

The
PLAYBILL
for the Alvin Theatre



THE GOLDEN APPLE

The THEATRE

Augury of Excitement

NO one can deny that the Tempestuous Twenties—no matter what else they happened to be, and they happened to be a lot of things—were, theatre-wise, a period of interest and excitement. Certain aspects of them, even so far as Broadway was concerned, may have been more apt to draw a deprecating smile than an enthusiastic cheer from the lips of the thoughtful—such things as the so-called bedroom farces that had occasional and inexplicable popular success or those lush and lavish extravaganzas in which soft white acres of bare female flesh were sometimes mistaken for entertainment. But these things were merely by-products of a teeming, turbulent and magnificently factless era, and, basically, had nothing much to do with the theatre at all except for the fact that they were exposed to view in playhouses. The real theatre was gloriously awakening from a long somnolence. It was the period when the American theatre for the first time announced itself as a world force and actually struggled far ahead of any other national theatre—with the possible exceptions of the English and the French, with which it was certainly on equal terms. The 20s saw professional theatrical experimentation in this country on an unprecedented scale. They also saw a solid and satisfactory financial return offered to managers and their backers by the unsensational but consistent success of a large group of middle-class plays—unpretentious melodramas and family comedies that gave themselves no artistic airs, being built merely to

provide entertainment for cash customers who wanted to be amused on their night out. This, incidentally, is an entirely laudable and excellent aim, despite stray sneers of determined Bunthornes.

And, it's interesting to note, money made on these unabashed little entertainments, and the consequent profusion of potential backers, were what made possible the experiments and the artistic advances.

One interesting and important feature of that surging scene was the prevalence of off-Broadway groups. Serious critical attention was paid them, and they returned the payments with interest by supplying the full-grown professional theatre, not only with specific actors and writers and designers and managers who made their marks on Broadway, but also with ideas and attitudes and experiments. The whole town was literally alive with little groups. The Provincetown, as you don't have to be told, was bringing to attention the



works of many young writers, including a fellow named Eugene O'Neill. The Washington Square Players were developing into a little something that was—and still is—known as the Theatre Guild. The Neighborhood Playhouse was attracting critics and customers to the pushcart-infested purlieu of Grand Street with experimental productions that springboarded many of their players to Broadway. The Greenwich Village Theatre was offering the first planned production of "Hamlet" in modern dress (though Booth had once, on the spur of the moment, presented



U.S. ROYAL MASTER

It's hard to exaggerate the stopping power of U. S. Royal Master. Its Royaltex Tread gives skid protection matched by no other tire! See your U. S. Royal Dealer.



three acts of it that way when his scenery and costumes were late in arriving). The Civic Repertory Theatre—one of the noblest of all off-Broadway efforts—was forming and scoring its early successes. And even the tiny Triangle Theatre (now a cafe), in a cellar and with its “stage” a curtained alcove, was presenting interesting revivals of ancient mellers like “Uncle Tom’s Cabin” and “Ten Nights in a Barroom,” while Christopher Morley and company were enticing wide-eyed flocks of strangely naive sophisticates to Hoboken, to sample the heady charms of “The Black Crook” in the Opera House and needed beer at nearby bars.

It was all very colorful and exciting—and its untrammelled, interesting, undisciplined activity spilled over in turbulent gusts to the professional Broadway stage, where it was harnessed and assimilated and made the basis for many of the advances that so notably emblazoned the decade.

This is, one considers hopefully, of more than antiquarian or academic interest today. The theatre during the past few seasons (as any fairly constant theatregoer will attest) has been making long strides in many departments. Certainly we have now a more exciting, varied, intelligent and forward-moving stage than we had, say, 10 years ago—or, for that matter, than we had in the very golden days of which we’ve been speaking, as a comparison of last season’s top plays with those of 1923-’24 will attest. And it may be that a good part of our current excitement, like that of the 20s, can be traced to the upsurge of off-Broadway activity. Certainly there have been large numbers of players and even plays and full productions that have moved up from the byways to enliven the Broadway scene. And, more important, the impetus to thought and experiment given by the groups (sometimes by their failures as well as their successes) has had an invigorating and excellent effect.

The auguries are extremely hopeful. Far from slackening, group activity gives every indication of expanding—and of growing increasingly bold in its experimentation—in the season to come. The professional theatre, alive and vigorous and forward-looking, can look ahead to a stronger and even more abundant flow of new blood and new ideas. It looks as though it’s going to be even more fun than ever.

