**, **Tap Dance Kid**, **A Little Family Business**, and **Da**) and extensively off-Broadway. His most recent credits are Philip Kan Gotanda's **Day Standing On Its Head** at Manhattan Theatre Club, and David and Ain Gordon's **The Family Business** at Dance Theatre Workshop. Upcoming projects include **Now Eleanor's Idea**, a quartet of new operas by Robert Ashley at BAM this fall. He is the co-owner of Levelhead Recording and creative consultant to the neo-pop dance band **Dee Wade**.

MARIBETH HUNTER — *Stage Manager*
Ms. Hunter began her work with AMTF in 1992 as the Assistant Production Manager for TANIA and the tours of FRIDA and AMPHIGOREY to A.R.T. and BAM. Since then, she has been the resident stage manager at People's Light and Theatre Co., where she stage managed, among other shows, a tour of ACHILLES to Cyprus and Hungary and also its world premiere in Philadelphia as part of Festival Mythos. Most recently, she stage managed AMTF's MYSTERY OF LOVE.

THE AMERICAN MUSIC THEATER FESTIVAL — *Producer*
Since its founding in 1983, the American Music Theater Festival (AMTF) has built a national reputation for its innovative productions of contemporary music theater in all its forms, including opera, music drama, musical comedy, experimental work, and cabaret. AMTF's mission is three-fold:

- Presenting bold world premiere work on the mainstage
- Showcasing the great American musical theater tradition through the AMTF Cabaret
- Commitment to youth and the future of the art form and its audiences through the Rainbow Company & In-School Program

In its first ten years, AMTF has staged forty-six productions, including thirty-five world or American premieres. Thirty AMTF productions have gone on to be performed in more than sixty cities around the world, ten have been recorded as original cast albums, and one has received a Grammy nomination. Both *TIME* and *The New York Times* have called AMTF "America's leading showcase for new and adventurous music theatre."

The American Repertory Theatre (A.R.T.) — *Co-producer*
A.R. T. is a not-for-profit resident theatre, founded by Robert Brustein, which has been active since 1966 as a professional producing organization and a theatrical training conservatory. In its fifteenth season operating in association with Harvard University, the theatre draws its wide-ranging repertory from new American plays, neglected works from the past, and classic texts re-examined through unconventional productions.

Under the leadership of Robert Brustein and Robert J. Orchard, the A.R.T. is one of the few resident theatre companies in this country performing in rotating repertory, having presented over 100 productions, and touring its productions extensively both nationally and internationally.

The A.R.T. has been the recipient of a number of awards and prizes including the first Pulitzer Prize awarded on the basis of a production outside New York, the Jujamcyn Award for its outstanding contribution to the development of creative talent for the theatre, a special Tony Award for continued excellence in resident theatre, as well as a National Endowment for the Arts Ongoing Ensemble Award.

AMTF Staff

Artistic and Administration
Marjorie Samoff, Producing Director
Donna Vidas Powell, Managing Director
Ben Levit, Associate Artistic Director
Eric Salzman, Artistic Advisor
Carol Bixler, Associate Producer
Emily Winston, Assistant to the Producing Director
Daniel C. Smith, Business Administrator
LeAnne Lindsay, Receptionist/Office Manager
Nigel Redden, Consultant

Development
Jane P. Moss, Director of Development and Planning
Kim Whitener, Associate Director of Development
Kathryn Clanton, Development Assistant

Education/Rainbow Company
Ricardo Martin, Director of Education Program/Rainbow Company
Eleanor Loebell, Schools Facilitator

Marketing
Beverly R. Volpe, Director of Marketing & Public Relations
Robert J. Bicknell, Jr., Associate Director of Marketing & Public Relations
Betty Keiser, Director of Audience Development/Membership
Robert Bergiven, Marketing & Public Relations Intern

