

THE
PLAYBILL



THE GOLDEN APPLE



PHOENIX THEATRE

FIRST SEASON 1953-54

The
T H E A T R E

Eternal Vigilance, etc.

BECAUSE of recent decisions of the United States Supreme Court concerning censorship in other entertainment media, the threat of oppressive fanaticism operating against the theatre may seem comfortably remote at the moment. Yet it is precisely at such comfortable moments that the greatest vigilance is needed; for the professional reformer, who makes the weaknesses of his fellow men the focal point of his own life, cannily watches for any sign of relaxation in the forces of freedom that are his constant source of antagonism and dread. Always a devotee of the sneak punch, he habitually moves fast, hoping to catch the supporters of freedom napping; for it is only so that he can obtain a major victory over them.

As a matter of fact, the very steps toward freedom contained in the recent Supreme Court decisions have already started the expected reaction among rampant obscurantists. There is now a new censorship bill up for consideration at Albany; and, though there has been no indication that it intends to wrap the theatre in its prurient coils, it may very well eventually do so. The theatre—and all those who still love ancient traditions of freedom—had best keep a weather eye open and a large shillelagh at hand.

Censorship, in its various manifestations through the years, has been of three kinds. The first and most popular is censorship on “moral” grounds—and here the theatre is in a solid position, unassailable except by mewling dirt-mongers who see filth in any frank and adult approach to human problems. For

many years the stage has been automatically self-censoring in this respect, eschewing the offensive and merely vulgar; and when, on very rare occasion, instances of such have briefly appeared, you, the audience, have lent assistance by staying away in droves and letting such offerings drop of their own dead weight. Theoretically, the theatre would not be affected at all by this type of “moral” censorship; but in actual practice it would.

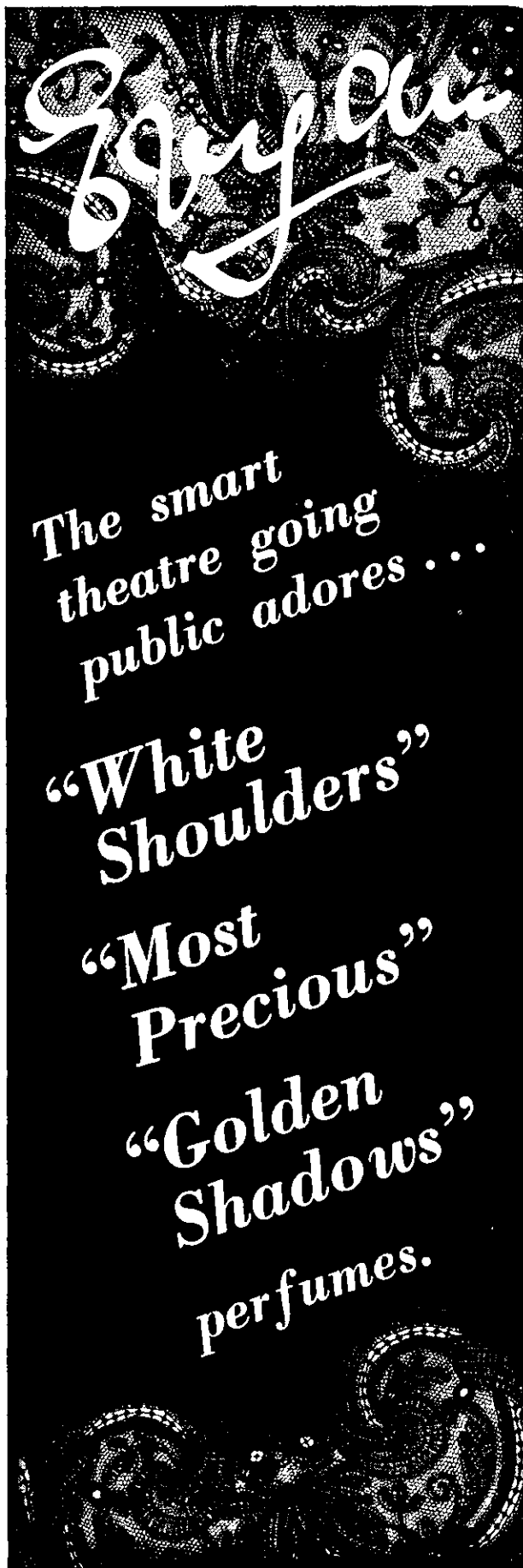
For the reformers who frame and later enforce censorship laws have, in their obsession with what they regard as filth, no way of drawing a distinction between adult discussion and out - and - out pornography, since, to them, both are equally titivating and disturbing. They fail to realize that humans who have achieved the status of emotional adults are not subject to the same confusions that set their own libidos swirling.