—EUGENE BURR.

SUMMER DRINKS

"SEABREEZE" is the name of a super gin and tonic that is served in the Plaza's Rendez-Vous Room. It is made with golden gin—the only gin made in this country that is aged in charred oak casks and which, consequently, has a light topaz color, is very smooth, very subtly flavored, and really dry.

Pernod, it may surprise you to know, also blends perfectly with the quinine flavor of this sparkling water which has grown so much in popularity. I encountered this combination in the Waldorf Astoria's Peacock Alley.

I was not surprised, however, to find that many of the sleek ladies—particularly the debutantes—who dance on the stylish St. Regis Roof, are ordering ginger ale and cola which contain no sugar, no salt. These non-fattening beverages are now made in a variety of flavors, such as the black cherry, root beer, cream and lemon put out by No-Cal.

"Everest" is the name of a rather spectacular summer cocktail which is served in the Pierre's Grill and Cafe. White as the driven snow, it is based on light rum and contains the juice of half a lime, powdered coconut, and a liqueur which is the barman's secret, but perhaps, drinking one, you'll guess it.

A tall cooler has been concocted by Victor who presides over the Sherry Netherland's convenient Cafe Bar. Golden rum is the dominant spirit; it is sweetened with faler-num, and contains a dash of cognac and the juice of half a lime. The glass is garnished with thin slices of peach, sprigs of fresh mint, and half a strawberry.

The "Princess" is a popular cocktail in the Ambassador Garden. It consists of a jigger of golden gin, half an ounce each of Grand Marnier, orange juice, and lemon juice, well shaken with ice.

On the Astor Roof they're featuring a Golden Martini (golden gin and dry vermouth) in celebration of the fiftieth anniversary of this famous hostelry.

Cognac on the rocks and cognac mist are summer favorites in both the Roosevelt Grill and the Rough Rider Room.

At L'Aiglon many patrons order spritzers—Rhine wine and seltzer—as tall, cool and not too alcoholic summer drinks.

At Bon Soir, Jimmie Daniels suggests a Finn M'Cooler: Irish pot-stilled whiskey, seltzer, and a slice of cucumber served in a highball glass.

—G. McC.

daring...
baring...
beautiful!
bare-bac



Fitting companion to revealing new dresses

... Flexees matchless, backless, strapless

Bare-Bac! Stripped to the bare essentials: nylon lace for its wired, cushioned cups, its midriff control.

Black, also white;
B and C cups;
from \$10.95

flexees

*pat. pending; t.m. app. for

Alvin Theatre

250 West 52nd Street

FIRE NOTICE: The exit indicated by a red light and sign nearest to the seat you occupy is the shortest route to the street. In the event of fire please do not run—WALK TO THAT EXIT.

EDW. F. CAVANAGH, JR.
FIRE COMMISSIONER

Thoughtless persons annoy patrons and distract actors and endanger the safety of others by lighting matches during the performance and intermissions. This violates a city ordinance and renders the offender liable to ARREST. It is urged that all patrons refrain from lighting matches in the auditorium of this theatre.

THE · PLAYBILL · A · WEEKLY · PUBLICATION · OF · PLAYBILL · INCORPORATED

Week beginning Monday, August 2, 1954

Matinees Wednesday and Saturday

ALFRED DE LIAGRE, JR. • ROGER L. STEVENS
in association with
T. EDWARD HAMBLETON • NORRIS HOUGHTON
present
A Phoenix Theatre Production

THE GOLDEN APPLE

A New Musical

Written by
JOHN LATOUCHE

Music Composed by
JEROME MOROSS

with

Stephen
DOUGLASS

Kaye
BALLARD

Jack
WHITING

Virginia
COPELAND

Bibi
OSTERWALD

Jonathan
LUCAS

Portia
NELSON

Martha
LARRIMORE

Dean
MICHENER

and CHARLOTTE RAE

Choreography and Musical Numbers Staged by
HANYA HOLM

Directed by
NORMAN LLOYD

Musical Director
HUGH ROSS

Guest Conductor
ROBERT ZELLER

Settings by
WILLIAM & JEAN ECKART

Costumes by
ALVIN COLT

Lighting by KLAUS HOLM

Orchestral Arrangements by JEROME MOROSS and HERSHEY KAYE

MOST QUOTED REVIEW

The world agrees on
"GILBEY'S please"



Gilbey's Distilled London Dry Gin 90 Proof, 100% Grain Neutral Spirits, W. & A. Gilbey, Ltd., Cincinnati, Ohio

BEFORE AND AFTER * THE THEATRE

Two Shows: 9:30
and 12:15
Cover after 9:30

Dancing & Entertainment
THEATRE DINNER—\$4.50
served 6 to 8—no ent. tax



Luncheon • Cocktails
Dinner • Supper

Concert Music
from 6 p.m.

