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THEATRE MAGAZINE

FEB. 5-11, 1967



Max Gulack and Linda Selman in scene from
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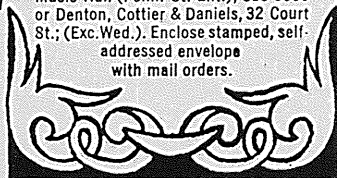
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HAPPILY, theatre is an artistic form that can be enjoyed in a personal way, without any deeper consideration than the fact that it represents entertainment, diversion, purely and simply. However, when the fundamental pleasure is enhanced by an *understanding* of theatre in structurally artistic terms—from the points of view of the playwright, the director and the actor—the experience for the viewer becomes more personal and complete . . . Among the plusses of the Studio ARENA Theatre organization are its special undertakings involving its public. A highlighting example this week (Friday) is the forum to discuss *Marat/de Sade* following the evening performance. For audience benefit, the production will be discussed from three points of view—the director's, the actor's and the playwright's. Involved as panelists will be *Marat/de Sade* director Jon Jory; actor Max Gulack who plays the Marquis de Sade; Dr. Norman Holland and Dr. Leslie Fielder, both from the State University English department. Moderator will be Dr. Alan J. Drinnan, also of the State U. faculty and well-

known to TV audiences as host of two shows—*Dialogue* and *Viewpoint* . . . Another invaluable Studio ARENA by-product is its *Project Curtain Call*, a plan to develop theatre interest at school levels throughout the Greater Buffalo area, particularly in underprivileged environments where opportunities for attending professional theatre would be limited, if not non-existent. *Project Curtain Call* takes theatre into the schools and brings to the theatre, a plan calculated to build future audiences for the Studio ARENA but just as importantly designed as a contribution to the enrichment of culture in areas which might otherwise be untouched . . . Jazz buffs in the Buffalo area are having more than usual to swing about currently. The Ramsey Lewis Trio broke it up at Kleinhans last Sunday and on Sunday, Feb. 12 the Dave Brubeck Quartet will play a one-nighter in the same hall. Meanwhile, starting Monday, Feb. 6, the team of Jackie and Roy (Kraal) will make the Royal Arms the place to be, if you're looking for the ultimate in jazz vocalizing. ■

Scene Theatre Magazine
Publisher
David B. Crombie

Vol. 4. No. 23—Feb. 5-11, 1967
Editor and Art Director
Stan Helleur

Scene Theatre Magazine is published weekly by Scene Publications Limited. Buffalo Address: 681 Main St. Toronto Address: 2 Carlton St. Printed in Canada. Subscription Rate: \$5.00 per year.

MARAT de SADE

A play that swept Europe and Broadway now making its impact
on Buffalo audiences attending the STUDIO arena THEATRE

Peter Weiss

PETER WEISS, painter, film director, novelist and playwright, was born at Nowawes, near Berlin, in 1916. He left Germany when Nazism came in, and has lived in Sweden ever since, although he continues to write in German. His experimental films have been shown in this country, and one of his novels, *Leavetaking*, has been translated. This play opened in Berlin, at the Schillertheatre, in April 1964 and evoked an extraordinary response from the press as well as the audiences: throughout the reviews Weiss was mentioned as the German playwright to succeed Brecht, having brought a new concept of theatre to the international scene. When Peter Brook's production was performed in England by the Royal Shakespeare Company a little later that year, it was greeted with similar acclaim.

ONE of the most extraordinary hit plays in many Broadway seasons is now intriguing playgoers attending Buffalo's Studio ARENA Theatre. *The Persecution and Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum*

of Charenton under the Direction of the Marquis de Sade, abbreviated by popular concession to *Marat/Sade*, and a play which swept Europe before coming to America, is based on two historical truths: the famous — infamous — Marquis de Sade was confined in the lunatic asylum of Charenton, where he staged plays; and the revolutionary Jean-Paul Marat was stabbed in a bathtub by Charlotte Corday at the height of the Terror during the French Revolution.

