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KANI**

**WINSTON
NTSHONA**

in

SIZWE BANZI IS DEAD

Alternating with

THE ISLAND

Both Plays Devised by **ATHOL FUGARD,**

JOHN KANI And **WINSTON NTSHONA**

Directed By

ATHOL FUGARD

Scenic Design

STUART WURTZEL

Lighting

LYN CALIVA

Costumes

BILL WALKER

Design Consultant **DOUGLAS HEAP**

General Manager **NORMAN KEAN**

Lester Osterman Productions

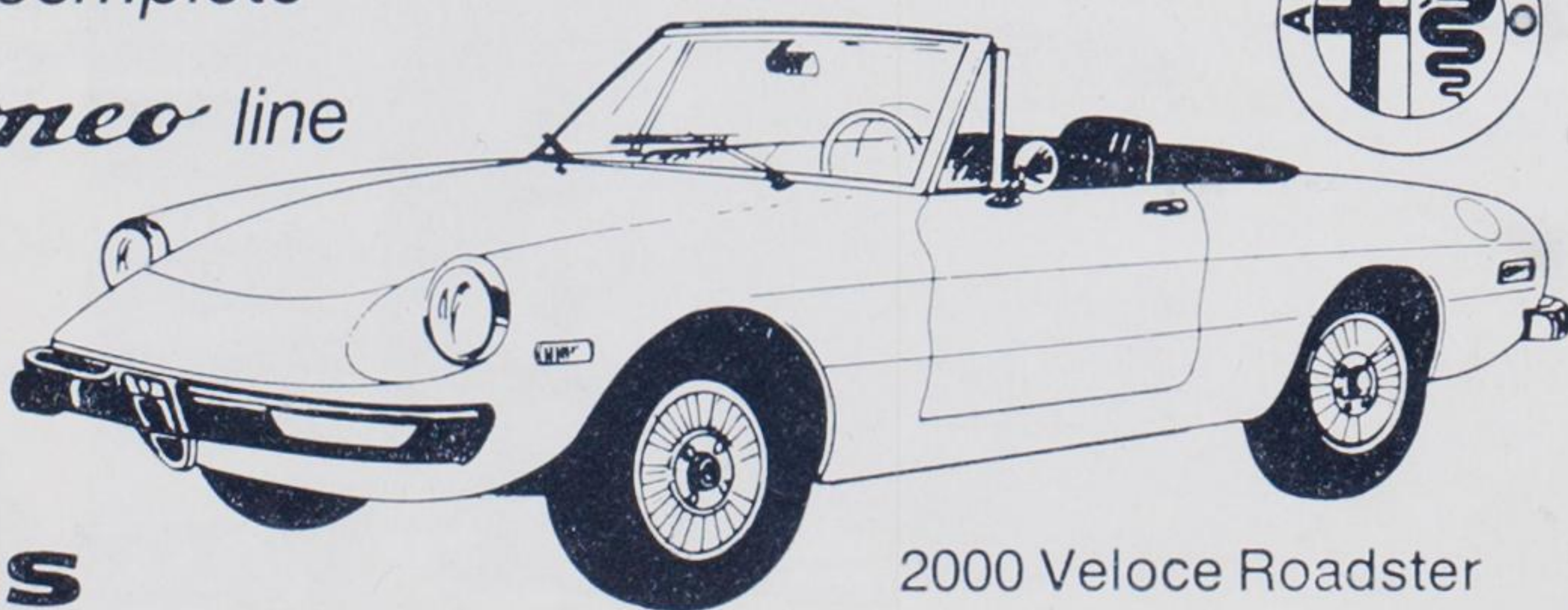
Lester Osterman-Richard Horner

Charles Playhouse production associates: John Dobbins and Ruxton Dellecese

**JOHN KANI and WINSTON NTSHONA WON THE 1975 TONY AWARD
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THE CHARACTERS

yles JOHN KANI
intu JOHN KANI
zwe Banzi WINSTON NTSHONA

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THE CHARACTERS

John JOHN KANI
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SIZWE BANZI IS DEAD and THE ISLAND were first presented in Port Elizabeth, South Africa. SIZWE BANZI IS DEAD received its London premiere in September of 1973 at the Theatre Upstairs. The following January, THE ISLAND was performed with it at the Royal Court Theatre. The plays' West End run began in April, '74 at the Ambassadors Theatre. The American premiere presentation took place in September, '74 at the Long Wharf Theatre in New Haven, followed by the Broadway run at the Edison Theatre, from October '74 through June '75. Since then, SIZWE BANZI IS DEAD and THE ISLAND have enjoyed record-breaking runs at the Mark Taper Forum in Los Angeles and the Arena Stage's Kreeger Theatre in Washington, D.C. The Boston booking at the Charles Playhouse is their final American engagement. At the Charles Playhouse, SIZWE BANZI IS DEAD plays 6 performances weekly: Tuesday, Thursday, Friday and Saturday evening at 8 p.m. and matinees Saturday at 2:30 and Sunday at 3:00. THE ISLAND plays 2 performances weekly: Wednesday at 8 p.m. and Sunday at 7:30.