THEATRE DINNER—\$4.50
served 6 to 8—no ent. tax

PARK AVENUE WALDORF * ASTORIA 49TH TO 50TH STS.

SYNOPSIS OF "THE GOLDEN APPLE"

Act I.

"The Golden Apple" makes use of old American song and dance forms to retell Homer's legend of Ulysses, Penelope, Helen and Paris in the town of Angel's Roost in the State of Washington at the turn of the century. Although the Spanish-American War is over and Ulysses is reunited with Penelope, there is trouble brewing: Mother Hare, the local mystic, excites Ulysses with a vision of the wonders of the new century beyond Angel's Roost. The returning heroes are outraged to find their local Helen has married old Menelaus but are induced, nevertheless, by Ulysses to swear an oath to protect her virtue. When Paris, a slick salesman from the big city of Rhododendron, carries off the errant Helen in his balloon Ulysses leads the heroes off to recapture her.

Act II.

In Rhododendron, Helen's triumph is interrupted by the arrival of Ulysses and his crew. They take the town over by splitting it into factions and send Helen home with Menelaus. Led on by Hector, the wily mayor of the city, Ulysses and his heroes go on a ten-year spree. The people he meets on these adventures are his home folks—strangely altered in the unpredictable atmosphere of the city. For example, he first encounters Mrs. Juniper, the Mayor's wife in Angel's Roost, now transformed into the glamorous Madam Calypso. As one friend after another disappears during these episodes, Ulysses continues to resist the lure of the fleshpots. Finally, after almost succumbing to Circe, Ulysses comes to terms with himself and returns home to Penelope.

CAST OF CHARACTERS

(As they appear)

HELEN (A Farmer's Daughter)	KAYE BALLARD
LOVEY MARS (The Local Matchmaker)	BIBI OSTERWALD
MRS. JUNIPER (The Mayor's Wife)	CHARLOTTE RAE
MISS MINERVA OLIVER (The Village School Marm)	PORTIA NELSON
MOTHER HARE (The Local Mystic)	MARTHA LARRIMORE
PENELOPE (Ulysses' Wife)	VIGINIA COPELAND
MENELAUS (The Old Sheriff)	DEAN MICHENER

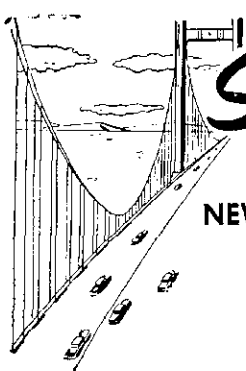
Point to

SCHENLEY

best-tasting whiskey in ages!

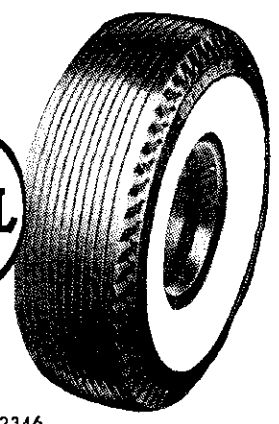


BLENDING WHISKEY, 86 PROOF. 65% GRAIN NEUTRAL SPIRITS.
SCHENLEY DISTR., INC., N.Y.C.



Stronger than Steel Cables

NEW **NYGEN** CORD



WESTCHESTER
 Austin-Bliss General Tire Co.
 22 E. 2nd St., Mt. Vernon 8-9090

DUTCHESS
 Minger General Tire Inc.
 132 Smith St., Poughkeepsie 5205

NASSAU
 Biener Pontiac Corp., 100 Northern Blvd., Great Neck GR 4-4600

NEW JERSEY
 Brustlin Brothers, Inc.
 306 Market St., Patterson 3 MU 4-2346

THE HEROES

- | | |
|---|-------------------------|
| CAPTAIN MARS | FRANK SEABOLT |
| AJAX | MARTEN SAMETH |
| AGAMEMNON | CRANDALL DIEHL |
| NESTOR | MAURICE EDWARDS |
| BLUEY | MURRAY GITLIN |
| THIRSTY | DON REDLICH |
| SILAS | PETER DE MAYO |
| HOMER | BARTON MUMAW |
| DIOMEDE | ROBERT FLAVELLE |
| ACHILLES | JULIAN PATRICK |
| PATROCLUS | RICHARD HERMANY |
| DOC MacCAHAN | GARY GORDON |
| ULYSSES (A Veteran) | STEPHEN DOUGLASS |
| THERON | ED GRACE |
| MAYOR JUNIPER | JERRY STILLER |
| PARIS (A Traveling Salesman) | JONATHAN LUCAS |
| THE FIGUREHEAD | DEE HARLESS |
| HECTOR CHARYBDIS (Mayor of Rhododendron) | JACK WHITING |