There is danger in another direction, too, for censorship of any sort sets up, necessarily, a judge or group of judges with

dictatorial powers, and such judges may very easily extend those powers (within the framework of even the mildest censoring machinery) to include fields other than the “moral.” This is recognized as a real and terrifying danger by all thoughtful freemen.

In any case, the muffling of any art-form (or even entertainment medium) is deplorable. Certainly, it's far less harmful to permit a few comparatively innocuous glimpses, through a cut-out costume, of the rippling of Miss Jane Russell's abdominal epidermis than it is to stultify an entire medium and wrap it in moralistic diapers that keep it as





innocent (and as intelligent) as a new-born child. Though from the standpoint of the stage such a question is merely academic, censorship as noted would lump serious drama with the ridiculous public disrobing of a burlesque queen. And that would mean the end of an adult theatre in America.

The second general form of censorship is political. Smug within the safeguards of the Bill of Rights, we may say that this is a danger more theoretical than imminent. But we might be smarter not to kid ourselves. There are many ways in which it can creep to power—even here in New York we almost had an example of it some 20 or so years ago when a play attacking a certain political situation was scheduled to open. At the last moment it was discovered that the theatre due to house the show had, through a set of technical “violations,” lost its license. Fortunately, the public outcry was so immediate and overwhelming that it was hurriedly announced there were no “violations” after all, and the show opened just a few days after schedule.

The third aspect of censorship is probably the most pernicious of all—the “private” censorship exercised by individual pressure groups. So far, the theatre, by ignoring all efforts to impose it, has been free of it—but other entertainment fields have suffered from it brutally. A minor and rather funny example of this sort of thing tried its hand against the theatre a couple of years ago when indignant representatives of an organization of chambermaids picketed a playhouse because the show included a chambermaid who was lazy. This may be funny—but, if the theatre ever gave in on a minor point like this, the situation could become very unfunny indeed.

Even worse than such groups, however, are the individuals and organizations that try to exert pressure to have a performer or director or playwright denied his livelihood because he’s an expressionist or a vegetarian or a confirmed wearer of bow-ties. The theatre so far has remained free of this most anti-American of all forms of censorship.

As a result of the move toward freedom made by the Supreme Court, new counter-moves can be expected from the forces of repression. They must be spotted and fought, not only by the theatre, but by all of us who love the theatre and who also love the ideals of freedom upon which our country was built.

—EUGENE BURR.



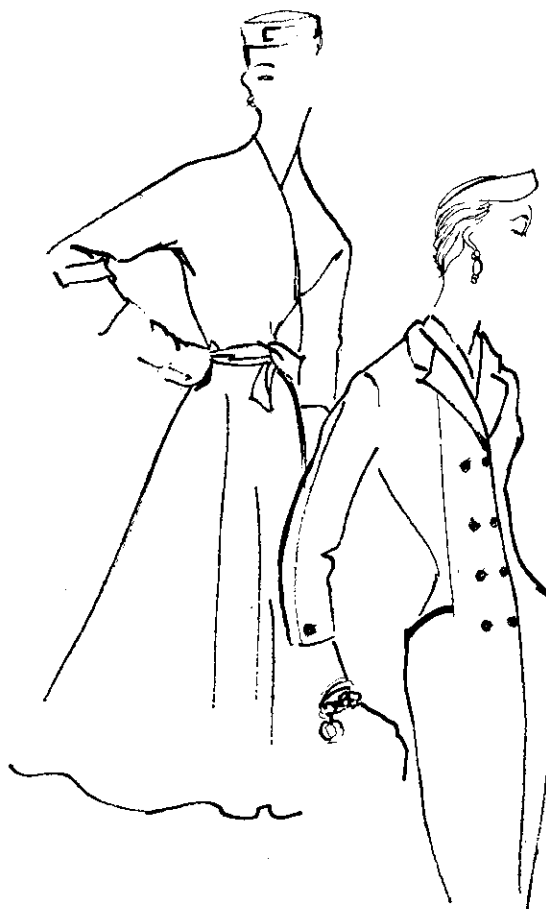
FASHION

IT's no spring without a suit—always preferably, of course, a new suit, but this year especially so, since suits are changing so drastically.