But this play-within-a-play is not historical drama. Its thought is as modern as today's police states and the Bomb; its theatrical impact has everywhere been called a major innovation. It is total theatre; philosophically problematic, visually terrifying, it engages the eye, the ear and the mind with every imaginable dramatic device, technique and stage picture, even including song and dance. All the forces and elements possible to the stage are fused in one overwhelming experience. This is theatre such as has rarely been seen before.

Featured in the major roles at the Studio ARENA Theatre are John Schuck as the inmate who portrays Jean-Paul Marat; Max Gulack as the Marquis de Sade; and Linda Selman as the inmate who takes the role of Charlotte Corday. Guest director is

Jon Jory, artistic director of the Long Wharf Theatre in New Haven, Connecticut.

According to Jory, the Studio ARENA production is the first time *Marat/de Sade* has been done on a thrust stage. It has posed special scenic problems which have been solved by guest designer, Karl Eigsti, former resident Scene Designer for Arena Stage, Washington, D.C. His wife, Melly, is designing the *Marat/de Sade* costumes.

The play is basically concerned with the problem of revolution. Are the same things true for the masses and for their leaders? And where, in

modern times, lie the borderlines of sanity?

Between 1797 and 1811 the director of the Charenton Asylum which was located near Fontainebleau, outside Paris, established regular theatrical entertainments in his clinic as part of the therapeutic treatment of his patients. De Sade, an inmate of Charenton from 1803 until his death in 1814, wrote and directed many of these entertainments and it became fashionable in Paris to visit the asylum, as much to watch the antics of the lunatics as to watch the performance. These facts are the starting point of Peter Weiss's play.

Peter Weiss's notes on the historical background of the play

From 1801 until his death in 1814 the Marquis de Sade was interned in the asylum of Charenton, where over a period of years he had the chance of producing plays among the patients and appearing as an actor himself. Charenton was an institution which catered to all whose behaviour had made them socially impossible, whether they were lunatics or not. Here, were locked up "perpetrators of crimes whose handling in open court would not be in the public interest, as well as others who had been arrested for serious political misdemeanours or who had allowed themselves to be used as the evil tools of high intrigues."

In exclusive Paris circles it was considered a rare pleasure to attend Sade's theatrical performances in the "hiding place for the moral rejects of civilized society."

Sade's encounter with Jean-Paul Marat, which is the subject of this play, is entirely imaginary, based only on the single fact that it was Sade who spoke the memorial ad-

Clockwise, starting center: John Schuck as Marat, Kenneth McMillan, Nan Withers and Jean Hebborn



dress at Marat's funeral. Even in this speech his real attitude towards Marat is questionable, since he made the speech primarily to save his own skin; at that time his position was in danger, his name on the list of those marked out for the guillotine.

What interested me in bringing together Sade and Marat is the conflict between individualism carried to extreme lengths and the idea of a political and social upheaval. Even Sade knew the Revolution to be necessary: his works are one single attack on a corrupt ruling class. He flinched however from the violent methods of the progressives and, like the modern advocate of a third approach, fell between two stools.

Sade's claim that he had suffered at the hands of the old regime can-

not be taken as evidence of heroism, since his imprisonment was due to charges of sexual extravagance and not to political acts. These excesses, in monstrous written form, were once again to cause his downfall under the new regime.

It is difficult to imagine Sade in the role of a worker for the common good. He felt himself obliged to adopt a double-faced attitude. On the other hand he approved Marat's radical arguments, on the other he saw the dangers of totalitarianism.

If the idea of bringing Sade into contact with Marat in his final hour is my own invention, the picture of Marat at this time accords with fact. The psychosomatic skin disease from which he suffered in the last years of his life — a legacy of privation in the cellars in which he hid — forced him to spend many hours in the bath in order to soothe his itching. And here he was on Saturday, 13 July 1793, when Charlotte Corday came three times to his door before she gained entry and stabbed him.

Marat's words in the play correspond in content and often almost exactly in expression with the writings he left behind.

From our vantage point today we must bear in mind that Marat was one of those who was in the process of building the socialist image, and that much in his ideas of change by forceful means was still undigested or overreached itself.