THE LOCAL GIRLS: Sara Bettis, Dorothy Etheridge, Nelle Fisher, Dee Harless, Janet Hayes, Lois McCauley, Ann Needham, Joli Roberts, Jere Stevens, Tao Strong, Helen Ahola, Annliese Widman, Mitzi Wilson.

THE LOCAL BOYS: Santo Anselmo, Bob Gay, Bill Nuss, Charles Post, Arthur Schoep, Robert Bakanic.

DEWAR'S

"White Label"

and Victoria Vat



Dewar's never varies!

Both 86.8 Proof Blended Scotch Whisky © Schenley Import Corp., N. Y.

Before and After the Theatre . . .
 Meet Your Friends in the **Astor Bar**
 Luncheon • Cocktails • Dinner • Supper
Hotel Astor
 TIMES SQUARE • R. K. Christenberry, President

SYNOPSIS OF SCENES

The entire action takes place in the State of Washington
between 1900 and 1910.

ACT I.

The township of Angel's Roost on the edge of Mt. Olympus.

- 1. In the Orchard.
- 2. The Village Green.
- 3. The Church Social.
- 4. At Helen's House.

For Smooth Performance...

"BLACK & WHITE"

The Scotch with Character

BLENDING SCOTCH WHISKY 86.8 PROOF
THE FLEISCHMANN DISTILLING CORPORATION. N. Y. • SOLE DISTRIBUTORS

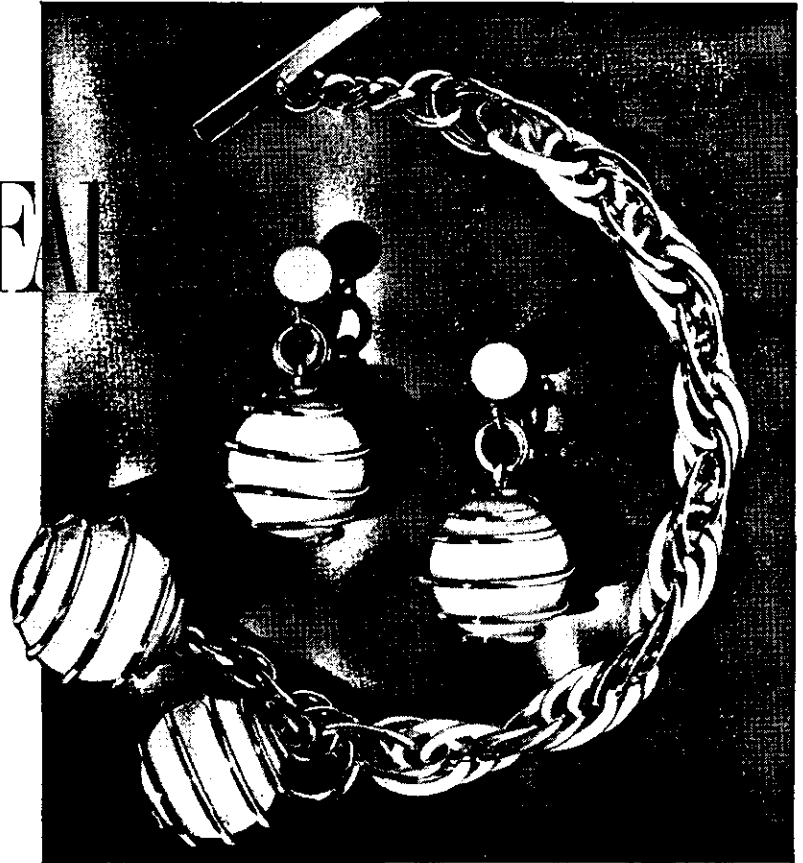


Jewels by
TRIFARI

The white world
of fashion
caught in
a golden whirl . . .

PARISPHERE,
Earrings, \$5.00
Bracelet, \$5.00

Not authentic unless stamped Trifari.
Prices approximate, plus tax.