The belted silhouette, always loved by the house of Davidow, is visibly trim and pared-down in their Daventree Tweed shown above, with its neat collar and cuffs and high-placed twin pockets—the collar just a touch stand-away, to accommodate chunky necklaces or your folded silk square. This suit, sized for the shorter figure (diminutive sizes 10 to 20) was one of the first of Bonwit Teller's spring suit selections. It's shown here accompanied by Coblentz' wonderful new travel bag of steerhide, that grainy toughie among leathers, to prove that even on little women an out-size bag this year looks good. (This one has zippered compartments for passports—or a business-girl's homework—and, being broad-bottomed as well as wide and deep, will see you through a small-parcels shopping tour.)

Also from the Bonwit suit collection—our suit with jacket belted in at the bottom, well below the normal waistline—a line to watch, admirably used here by Ben Zuckerman.

A suit custom made by Sarin (and, may we mention, at a price which would be surprisingly low for a ready-made suit of like qual-



ity) is sketched as a notable example of the new dress-look. With the lined surplice jacket, self-sashed at the waist, you may have the skirt of medium flare shown here, or a rippling full circle, or one as narrow as a stick. No suit you ever owned had less detail or more grace! Sarin, as you must know, is the Washington-Square-area shop with the all-over-town clientele.

A coat may look suit-like this year and be the handsomer for it: for example, Bergdorf Goodman's stalk-slim wool reefer, ready-to-wear in black or navy, with a fold of white crêpe showing at the neck.

—B. B.



The Phoenix Theatre



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.

JACOB GRUMET
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

Beginning Thursday Evening, March 11, 1954

Matinees Saturday and Sunday

THE PHOENIX THEATRE
T. Edward Hambleton Norris Houghton

presents

THE GOLDEN APPLE

A New Musical

Written by
JOHN LATOUCHE

Music Composed by
JEROME MOROSS

with

Priscilla
GILLETTE

Stephen
DOUGLASS

Kaye
BALLARD

Jack
WHITING

BIBI OSTERWALD

JONATHAN LUCAS

PORTIA NELSON

Directed by NORMAN LLOYD

Choreography by
HANYA HOLM

Musical Director
HUGH ROSS

Settings by
WILLIAM & JEAN ECKART

Costumes by
ALVIN COLT

Lighting by KLAUS HOLM

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Shows . . . 9:30 and 12:15. Cover at 9:30. Luncheon weekdays from noon. Closed Sundays.

CAST OF CHARACTERS

(As they appear)

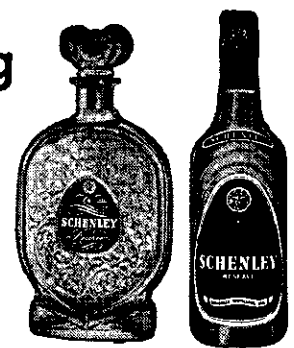
- HELEN KAYE BALLARD
- LOVEY MARS BIBI OSTERWALD
- MRS. JUNIPER GERALDINE VITI
- MISS MINERVA OLIVER PORTIA NELSON
- MOTHER HARE NOLA DAY
- PENELOPE PRISCILLA GILLETTE
- MENELAUS DEAN MICHENER



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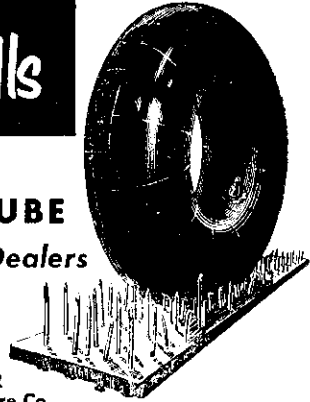


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367 Bay St., Tompkinsville, GI 7-3460

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

THE HEROES

- | | |
|--------------------|-----------------|
| Captain Mars | Frank Seabolt |
| Ajax | Marten Sameth |
| Agamemnon | Crandall Diehl |
| Nestor | Maurice Edwards |
| Bluey | Murray Gitlin |
| Thirsty | Don Redlich |
| Silas | Peter De Maio |
| Homer | Barton Maunaw |
| Diomede | Robert Flavelle |
| Achilles | Julian Patrick |
| Patroelus | Larry Chelsi |
| Doe MacCahan | Gary Gordon |

ULYSSES **STEPHEN DOUGLASS**

THERON **DAVID HOOKS**

MAYOR JUNIPER **JERRY STILLER**

PARIS **JONATHAN LUCAS**

HECTOR CHARYBDIS **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

THE LOCAL BOYS: Santo Anselmo, Bob Gay, Charles Post, Arthur Schoep

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never varies!*

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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.