Production
Gary E. Kechely, Director of Productions
Nicole Borrelli, Assistant to Director of Productions/"Spelvin's Café" Producer
Troy A. Martin-O'Shia, Production Coordinator
Peg Schuler, Company Manager
Maribeth Hunter, Production Office Manager

UpStages Box Office
Joel A. Segal, Ticket Services Manager
Cat Carris, Assistant Ticket Services Manager

Board of Directors

James B. Ginty, *Chairman*
Edward A. Montgomery, Jr., *Chairman Emeritus*
Donald M. Millinger, Esq., *President*
Richard L. Sherman, Esq., *Vice Chairman/General Counsel*
Joseph D. Shein, Esq., *Vice President*
Barbara Y. Tiffany, *Vice President*
Richard C. Torbert, *Vice President*
Gerard J. Davies, *Treasurer*
Jack L. Foltz, Esq., *Secretary*
Marjorie Samoff, *Producing Director*
Donna M. Powell, *Managing Director*
Ronald L. Kaiserman, *Founding President*

Charles L. Andes, Esq.
Joel N. Bloom
William A. Callanan
John P. Carter, Jr.
M. Walter D'Alessio
Thomas A. Decker, Esq.
Herbert J. Feinzig
Matthew I. Garfield
Joseph H. Jacovini, Esq.
Richard P. Jaffe, Esq.
Mary Joyce
Allan S. Kallish
Virginia M. Kricun
Susan Lodish
Lynn K. Manko
Delbert S. Payne
Judy C. Pote
Harold Prince
Steven B. Rossi
George F. Rubin
Eric B. Rymshaw, A.I.A.
John F. Street
A. Thomas Tebbens, Jr.
F. John White

Information in "Who's Who in the Company" is provided by the production. Where opinions are expressed, they are those of the players, not necessarily those of* PLAYBILL *Magazine.

WARNING

The photographing or sound recording of any performance or the possession of any device for such photographing or sound recording inside this theatre, without the written permission of the management, is prohibited by law. Violators may be punished by ejection and may render the offender liable for money damages.

PLAYBILL®

JUNE 1994

IRA L. KAMENS
president—publisher

ANDREW J. YOUNG
advertising sales director

CAROL ANN BAIRD
advertising sales representative

JOHN T. FARNSWORTH
production manager

JUDY SAMELSON
national editor

PLAYBILL® is a registered trademark of Playbill Incorporated, N.Y.C., N.Y. Published monthly in Philadelphia, New York, Baltimore, Boston and Florida. Philadelphia Edition of PLAYBILL® is published by PLAYBILL®, 3401 North "I" Street, 5th Floor, Philadelphia, Pa. 19134 - (215) 425-2500.

Our Thanks

AMTF gratefully acknowledges the support of numerous foundations, corporations, individuals and government agencies who have made our eleventh season possible. Please turn to page 5 of AMTF Magazine where these generous people and organizations are recognized. We would also like to thank the following whose contributions were received after the AMTF Magazine publication date:

PRODUCERS
The Dolfinger-McMahon Foundation
Mr. and Mrs. H. David Seegul
Mr. and Mrs. Joseph D. Shein

DIRECTORS
Mr. & Mrs. John P. Carter, Jr.
Gerard J. Davies
Mr. & Mrs. Jack L. Foltz
Mr. & Mrs. Matthew I. Garfield
Mr. & Mrs. James B. Ginty
Samuel P. Mandell Foundation
Lynn K. Manko
Mr. & Mrs. A. Montgomery, Jr.
Judy & Harold Pote
Mr. & Mrs. Robert H. Tiffany, III

STARS
Mr. & Mrs. William Callanan
Richard P. Jaffe
Mary & Michael Joyce
Allan Kalish
Mr. Donald M. Millinger
Mr. & Mrs. Harold Prince
Steven B. Rossi
George Rubin
Eric B. Rymshaw, AIA
Mr. & Mrs. F. John White
Dina & Jerry Wind