Charlotte Corday had in fact let nobody into her secret. Schooled by convent life in the art of ecstatic withdrawal, she went her way alone and, with thoughts of Joan of Arc and the biblical Judith in mind, made a saint out of herself. ■

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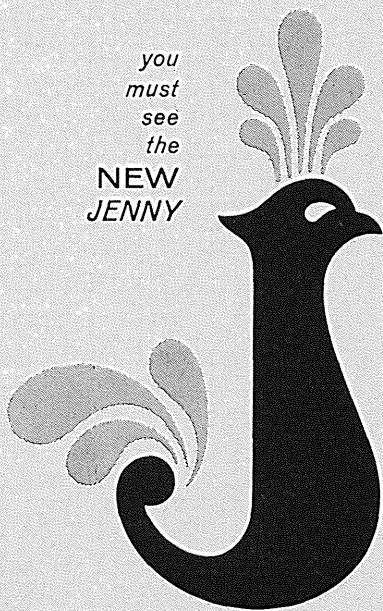
NEW YORK

HOW do you make a mobile actor out of stand-up comic who rarely moves, seldom smiles? Producer David Merrick, who has engineered his fair share of theatrical miracles, may attempt the unlikely by starring Jackie Vernon in Bill Manhoff's new play, *Here We Go Quietly Nuts*. Present plans call for a preview of the play in Palm Beach, Fla., at the Royal Poinciana Playhouse, followed by Broadway entry . . . *Marat/de Sade* is in its last three weeks at the Majestic before Zev Buffman's National Players Company takes the Peter Weiss hit on the road . . . Peter Schaffer's *Black Comedy* opens Tuesday (Feb. 7) at Barrymore, starring Vanessa Redgrave . . . *Carbaret* appears to have settled into an unlimited run at the Broadhurst . . . Same goes for Woody Allen's *Don't Drink the Water* comedy at the Morosco—which the critics had unanimously put down . . . Critical verdicts on British comedy star Norman Wisdom's performance in *Walking Happy* include such tributes as "irresistible, superb, beguiling and endearing." The Feuer & Martin

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musical, with lyrics by Sammy Cahn and music by Jimmy van Heusen, is playing the Lunt-Fontanne . . . John Cullum will take over Richard Kiley's lead role in *Man of La Mancha* March 1 at the ANTA in Washington Square . . . David Merrick will produce a play by Jay Presson Allen based on the life of Queen Victoria, due for presentation in the fall. Allen wrote this season's most dramatic London West End play *The Prime of Jean Brodie* . . . Louise Troy, who plays the daughter of a bootmaker in *Walking Happy* is, in real life, the daughter of a bootmaker—whose Troyling trade-name is known throughout the shoe industry . . . Nunnally Johnson busy on a stage musical version of his hit film, *Holy Matrimony*, which he'll call *The Great Adventure* on Broadway. Also plans a stage musical presentation of daughter Norah's successful movie, *The World of Henry Orient* . . . Barbara Cook will star in Jules Feiffer's *Little Murders*, an Alexander Cohen production which will open on Broadway April 18 . . . Anthony Quayle has replaced Rod Steiger who cancelled out of the title role in the Repertory Theatre of

Lincoln Centre production of Brecht's *Galileo*, set for April 13 at the Vivian Beaumont Theatre.

British actor-writer-director Jonathan Miller, who withdrew as stager of *Come Live With Me*, had this to say about Broadway (on NBC's *Monitor* radio show, in case you missed it): "Broadway excludes truth because the people . . . come in for some sort of opiate, and Broadway is a great huge pusher . . . It provides fixes of frivolity or fixes of spurious seriousness. If one wants real truth, one looks off-Broadway—for example the play off-Broadway at the moment—*America Hurrah*. This is a play which says that America is not all right at the moment; there is a great streak of rottenness in this country . . . Now on Broadway you wouldn't be able to do it" . . . Miller also put down Neil Simon comedies as follows: "Funny, two-dimensional little machines which produce laughter" . . . *Hello, Dolly!* recently entered its fourth year at the St. James. . . . *Sweet Charity* now working on its fifth century of performances. ■