ACT II.

1. **The Seaport of Rhododendron.**
2. **The Main Street of Rhododendron.**
3. **Back in Angel's Roost. Penelope's Home.**
4. **The Main Street again.**
5. **The Big Spree.**
 - Madam Calypso's Parlour.**
(Calypso played by Mrs. Juniper)
 - The Brokerage office of Scylla and Charybdis.**
(Scylla played by Menelaus)
 - A waterfront dive.**
(The Siren played by Lovey Mars)
 - The Hall of Science.**
(The Scientist played by Miss Minerva)
 - The Wrong Side of the Tracks.**
(Circe sung by Mother Hare, danced by Ann Needham)
6. **Angel's Roost: In the back yard.**

REPEAT PERFORMANCE

When a comedy or drama contains all the elements that make fine theatre, it wins audience support for an extended run. So it is with the Treasury's Series H current income Savings Bond. First introduced on June 1, 1952, the H Bond is attracting more and more investors because of its fine qualities. The interest yield is 3% when held to maturity of less than ten years and is paid by Treasury check twice a year. And like all Savings Bonds, the H Bond is absolutely safe. Available through your bank in denominations of \$500 and up, the Series H Bond will repeat its fine performance for you year after year.

ACT II.

1. "My Picture in the Papers" Helen, Paris and the Male Ensemble
2. The Taking of Rhododendron Ulysses, Hector and Paris
3. Hector's Song
4. "Windflowers" Penelope
5. "Store-bought Suit" Ulysses
6. Calypso Mrs. Juniper
7. Scylla and Charybdis Menelaus and Hector
8. "Goon-a-Goon-a" Lovey Mars
9. "Doomed, Doomed, Doomed" Miss Minerva
10. "Circe, Circe" Circe, Mother Hare and the ensemble
11. Ulysses' Soliloquy
12. The Sewing Bee Penelope, Helen, Miss Minerva, Mrs. Juniper,
Lovey Mars, Mother Hare, the Suitors and Ulysses
13. The Tirade Penelope
14. FINALE The Entire Company

Assistant Conductor: Ben Steinberg

Standby for Kaye Ballard, Bibi Osterwald, and Charlotte Rae, Geraldine Viti.

Understudies for "The Golden Apple"

Understudies never substitute for listed players unless a specific announcement of the appearance is made at the time of the performance.

Virginia Copeland, Janet Hayes; Stephen Douglass, Julian Patrick; Jack Whiting, Crandall Diehl; Jonathan Lucas, Barton Mumaw; Portia Nelson, Helen Ahola; Martha Larrimore, Sara Battis; Dean Michener, Arthur Schoen; Ann Needham, Tao Strong.

CREDITS

Scenery by T. B. McDonald Construction Company. Painted by McDonald-Stevens Scenic Studios Inc. Costumes executed by Eaves Costume Company. Lighting equipment by Century Lighting Inc. Fabric by Gladstone, Kalmo, Maharam, Dazian's. Drapery by Frank W. Stevens, Inc. Furniture by A. & S. Galleries. Shoes by Capezio, La Ray and A. S. Beck. Hosiery and gloves by Jessie Zimmer. All jewelry and pearls by Coro, Inc. Miss Ballard's wig by Senz. Decorative wigs by Najan. Golden Apple by Betina-Michel. Flags by AAA American Flag Decorating Co. Window shade by Holland Shade Co. Stepladder by Putnam Rolling Ladder Co. Inc. Spinnet by Baldwin Piano Co. Foliage by Modern Artificial Flowers and Displays, Ltd.

Make up and hair styles by Ernest Adler.

STAFF FOR "THE GOLDEN APPLE"

C. Edwin Knill	General Manager		
Carl Fisher	General Manager Phoenix Theatre		
Samuel J. Friedman	Press Representative	} Assistants to Mr. Ross	
Robert Woods	Production Stage Manager		
Thelma Chandler	Company Stage Manager	} Author's Representative	
Dan Brennan	Asst. Stage Manager		
Ed Grace	Asst. Stage Manager	Warren Brady	Master Carpenter
Hope Abelson	Assistant to the Producer	Thomas McAlinn	Master Electrician
Dorothy Jarnac	Assistant to Miss Holm	John L. Ward	Master Propertyman
Joseph Fretwell III	Assistant to Mr. Colt	Ruth Jung	Wardrobe Mistress
Peter Nelson	Assistant to Mr. Lloyd	Max Marlin	Musical Coordinator

STAFF FOR THE ALVIN THEATRE

Manager	Warren O'Hara	Orchestra Manager	Ben Listengart
Treasurer	Gordon Cramer	Master Carpenter	John Riffin, Jr.
Ass't Treasurer	Rod McMahan	Master of Properties	Charles Bauer
Ass't Treasurer	Luis Valle	Master Electrician	Joseph Roth
Chief of Staff	Louis Seymour		

All products used in this theatre for the promotion of sanitation are manufactured by the Creco Co.