RISING STARS
Thomas A. Decker
Stephen & Marie-Elise Diamond
Herbert J. Feinzig
Dr. & Mrs. Morrie E. Kricun
Evelyn G. Monte
Robert J. Morrison
James P. O'Brien

LEAD ACTORS
Joel & Pepi Bloom
Mr. & Mrs. Alvin Chanin
Maxine & William Davidon
Mr. & Mr.s Andrew G. Gay
Robert & Janet Goren
Ronald L. Kaiserman
Susan & Leonard Lodish
Frank C.P. McGlinn
Mr. & Mrs. Harvey I. Millinger
Harry J. Perry
Phoebe & Myron Resnick
Mr. & Mrs. Richard L. Sherman
Richard C. Torbert
Sally Walker
Jeffrey S. Wenger, M.D.

PERFORMERS
Catherine V. Beath
Dr. Sylvia Beck & Dr. Jay Federman
Mark H. Beers and Stephen K. Urice Charitable Trust
Byron Fink
Mr. & Mrs Frank T. Foley
Dr. Donald M. Friedman
Paula Fuchsberg
Mr. & Mrs. E. Gronlund
Mr. & Mrs. Kenneth Hill
Annette S. & Morton P. Levitt
Delores McCard
Mr. & Mrs. John B. Neff, Jr.
Sandra L. Otis
Mr. Carl A. Peridier
Lois M. Quinn
Ms. Elyse N. Rappeport
Deborah D. Richards
Helen & Norman Schneeberg
Shirley & Cecil Smith
John F. Street

AMTF Extends Special Thanks to:

AT&T
Donna Alexander, Valerie D'Antorio, James Ginty

Cohen, Shapiro, Polisher, Shiekman and Cohen

First Fidelity Bank

The Ford Foundation
Dave Mazzoli, Christine Vincent

William Penn Foundation
Ken Brecher, Harry Cerino, Helen Davis Picher, Cathy Weiss

Mellon PSFS Reprographics
Parkway Corporation and Walnut Towers Associates

Pew Charitable Trusts
Doug Bauer, Marian Godfrey

Philip Morris Companies Inc.
Karen Brosius, Marilynn Donini, Christine Mugno

The National Endowment for the Arts
Challenge and Advancement Program, Opera-Musical Theater Program,

Ken Ulansey

The Restaurant School

SHLEMIEL THE FIRST OPENING NIGHT STREET FAIR PARTY COMMITTEE

Susan Lodish, Chair
Evelyn Berger
Joel & Pepi Bloom
Fran Davidson
Bob & Molly Freedman
Matthew I. Garfield
Richard & Julie Jaffe
Lynn K. Manko
Phoebe Resnick
Claire Sachs

The Finest
Italian Cuisine
In A Relaxed,
Cheerful Ambiance!

Girasole
RISTORANTE

Lunch · Dinner

Now Serving Philadelphia & Atlantic City
Ocean Club · Atlantic City, NJ · 609.345.5554
1305 Locust Street · Philadelphia, PA · 215.985.4659

BLACK TIE
FORMAL ATTIRE
SALES & CUSTOM RENTALS
AFTER SIX
LORD WEST
PIERRE CARDIN
ROBERT STOCK
CHRISTIAN DIOR
BILL BLASS
Same Day Service Available • CALL FOR FREE BROCHURE
Center City
1120 Walnut Street
FREE PARKING
925-4404

DRIVING FORCE

by Andrew Gans

You've had your eye on that shiny, sleek Saab for months. Well, you'll be glad to know that now there is absolutely no reason not to indulge because when you do, you will be helping a worthy cause. Saab Cars USA will donate $1,000 to Broadway Cares/Equity Fights AIDS in the name of any theatregoer who purchases a new Saab between June 1 and August 30. To participate, purchasers are asked to send their ticket stubs together with a copy of their completed sales contract by August 30 to Broadway Cares/Equity Fights AIDS, 165 W. 46th St., #1300, NY, NY 10036.