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AS PERFORMED BY THE INMATES OF THE ASYLUM OF CHARENTON
UNDER THE DIRECTION OF THE MARQUIS DE SADE**

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Verse adaptation by Adrian Mitchell

Directed by

JON JORY

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MAX GULACK
ELAINE KERR
KENNETH McMILLAN
PHILIP POLITO
JOHN SCHUCK
JAMES J. SLOYAN

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JEAN HEBBORN
NANCY KOCHERY
REGINALD MILES
GERALD RICHARDS
LINDA SELMAN
NAN WITHERS

BILL GALARNO
LAWRENCE JAMES
RENEE LEICHT
AINA NIEMELA
SALLY RUBIN
JOE SERVELLO
ALAN ZAMPESE

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KARL EIGSTI

Costumes Designed by

MELLY EIGSTI

Lighting by

DAVID ZIERK

Musical Direction by

PIERO HADJIKAKOU

February 2-25, 1967

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THE CAST

Marquis de Sade	MAX GULACK
Coulmier	MICHAEL BRADSHAW
Jean-Paul Marat	JOHN SCHUCK
Simonne Evrard	ELAINE KERR
Charlotte Corday	LINDA SELMAN
Duperret	BILL GALARNO
Jacques Roux	LAWRENCE JAMES
Herald	JAMES J. SLOYAN
Cucurucu	KENNETH McMILLAN
Polpoch	PHILIP POLITO
Kokol	NAN WITHERS
Rossignol	JEAN HEBBORN
Mother	AINA NIEMELA
Father	GERALD RICHARDS
Schoolmaster	JOE SERVELLO
Military Representative	RENEE LEICHT
Scientist	RENEE LEICHT
Newly Rich	RICHARD ROBERTS
Voltaire	GERALD RICHARDS
Lavoisier	REGINALD MILES
Mad Animal	ALAN ZAMPESE
Coulmier's Wife	BETTY BOUCHER
Daughter	ELLIE SULLIVAN
Two Guards	RUSSELL DRISCH, LOUIS PULVINO
Two Sisters	SALLY RUBIN, SUSAN SLACK
Musician	PIERO HADJIKAKOU
Inmates	DOTTIE DRUMMER, LINDA HARTMAN, PATRICIA HARTMAN, JANE HOLCOMBE, NANCY KOCHERY, BETTY LUTES, JOHN PASCO, JAMIE RANDAZZO

PLACE: The Asylum of Charenton

TIME: 1808

THERE WILL BE ONE INTERMISSION

(During the intermission visit the Stage Left Lounge, then after the show stop again and join
the theatre staff and actors)

WHO'S WHO IN THE THE CAST

(IN ALPHABETICAL ORDER)

MICHAEL BRADSHAW (*Coulmier*) has turned in several fine characterizations in this, his first season at the Studio ARENA, including Beverly Carlton in *The Man Who Came To Dinner*, Pish-Tush in *The Mikado* and the Mad Hatter in the current Children's Touring Show, *Alice In Wonderland '67*. Last summer he appeared in the Shaw Festival at Niagara-on-the-Lake. He is a Cockney by birth but a Canadian by adoption.

BILL GALARNO (*Duperret*) played Rolf in the national road company of *The Sound Of Music* for a year and appeared in the road tour of *110 In The Shade*. Off-Broadway he was seen in *Nathan The Wise* and as Orestes in *The Flies*. He was selected by star Albert Dekker and author Gore Vidal for a key role in a try-out of Vidal's *On The March To The Sea*. He also appeared with Mamie Van Doren in *Wildcat!* at the Meadow Brook Dinner Theatre. As a writer, he is currently completing the book for a new musical, *Kiss, Children, Kiss!* now under option for a New York production.

MAX GULACK (*Marquis de Sade*) is appearing in his fifth role at the Studio ARENA Theatre this season. Seen as Montfleury in *Cyrano De Bergerac*, the captive host in *The Man Who Came To Dinner*, the smiling Go-To in *The Mikado* and as the father in *After The Fall*, Gulack has an enviable list of acting roles behind him, half of which were played during his time of residence in France while the others were played in American stock or on New York stages.