Who's who in the cast

STEPHEN DOUGLASS (Ulysses)

Mr. Douglass last appeared on Broadway opposite Nanette Fabray in "Make a Wish." He played Billy Bigelow in "Carousel," in New York, on tour, and in London. He started singing in a church choir, made his professional debut with the Paper Mill Playhouse, was the featured singer at Billy Rose's Diamond Horseshoe for six months and appeared in a Shubert musical, "Love in the Snow," that never reached New York. In summer musicals he has played the leading roles in such hits as "Brigadoon," "Roberta," "Showboat," "High Button Shoes," "Chocolate Soldier" and "Up in Central Park."

KAYE BALLARD (Helen)

Miss Ballard made her debut at 15 doing songs and impressions at the Stage Door Canteen in her native Cleveland. While doing nightclub work a Spike Jones talent scout hired her. With Jones she played every major vaudeville city in the U.S. and Canada for a year and a half. She credits him with developing her comedy style. She left him to work as a single at the Blue Angel, took a featured role in the road company of "Three to Make Ready" with Ray Bolger, appeared in "Touch and Go" in London and was seen most recently on Broadway in "Top Banana."

JACK WHITING (Mayor Hector)

Mr. Whiting has appeared in a great many musical hits since making his debut in one of the "Ziegfeld Follies." Among the shows he graced were "Of Thee I Sing," "High Button Shoes," "The Red Mill," "Hold on to Your Hats," "Walk With Music," "Hooray for What," "On Your Toes," "Anything Goes" and "Yes, Yes, Yvette." Earlier this season he played a straight role in "A Girl Can Tell." Last season he stole the notices playing the Mayor of New York in "Hazel Flagg."

VIRGINIA COPELAND (Penelope)

Miss Copeland makes her Broadway debut in this prize winning musical after touring the country in Menotti's "The Old Maid and the Thief," "Fledermaus" and "Musical Americana." The oldest of six children, she won a scholarship to the Rossini Opera School and came to New York from Bridgeport to study. Her Broadway debut has a slightly fictional tinge. The producers had already decided upon someone else for the role. They listened to her sing only because they were being polite. When you hear her you'll understand why the Messrs de Liagre, Jr., Stevens, Hambleton and Houghton were captivated enough to sign her.

BIBI OSTERWALD (Lovey Mars)

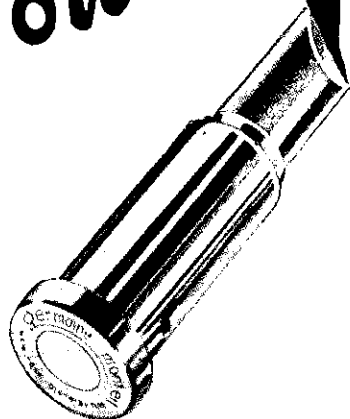
Miss Osterwald played both Carol Channing's and Yvonne Adair's roles in "Gentlemen Prefer Blondes" while standby in that hit, though they are as completely different as any two roles can be. She made her Broadway debut in "Sing Out, Sweet Land," appeared with Ray Bolger in "Three to Make Ready," played opposite the late Willie Howard in a revival of "Sally," and had an important part in "Magnolia Alley." A top nightclub entertainer, she has also appeared on a great many TV shows.

JONATHAN LUCAS (Paris)