Broadway Cares/Equity Fights AIDS, the entertainment industry's most active group working to help combat the challenges of AIDS, was established in 1987 with the mission "to mobilize the unique abilities within the entertainment industry to mitigate the suffering of individuals affected by HIV/AIDS." The Broadway Flea Market, The Gypsy of the Year Competition and The Easter Bonnet Competition are but a few of their yearly fundraisers to provide direct assistance to entertainment professionals, grants to AIDS service organizations and donations to large-scale events nationwide.

It is no coincidence that Saab is the first car manufacturer to put their dollars to such good work for BC/EFA. They have a long history of life-affirming activities and championing social causes—extending to the consumer and societal safety measures they have implemented in their cars. In 1982 they were the first to introduce asbestos-free brakes, and their efforts have continued over the years; in 1992 they introduced the Trionic™ Engine Management System, ensuring efficient use of fuel and resulting in one of the cleanest burning engines available today.

And now Saab has joined the theatre in the fight against AIDS. For more information, contact Saab directly at (203) 795-2208. So, see a show, save your ticket stub and buy that Saab. ❑

It Makes A Great Gift

"It is fun to peruse the many illustrations, old PLAYBILL *covers, production photos and posters Mr. Botto has profusely assembled."* —Frank Rich, NY Times (WQXR)

FOR READERS OF PLAYBILL MAGAZINE ONLY, A PERSONALLY AUTOGRAPHED COPY BY
Louis Botto

260 pages lavishly illustrated with scenes from Broadway shows and PLAYBILL covers from 1903–1983, many in full color.

To order your copy, send $25.95 plus $2.00 for postage and handling to: PLAYBILL, 52 Vanderbilt Avenue, 11th Floor, New York, NY 10017 Attn: At This Theatre. Allow 4 to 6 weeks for delivery.

FACING THE SUMMER

Whether you view the sun as friend or foe, it's wise to be armed against the summer's star performer

PROTECTION Monte Carlo. Palm Springs. The Great Barrier Reef. Wherever elegant, seasoned, sun worshippers congregate, Soleil CHANEL is there. The in-sun products are waterproof, PABA free and are available for every skin type in a sweeping range of SPF's. Both the *in-* and *after*-sun products contain an anti-peeling complex that actually extends the life of your tan! Soothing, revitalizing ingredients like chamomile, vitamin E and aloe pamper your skin with loving care.

Top: Soleil Chanel; center: Lancôme's Self-Tanners; bottom: Calvin Klein's Escape® for men collection

REPLICATION Although the history books may disagree, the great twentieth-century revolution occurred when self-tanners hit the counters. The bronzed sheen that was once the exclusive property of the those willing to sell their skin to the devil was achievable harm free. And the news just gets better and better with LANCÔME's latest collection of self-tanners. The advanced formulas include a Moisture-Active Self-Tanning Mousse, SPF 15 Self-Tanning Spray and for the chronically impatient, a super fast Self-Tanning Spray.

COLORATION Neglected. To be sure your lips are *not*, try ELIZABETH ARDEN's Lip Spa Sunshade Lipcolor with SPF 15. The famous Arden color beautifies as it protects and treats—formulated with actual spa water from Belgium! Who says protection can't be gorgeous?

HYDRATION The sun is an equal opportunity offender, and while products for women swarm the shelves, men are often left to the mercy of the sizzling rays. CALVIN KLEIN's body moisturizer from the ESCAPE® *for men* collection brings soothing, hydrating relief to summer skin. Non-greasy and oil-free body moisturizer is scented with the exquisite Escape *for men*. The complete line of Escape *for men* products is the ultimate summer treat. From the glycerin soap to the relaxing muscle soak, count on Calvin Klein to cleanse, cool, protect and refresh.