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 Orchard.

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MUSICAL SEQUENCES

ACT I.

1. "Nothing Ever Happens in Ange's Roost".....Helen, Lovey Mars, Mrs. Juniper, and Miss Minerva
2. Mother Hare's Seance
3. "My Love Is On The Way" Penelope
4. The Heroes Come Home Entire Company
5. "It Was A Glad Adventure" Ulysses and The Heroes
6. "Come Along, Boys" The Heroes and the ensemble
7. "It's The Going Home Together" Ulysses and Penelope
8. Mother Hare's Prophecy
9. "Helen Is Always Willing" The Heroes
10. The Church Social The Heroes and the ensemble
11. "Introducin' Mr. Paris" Paris and the ensemble
12. The Judgment of Paris.....Lovey Mars, Mrs. Juniper, Miss Minerva, Mother Hare and Paris
13. "Lazy Afternoon" Helen and Paris
14. The Departure for Rhododendron The Entire Company

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. "When We Were Young" Penelope
5. "Store-bought Suit" Ulysses
6. Calypso Mrs. Juniper
7. Scylla and Charybdis Menelaus and Hector
8. "By Goona-Goona Lagoon" 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, the Suitors and Ulysses
13. "We've Just Begun" Ulysses and Penelope

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fashion
stand-in...
beautiful
blouses by

Judy Bond

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The Phoenix Theatre acknowledges the generous assistance of Alfred de Liagre, Jr.
in the presentation of "The Golden Apple."

Orchestral arrangements by Jerome Moross and Hershey Kay.

Assistant Conductors: Ben Steinberg, William Kettering

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. Dancing shoes by Capezio and La Ray. 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. Makeup and hairstyles by Ernest Adler. Spinet by Baldwin Piano Co.

STAFF FOR PHOENIX THEATRE

Carl Fisher	General Manager	Joseph Fretwell III	Assistant to Mr. Colt
Samuel J. Friedman	Press Representative	Warren Brady	Master Carpenter
Betty Shirley	Executive Assistant	William Yoscary	Assistant Carpenter
Dorothy Blass	Executive Secretary	Thomas McAlinn	Master Electrician
Robert Woods	Production Stage Manager	Abe Knapp	Assistant Electrician
Thelma Chandler	Company Stage Manager	John L. Ward	Master Propertyman
Hope Abelson	Assistant to the Producers	Thomas Porter	Assistant Propertyman
Peter Nelson	Assistant to Mr. Lloyd	Ruth Jung	Wardrobe Mistress
Dorothy Jarnac	Assistant to Miss Holm	Richard Hopkins	Treasurer
Philip Fradkin	} Assistants to Mr. Ross	William Ryan and William J. Harris,	Assistant Treasurers
Marion Coben			
Richard Blufson	Assistant to Miss Shirley	Max Marlin	Musical Contractor
William Clow	Play Reader		

The Management is not responsible for personal apparel or property of patrons unless properly checked with the theatre attendant. Patrons are advised to take their coats and wraps with them whenever they leave their seats.

Ladies are requested to remove their hats.

Who's who in the cast

PRISCILLA GILLETTE (Penelope)

Miss Gillette made her Broadway debut replacing Marion Bell in the leading role in "Brigadoon." She won critical kudos in "Regina" and "Out of This World" and made her debut in a straight role opposite Patricia Neal in the road tour of "The Children's Hour." A graduate of Syracuse University, where she won a fellowship in voice, her first concert appearance was made in 1947 with the Rochester Philharmonic. She subsequently gave recitals with the Grant Park Symphony in Chicago, at Town Hall and at Columbia University. She has made six appearances on "Studio One" and has been on other top TV programs.

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."

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

(Continued on page 16)