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PLAYBILL

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September 1975

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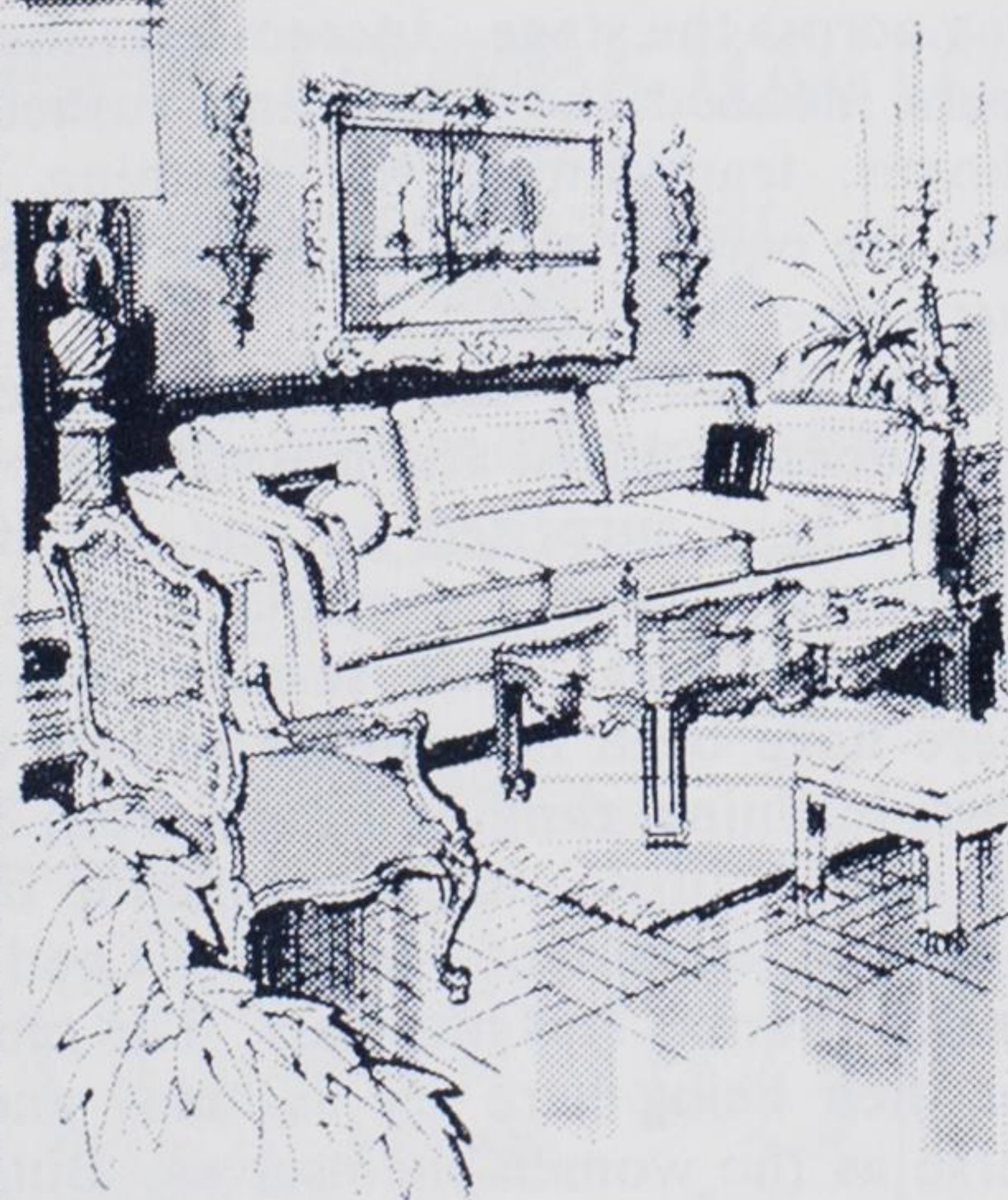
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THE END OF THE YOUTH CULT?

NINE GLAMOROUS BROADWAY STARS RANGING IN AGE FROM 36 TO 59

by Katrine Ames

Four years ago, audiences at the Winter Garden gasped at Hal Prince's bittersweet spectacle, *Follies*. The reaction was due, in part, to an evocative score and a provocative book in which glittery ex-Follies girls confronted their ghostly pasts. But the loudest cheers and whistles came when Alexis Smith, all fire and ice, stalked, slithered and high-kicked her way across the stage. Incredulous theatre-goers mobbed the lobby and rushed the phones, transmitting the stunning news that the equally stunning Miss Smith was *forty-nine* years old.