His off-Broadway credits include *A Country Scandal*, *Marcus In The High Grass*, *A Worm In The Horse-Radish* and *Poppa Is Home*.

JEAN HEBBORN (*Rossignol*) is appearing in her fifth consecutive role at the Studio ARENA, having brought a number of memorable portraits to the boards this season. Last year she appeared in three productions, and last summer she was seen in *Private Lives*. Her birthplace is England, which gave her both training and experience in the theatre before bidding her good-bye to take up residence in Buffalo. Her Buffalo appearances, outside of the Studio ARENA, include *My Fair Lady*, *Marriage-Go-Round* and *The Boy Friend*.

LAWRENCE JAMES (*Jacques Roux*) is currently causing quite a stir among the younger set as a silver-sparkled Astronaut, in *Alice In Wonderland '67*, who appears on stage in a sudden explosion and a puff of smoke. *Alice* is the second Curtain Call presentation of the season for the Buffalo school children. His last major appearance was as John in *The Man Who Came To Dinner* in November, but his other roles in Buffalo theatricals are too numerous to mention. He is an alumnus of the Grand Island Playhouse, the Off-Broadway at the Richford Hotel and the Arena Theatre at the Jewish Center.

ELAINE KERR'S (*Simonne Evrard*) appearances at the Studio ARENA this sea-

son have found her twice as a nagging wife (*Cyrano De Bergerac, After The Fall*), once as a glamorous star of the theatre (*The Man Who Came To Dinner*) and as an ingenuous school girl in *The Mikado*. Her combination of talent, sultry voice and comeliness spell versatility, and that is what Miss Kerr has brought to the stage this season. Indiana is her home ground. The Neighborhood Playhouse School of the Theatre provided her with training before she took off for Italy and the Festival of Two Worlds, in Spoleto, where she appeared in *The Trojan Women*.

KENNETH McMILLAN (*Cucurucu*), usually thought of as a comedian, turned in a convincing and sobering characterization in *After The Fall* as Lou, a teacher driven to suicide in middle age as a result of his Communistic affiliation in his youth during the hard days of the depression. His comedy appearances this season include the entomologist in *The Man Who Came To Dinner* and the timorous Tailor, Ko-Ko, in *The Mikado* which won him the "Best Actor" award for the year from the Buffalo Courier-Express.

PHILIP POLITO (*Polpoch*) has an affinity, it would seem, for animals. His first Buffalo appearance after *Cyrano* was as Many Bears, a young warrior, in the Curtain Call presentation of *Indian Captive*, which was shown to hundreds of the city's school children. In *Alice In Wonderland '67* he is seen as a frantic White Rabbit, and in *The Mikado* he was a Poo-Bah, which, incidentally, is not an animal. It just sounds like one. Prior to his Studio ARENA assignments, Polito

was seen at the Williamstown Summer Theatre in Massachusetts, an engagement which followed his days at the Yale School of Drama in New Haven (Connecticut) where he appeared in *The Imaginary Invalid*. He indulged in a little moonlighting, so to speak, at the Hof Brau Haus where he joined forces with Renee and Allan Leicht, also on the Studio ARENA staff, in an underground revue audaciously entitled "Bananas and Peels."

JOHN SCHUCK (*Jean-Paul Marat*) reverses the procedure of most young actors who get started in home town productions and then go on to professional theatre elsewhere. Schuck became a full-fledged professional before returning home (Buffalo) last summer to appear in *The Fantasticks* as El Gallo. His success in that production is not coincidental to his return to appear as Marat. Off-Broadway he has been seen in *Streets Of New York* and was in the touring company of *A Rainy Day In Newark* which starred Imogene Coca. Prior to being a member of the Studio ARENA acting company, he was a member of the resident company of the Center Stage Theatre in Baltimore, Maryland.