So what are you still doing inside munching bonbons? Get outside and face the summer! ❑

by Jennifer Lanter

DIANA RIGG

Still Avenging as Medea

Greek tragedy might not seem like a good commercial risk, but when Diana Rigg comes to town in a stylish, fast-moving production of Euripides's *Medea*, all bets are off. "How can anyone say that the theatre is dying when a 2,400-year-old play is attracting packed houses on Broadway?" says Rigg in the cool British accent familiar to fans of "The Avengers" and PBS's "Mystery!"

JOAN MARCUS

Rigg downplays the value of her own star power, insisting that the success of *Medea* is due to "a combination of the production, the play and me." She and director Jonathan Kent worked with Greek scholar Alistair Elliot to shape a new translation of the ancient tale of a mother willing to sacrifice her children as revenge for the betrayal of her husband Jason—mixing classical elements (a three-woman Greek chorus) with surprisingly up-to-date dialogue.

"A lot of the things people think of as modern—like Jason's line 'In the age-old phrase, let's try to be friends'—are straight Euripides," Rigg says. "I'm very evangelical about [the new translation]. Schools and colleges can study it and perform it, and hopefully, that awful dust that lies on old plays has been blown away."

Medea in Rigg's hands is steely, smart and in control. "She's completely sane," the actress says. "One of the first things the king says when he comes to banish Medea is that she's clever, and because of that he's afraid of her. So obviously she has to be highly intelligent. I think she has a sense of irony in her situation, which is why some of the lines are very dry and get a laugh."

Viewers of "Mystery!" had already seen Rigg play murderous mom Helena Vesey in the deliciously ghoulish miniseries "Mother Love." Politely but smoothly, Rigg dismisses any comparison to Medea. "Helena was psychotic," she says dryly, "I'm obviously very good at playing these sorts of ghastly, desperate women."

In addition to many classical roles, Rigg's London stage credits include an acclaimed revival of Sondheim's *Follies*. "I'm not a singer, so I find musicals terrifying," she says, "although I've seen them all, and I love them." She plans to star in a British revival of *Pal Joey* next year, which might move to America "if it works."

When "The Avengers" comes up, Rigg speaks fondly of having played Mrs. Emma Peel, one of the first independent heroines on TV. "It was ahead of its time," she says of the series, still a cult favorite here. These days, as the host of "Mystery!" Rigg adds, "I feel I'm an ambassadress for the best of British television."

The twice-divorced Rigg is enjoying her first extended stay in New York for almost two decades. After sleeping late she gathers strength for *Medea* by taking long walks in Central Park. In typical fashion New Yorkers take note of Rigg sitting in the zoo but don't bother her. "Exactly," she says, "which is *so* nice of them. I can sit for hours just watching the mothers and babies go by. It's lovely." ❑

by Kathy Henderson

© 1994 AT&T

MAKING A CARD CALL? A COLLECT CALL?
NO BIG PRODUCTION,
JUST ONE SIMPLE NUMBER.

When you make a call, whether you're on Broadway, off Broadway, or off anywhere else for that matter, now all you have to remember is one number: 1 800 CALL ATT.℠ With 1 800 CALL ATT, you can use any card to make your calls or call collect–it does both. Think about it, all the drama, all the excitement of every call, in one simple act.

AT&T

Give Yourself A Lifetime Achievement Award.

The Lincoln Town Car is such an appropriate reward for your lifetime of accomplishment, you might even consider an acceptance speech. The Town Car certainly gives you plenty to talk about, beginning with the traditional spaciousness of its interior. You could go on about Lincoln's commitment to safety technology that includes standard ABS brakes and dual air bags.* And you'll never run out of compliments for its proliferation of elegant appointments. Finally, you might praise the powerful V-8 engine, and the smoothness of that legendary quiet ride.

So deliver that acceptance speech if you like. And please...try to keep it under three minutes.

For further information about the Lincoln Town Car please call 1 800 446-8888.

LINCOLN
What A Luxury Car Should Be

LINCOLN-MERCURY DIVISION Buckle up—together we can save lives. *Driver and front passenger Supplemental Restraint System. Always wear your safety belt.