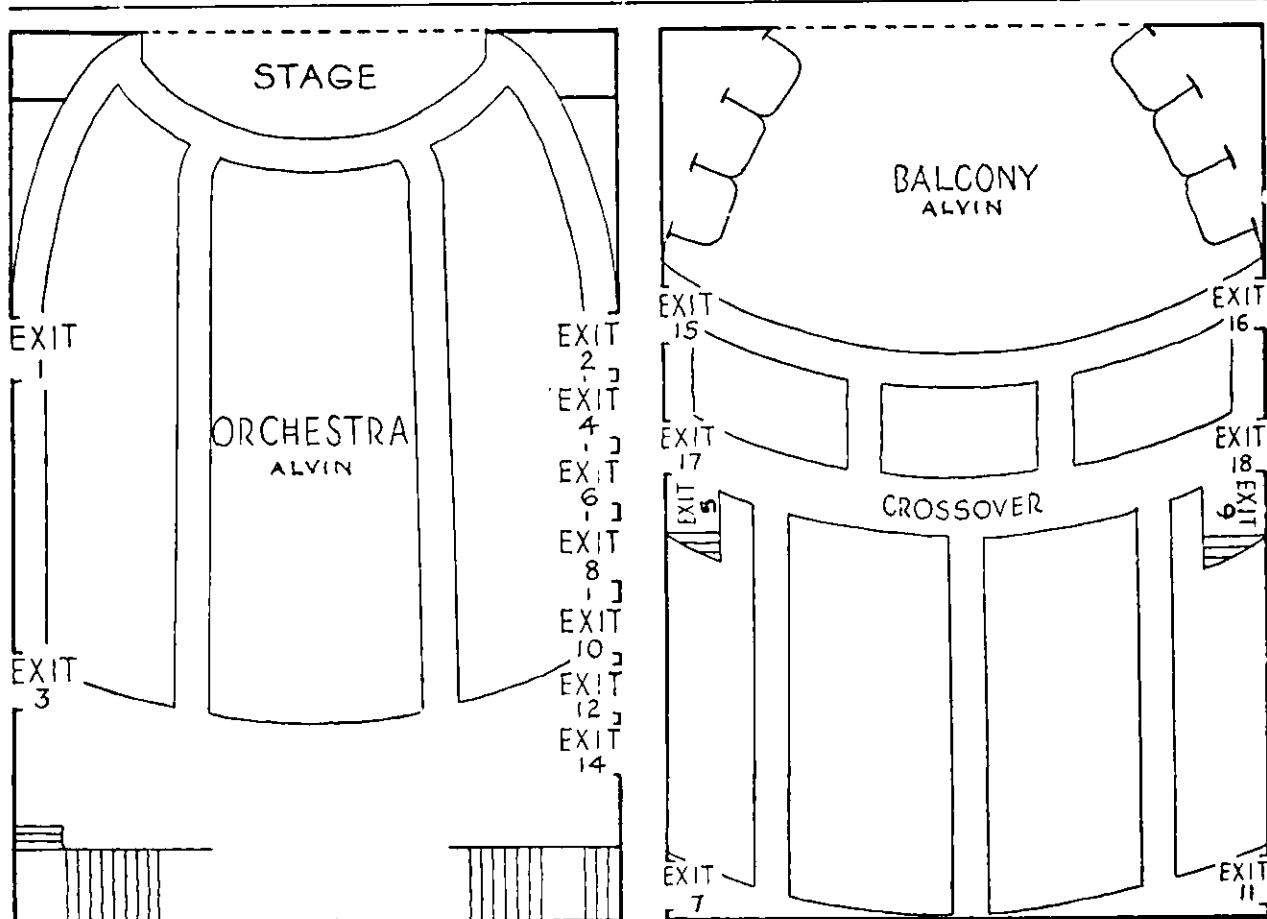
Mr. Lucas was a featured dancer in "Finian's Rainbow," played an important part in "Small Wonder," and had lots to do in both the New York and London companies of "Touch and Go." His movies include "Lady From Shanghai" with Rita Hayworth and Orson Welles and "Happy Go Lovely" with David Niven and Vera Ellen. He was recently partnered with Kay Thompson in a night club act and is currently the choreographer for the Paul Winchell TV show.

(Continued on page 18)

Germaine Monteil



ON SMART LIPS EVERYWHERE — BECAUSE IT IS THE BEST!



Gay

The smart
theatre going
public adores . . .

"White
Shoulders"

"Most
Precious"

"Golden
Shadows"

perfumes.

Who's who in the east (continued)

PORTIA NELSON (Miss Minerva)

Miss Nelson makes her New York stage debut as a comedienne. Heretofore she has received acclaim for her ballad artistry in supper clubs such as the Blue Angel. She is starred on the record albums of "On Your Toes," "Boys From Syracuse" and "Bittersweet." Her own album, "Love Songs for a Late Evening," is a best seller. Her theatre experience has been confined to several summer stock musicals and California's Circle Players. Miss Nelson also writes material and songs; she has coached singers, among them movie star Jane Russell.