LINDA SELMAN (*Charlotte Corday*) may have provoked the skeptics when it was announced she would appear as Maggie in *After The Fall*—a role that was the complete antithesis to her common-sense-but-charming role of Maggie in *The Man Who Came To Dinner*—but those who came to see an actress fall on her face ended up falling on their own faces in praise of a magnificent performance. *Marat/de Sade* is another challenge, and with the run of that and the remaining

season it is hard to believe that Miss Selman won't depart Buffalo an accomplished actress. The audiences' wish is, of course, that she won't depart Buffalo. Her time prior to the Studio ARENA was spent in doing roles in and around New York as well as making lucrative commercials.

JAMES J. SLOYAN (*Herald*) has a long list of appearances in classical theatre, including *Henry V*, *The Taming Of The Shrew* and *Romeo and Juliet* for the New York Shakespeare Festival. He performed in *Hamlet*, *Macbeth* and *Midsummer Night's Dream* at the Fallsburg Festival, Fallsburg, New York. In the Atlanta Municipal Theatre Repertory Company, he was seen in *Saint Joan* and *Death Of A Salesman*. Earlier this season, Mr. Sloyan staged the dueling scenes for the theatre's opening show, *Cyrano De Bergerac*.

NAN WITHERS' (*Kokol*) greatest aim in Buffalo is to "break type" and portray a fallen woman, or an evil wench, or perhaps a lady who is just totally outrageous. Up until now, despite her success, her roles have shown her as the lovable one who needs help and protection. Miss Withers' goal: to show her other talents. Actually some of these sides have been seen in other places, on other stages. For example, Gittel in *Two For The Seesaw* (a dancer who is not too concerned with the presence of a wedding band) and Annie Sullivan (the determined and ironed-willed teacher of Helen Keller) are both a far-cry from her Yum-Yum of *The Mikado*, the ARENA'S December show. Until the right "Wronged One" comes along, Miss Withers will just have

to be content with being "Everybody's Sweetheart".

JON JORY (*Director*) is a co-founder and Artistic Director of the Long Wharf Theatre in New Haven, Connecticut. He has directed nine of its productions, including *The Hostage* and *Uncle Vanya*. He acted at the age of six, directed professionally at the age of 16, and had his first play professionally produced at the Cleveland Playhouse when he was 20. He was seen in four national tours, *Cat On A Hot Tin Roof*, *My Three Angels*, *Volpone* and *Candida*. His undergraduate work at the University of Utah was followed by graduate study at the Yale University School of Drama. He has appeared on television in *Wagon Train*, *Hallmark Hall of Fame*, *Hazel*, *Two Faces West* and *Show of Shows*. He is a recipient of the A.E.T.A. playwrighting award. Mr. Jory directed the delightful *The Man Who Came To Dinner* earlier this season.

KARL EIGSTI (*Scene Designer*) was awarded a Fulbright Grant in Theatre to Study in England where he received a Master's degree in Drama from the University of Bristol. While there he designed and served as a production assistant at the Bristol Old Vic, at the Theatre Royal, and directed a production of *Fulgens and Lucreces* for the English Arts Council as part of Britain's 400th Anniversary Celebration of Shakespeare's birth. He served as Resident Designer for the Arena Stage in Washington, D.C., for two seasons and has been a guest designer at such regional theatres as the Theatre of the Living Arts in Philadelphia and the Long Wharf Theatre in New Haven, Connecticut. He directed *The*

Dumbwaiter and *The Private Ear* for the Actor's Theatre, Louisville, Kentucky.

MELLY EIGSTI (*Costume Designer*), wife of designer Karl Eigsti, has designed for the Arena Stage in Washington, served as an assistant to Theoni Aldrege in New York on productions for the Shakespeare Festival and on such Broadway shows as *Minor Miracle*, *Skyscraper* and *Luv*. She also served as an assistant to Fred Voelpel for the Lincoln Center for Performing Arts forum theatre. A former student of the University of Bristol drama department, she is currently enrolled in Lester Polakov's professional School of Design in New York.

DAVID ZIERK (*Lighting Designer*) has no peers in the field of lighting in Western New York State. Head of the Amherst Stage Lighting Company, which in itself is a job which keeps young Zierk on the go most of the time, he has managed to light all of the Studio ARENA productions this season, with *After The Fall* revealing him to be a talent of true artistic achievement. The lighting was one of the leading factors in the show's critical acclaim and consequent box office success. He has designed the lighting for Studio productions for the last ten years as well as designing light control boards for this as well as other theatres in the nation.