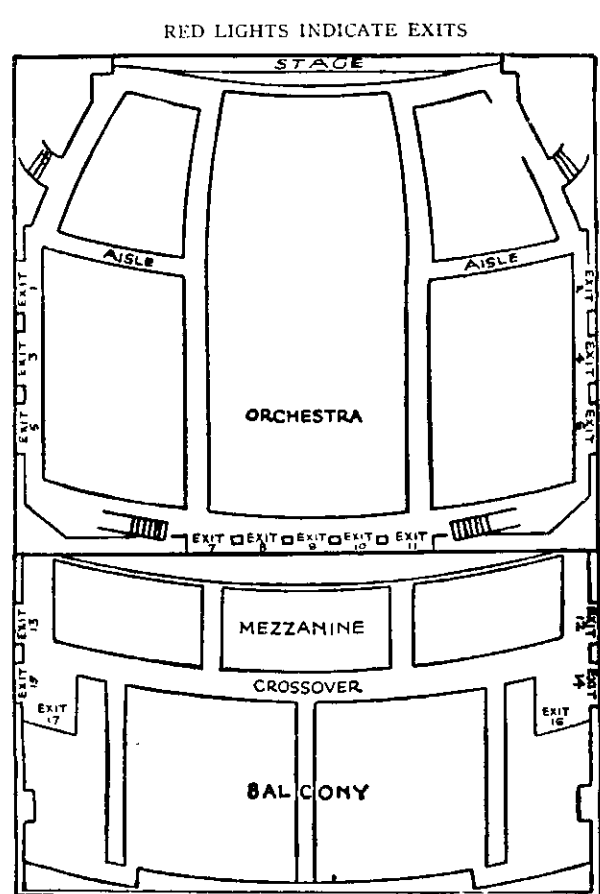
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WHO'S WHO after the Theatre



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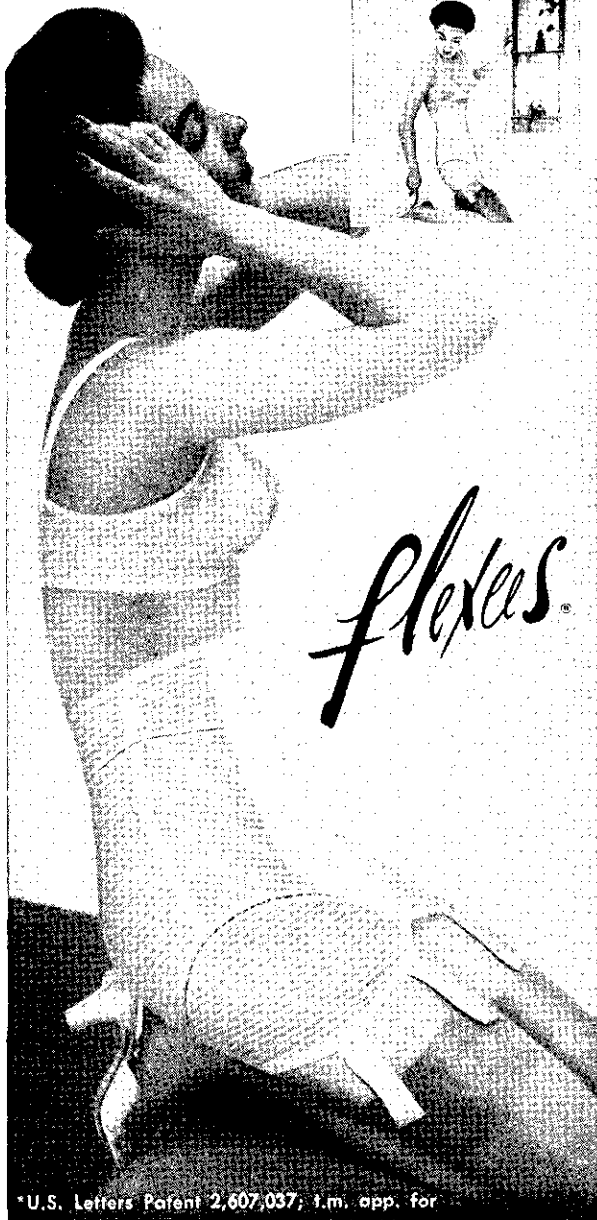
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Who's who in the cast (continued)

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.

PORTIA NELSON (Miss Minerva)

Miss Nelson makes her New York debut in the Phoenix Theatre's third production of the season. A ranking supper-club artist, she is starred on five musical comedy albums including "On Your Toes," "Boys From Syracuse" and "Bittersweet." Her "Love Songs For a Late Evening" is a best selling album. Her theatre experience has been confined to summer stock and California's Circle Players. She also writes material and songs and has coached singers—among them movie star Jane Russell.

NOLA DAY (Mother Hare)

Miss Day, a native of the State of Washington, has sung with the Amato Opera Theatre. She broke into radio with Meredith Nelson, into TV with Ted Steel, and has sung with both Morton Downey and Paul Whiteman.

GERALDINE VITI (Mrs. Juniper)

Miss Viti made her debut with the San Francisco Opera Company. She has sung with Gordon Jenkins, Tommy Dorsey and Artie Shaw and has appeared with Edward Everett Horton on "Holiday Hotel."

• • •

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Around New York

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