CHARLOTTE RAE (Mrs. Juniper)

Miss Rae built up a reputation as a smart, sophisticated comedienne appearing in such night clubs as the Village Vanguard, Blue Angel, Cafe Society and the Carnival Room of the Sherry Netherlands. On Broadway she has appeared in "Three Wishes for Jamie." Off Broadway she won critical kudos for her work as Mrs. Peachum in "Three Penny Opera." A graduate of Northwestern University, she is one of the few professional performers to have survived playing the leads in college musicals.

MARTHA LARRIMORE (Mother Hare)

Miss Larrimore, no relative to the other acting Larrimores, is a native of Tennessee, a graduate of Chattanooga College. She won a scholarship to the Peabody Conservatory. She has sung in "Carmen," "Aida," "Il Trovatore" for the San Carlo, New Orleans and Havana Opera companies. She alternated with Marie Powers in "The Medium" and appeared in "Bohemian Girl" at St. Louis and Memphis.

DEAN MICHENER (Menelaus)

Dean Michener sang with the Dallas Starlight Operetta Company to finance a college education which would have made him an aeronautical engineer. He decided music was more exciting than blueprints, came to New

(Continued on page 20)

Who's who in the cast (continued)

York and joined Wagner's Opera Company. Alternating between operetta and opera, he has made two Broadway appearances—"Kiss Me, Kate" and "Two on the Aisle."

JOHN LATOUCHE (The Author)

Mr. Latouche came to public attention when he was in his early twenties. His lyrics for "Ballads for Americans" captured and unified the national character so succinctly that in 1940 the cantata was used to open all the political conventions that year. (The manuscript—written on scraps of paper and the backs of menus, now reposes in the Library of Congress.) His lyrics for "Cabin in the Sky" established him in the Broadway field; works ranging from raucous shows like "Banjo Eyes" to the prize winning "Ballet Ballads"; plus a couple of years as a writer-director with N.B.C. have demonstrated his versatility. Latouche left the Southland—Richmond, Va.—for schooling via scholarships at Riverdale and Columbia College. At twelve he starred in his home town Drama Guild's Children's Theatre productions. At fourteen he unnerved Branch Cabell completely, for this tiny urchin had won the chief prose prize in a contest conducted by the Academy of Arts and Sciences. His academic career was interrupted momentarily when some of the sketches he wrote for the college varsity show were bought as interludes for "Murder in the Old Red Barn." His contribution to other shows followed. In 1942 he served as American Observer on an expedition in the Belgian Congo. His book, "Congo," is still used in several universities. On return from Africa he did a stint in the U.S. Navy with the Seabees. He returned from the Pacific to re-enter the Broadway arena with a modern version of John Gay's "Beggars Opera" which was written with Duke Ellington. "The Golden Apple," Latouche's most successful work to date, took five years and seventy auditions before it was finally produced.

JEROME MOROSS (Composer)

Jerome Moross had his first show, "Parade," produced by the Theatre Guild, when he was 21 years old. Since then, this native of Brooklyn has delved into almost every field of musical activity. Of his six ballets, "Frankie and Johnny" has been in the repertory of the Ballet Russe de Monte Carlo and other companies almost continuously since its first performance in 1938, and his most recent ballet, "The Last Judgement," was commissioned by Ruth Page for a European production. Among his numerous works for concert are "A Tall Story for Orchestra" commissioned by the Columbia Broadcasting System and his "First Symphony" which was premiered by Sir Thomas Beecham and the Seattle Symphony. Mr. Moross has had a long though intermittent association with Hollywood as composer, orchestrator and musical adviser. One of his recent ventures was the ballets for "Hans Christian Anderson."

Moross attended De Witt Clinton High School and New York University; was the recipient of a Juilliard Fellowship and two Guggenheim Fellowships. He did the incidental music for several Broadway plays and has done his stint in radio. The critical acclaim awarded to "Ballet Ballads" was the incentive for further collaboration of Moross and Latouche and this led to "The Golden Apple."

• • •

"The Golden Apple" premiere, March 11, 1954, at the Phoenix Theatre; moved to this theatre, April 20, 1954.

• • •

SAVE YOUR PLAYBILLS: Whether you collect them as a hobby, or for the settlement of future arguments about who played what, and when, or merely because you're incurably sentimental about the theatre, you'll find they will assume a more and more important place in your library and your private life—particularly if bound in our Playbill binder, sent to you postpaid for \$2 (check or money order; PRINT your name and address). The Playbill, 108-114 Wooster Street, New York 12, N. Y.