PIERO HADJIKAKOU (*Musical Director*), a music student at the State University of New York at Buffalo, is interested in both acting and music as a career. As an actor he has worked in classical repertory theatre in India, in Shakespearean productions. At the University he has appeared in *The Lady's Not For Burning* and

Sophocles' *Woman Of Trachis*. At present he is the Musical Director of WBFO-FM, the educational radio station at the University. *Marat/de Sade* marks his debut, as a musical director in the theatre, for this piano-and-organ artist.

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TORONTO

PAT Suzuki and Robert Reed, both well-known to television audiences (Miss Suzuki as a singer and Reed as the young lawyer in *The Defenders*) are playing a two-week engagement as co-stars of the Broadway comedy hit, *The Owl and the Pussycat*, at the Royal Alexandra Theatre, Feb. 6-18 . . . The magic of Melina Mercouri will permeate **O'Keefe Centre** for three weeks until Feb. 18 while the Greek star refines her performance in *Illya Darling*, based on husband **Jules Dassin's** hit film, *Never on Sunday*, before it opens on Broadway. Co-starring with her is one of the talented comedy performers in US theatre of television — **Orson Bean** . . . The eminent Russian cellist, **Mstislav Rostropovich**, will be guest soloist with the **Toronto Symphony Orchestra** Feb. 7-8 at **Massey Hall** . . . For supper-clubbers, the **Royal York Hotel's** Imperial Room is offering one of the all-time vocal greats, **Frankie Laine**, until Feb. 11 . . . No interviewer can bug the aforementioned **Mlle. Mercouri**—not on ANY day. When a CBC-TV interrogator persisted in a puerile line of questioning, mercurial Mercouri simply got up and left, fuming: "I don't have to accept that kind of thing" . . . **Devco Produc-**

tions' *For Whom the Dell* Tolls revue now in its second month at the upstairs Theatre in the Dell . . . Jazz buffs are digging the special vocal artistry of Jon Hendricks, backed by an instrumental quartet, at the Town Tavern. Hendricks, writer and arranger as well, specializes in simulated instrumental phrasing (reeds in particular) and is remembered particularly for his work with the late Dick Lambert and Annie Ross . . . *Tchin-Tchin* is enjoying its North American premiere in the talented hands of Aries Productions at the Central Library Theatre . . . *Spring Thaw '67*, Canada's perennial touring revue has opened its six-month tour in the Maritimes and is expected to be razor-sharp by the time it reaches the Royal Alexandra here Mar. 27, for a six-week stand.

Sports and racing car aficionados who've had the Walter Mittys about such Formula I tracks as Monza, Monaco and Watkins Glen, are experiencing something glassingly close to their dreams at the Glendale Cinerama Theatre where MGM's outstanding film, *Grand Prix*, has opened as a roadshow attraction. It should be an Academy Award contender for director John Frankenheimer. ■

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LONDON

THREE recent openings of note were *The Promise* (at the Fortune Theatre), *The Soldier's Fortune* (Royal Court) and *Brief Lives* (Hampstead Theatre Club). *The Promise* is a three-character drama (a love triangle) evoking outstanding performances from Judi Dench, Ian McShane and Ian McKellen. It has been translated from Aleksei Arbuzov's original Russian by Ariadne Nicolaeff . . . *Soldier's Fortune* is an unconventional revival — an unfamiliar comedy by 17th-century dramatist Thomas Otway — staged by Peter Gill for the English Stage Company . . . *Brief Lives* is a one-man show by Roy Dotrice, portraying Patrick Garland's adaptation of the John Aubrey original on which he and Garland had collaborated (in much briefer form) for British television. Dotrice, said one leading reviewer, "solos to splendid effect in a string of anecdotes and reminiscences" . . . West End version of the Broadway hit, *110 in the Shade* opens Feb. 8 at the Palace . . . Four other shows opening shortly: *Somebody Say Something* at the Arts Theatre (Feb. 14), *Fiddler on the Roof* at Her Majesty's (Feb. 16),

Dance of Death at the Old Vic (Feb. 21) and *Benito Cereno* at the Mermaid (Mar. 6) . . . *Sound of Music* closed recently at the Palace after 2,385 performances . . . Peter Darrell's new ballet, *Francesca*, had its world premiere this week (Feb. 2) at the Sadler's Wells . . . The exceptional talents of German playwright Rolf Hochhuth (*The Deputy*) and British actor Richard Burton may be united in a documentary play at the National Theatre in which Burton would portray Sir Winston Churchill . . . The Royal Shakespeare Company's 108th season will open in April at Stratford-on-Avon for a seven-and-a-half-month run, while the company's in-town West End schedule at the Aldwych will open in mid-June, for nine-month run. Six new Shakespeare productions are slated: *Taming of the Shrew*, *Coriolanus*, *All's Well that Ends Well*, *As You Like It*, *Macbeth* and *Romeo and Juliet* . . . Four modern plays are being prepared: Jules Feiffer's *Little Murders*, Jeremy Brooks' *The Russian Revolution*, Robert Shaw's *The Man in the Glass Booth* and Leonid Malyugin's dramatization of Chekhov letters, *How Comical My Happiness*. ■

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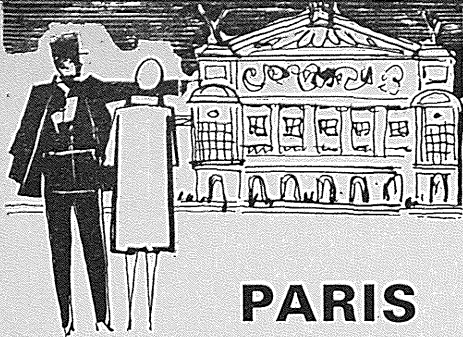
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PARIS

ELVIRE POPESCO, Paris' favorite Rumanian, is back in another play written especially for her (she's also a co-producer) by Andre Roussin (he's also the director). *La Locomotive* is the title, argot for a go-go type around whom there's never a dull moment, and while Mme. Popesco is in her effervescent prime, the comedy isn't generating much steam and definitely is not among the eligibles for translation to the English-language stages of London's West End or Broadway . . . New theatre-goers and those looking for something different are making an early success of offerings by the

newly-formed repertory company at the Theatre Antoine. Under director-producer Simone Berriau a group of young actors including Jean Rochefort, Delphine Seyrig, Jean-Pierre Marielle, Henri Garcin and Claude Pieplu first presented a French version of James Saunders' British hit *Next Time I'll Sing to You* (*La Prochaine Fois Je Vous Chanterai*). The reviews were good and the company staged a second production, *Pirandello's To Find Oneself* (*Se Trouver*). This was received even more warmly, with the result that Theatre Antoine is splitting the week with the two plays and doing SRO business . . . Paris producers are getting into the habit of keeping critics waiting insofar as reviewing shows are concerned. *Operation Lagreleche* had 35 performances before its "press opening," the reviews were uniformly good and the newspapers failed to lodge any beefs about the stand-off. ■

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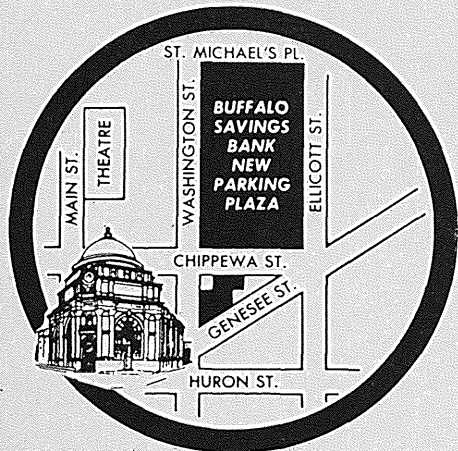
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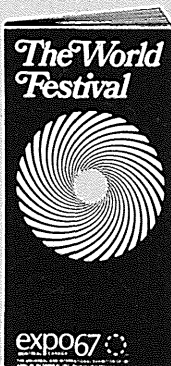
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