That Broadway had been conquered by a glamorous, gifted and mature performer should have surprised no one, for it has traditionally been a showplace for established actresses. This season, however, there have been not one or two of these stars, but nine, ranging in age from 36 to 59, easily obfuscating any ingenue in the theatrical firmament—in revivals and new works, dramas and musicals. The reasons for their being here are as many and diverse as the women themselves. But it is clear that with Ingrid Bergman, Deborah Kerr, Gwen Verdon, Julie Harris, Angela Lansbury, Ellen Burstyn, Maggie Smith, Diana Rigg and Liv Ullmann, Broadway is celebrating and cultivating its best natural resource.

For some time, however, particularly during the frantic decade of the 1960s, that resource was regarded with a certain complacency, and even ignored. Much of the American public was turning its attention to and expending its energies in an ever-escalating war against growing older: 30 was a tragic age and every wrinkle a transgression.

But the 1970s have brought with them social, cultural and political changes that include a lessening of interest in the futile battle for eternal youth. And *Follies*, in its way, may have helped to jolt its audience into the realization that perhaps



INGRID BERGMAN

youth isn't so interesting after all—that aging is not necessarily a seering transfiguration, that time bestows not just a patina but an edge, and experience may win out over innocence. It was no accident that in *Follies* Alexis Smith was swathed in scarlet and her ingenuous, younger mirror-image was wrapped in black and white.

The human eye is kinder than the camera's, and the theatregoer seems more willing than the moviegoer to accept—in fact, even to welcome—age for what it is. Or as Ingrid Bergman, who in *The Constant Wife* portrays a woman some 20 years younger than she, puts it, "theatregoers don't care what age you are, so long as you can convey an illusion." Says Diana Rigg, the quicksilver-tongued heroine of the newly updated *Misanthrope*, "I'm not interested in chasing youth. I'm honest



DIANA RIGG

about my age. When I play 18 or 20-year-olds—Célimène is 20—I throw myself on the mercy of the audience.”

In our current time of unemployment, famine and war, we skulk about in search of comfort. And comfort comes in many guises, one of which is familiarity. It is soothing, as well as exhilarating, to see a radiant Ingrid Bergman on stage in *The Constant Wife*, and then to go home and see her on television in a re-run of the classic *Casablanca*. It is a comfortable recognition born from years of watching a brilliant actress perfect her craft. And four-time Tony winner Julie Harris, who earned kudos this season as the dying wife



JULIE HARRIS

in *In Praise of Love*, points out, “Older people last because they have the experience. The Lunts got better and better—it was never a question of their getting worse. We all wanted to see them, so when they did *The Visit*, they could take it all over the world.”

In the past, Broadway audiences clamored for the Lunts or Katharine Cornell or the Barrymores. They are as demanding now as they were then. Though fed by the movies and television, they still hunger for high quality on the stage. And there is no question that there is a particular excitement to be had in watching at the theatre one's cherished celluloid vision in the

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flesh, alive and life-size. We want to *see* our thespian titans.

The triumphs won this season by actresses of such high calibre, and the electricity they can and do generate between themselves and a live audience, elate us. But they do not fully explain why so many of these women are here at once. The answer is, in part, economic. For the unpleasant fact of the matter is that, with high costs choking virtually everything, it is increasingly difficult to finance a show on Broadway and, once having found backing for it, to make a profit. Probably the one producer in recent years who deliberately set out to lose money exists only in the gleefully loony imagination of Mel Brooks.

The chances for coming upon a formula for ensuring the financial success of a Broadway show are roughly equivalent to finding Times Square deserted at rush hour. And so a producer must attempt to conjure up something which is "bankable"—a hot property or an even hotter star. Earlier this year, when Joseph Papp persuaded the luminous Liv Ullmann to star

LIV ULLMANN



FREDERIC OHRINGER

at the Vivian Beaumont Theater in *A Doll's House*, it was no wonder that every ticket for the eight-week engagement was sold long before opening night.

There are simply fewer risks involved in having a Big Name above the title on the marquee. Noel Coward, directing a company that featured Maggie Smith, once said that it "could play the Albanian telephone directory." This season, however, Miss Smith has brought to Broadway something considerably more lively than a phone book: a giddy, flawlessly timed performance in Sir Noel's sharp-edged comedy, *Private Lives*.

The combination of popular performer and classic theatre piece is a happy one for both producer and audience. Its sources undoubtedly account, to some degree, for the recent proliferation of revivals on Broadway. A revival with a strong cast stands a better chance, initially, at least, than a new work. Theatregoers advance on Broadway like a phalanx of eager recruits, but many want to avoid the minefields of unfamiliarity. Experimental theatre, and new talent in general, is more likely to nudge its way onto Off and Off-Off-Broadway, where production costs and ticket prices are less staggering.

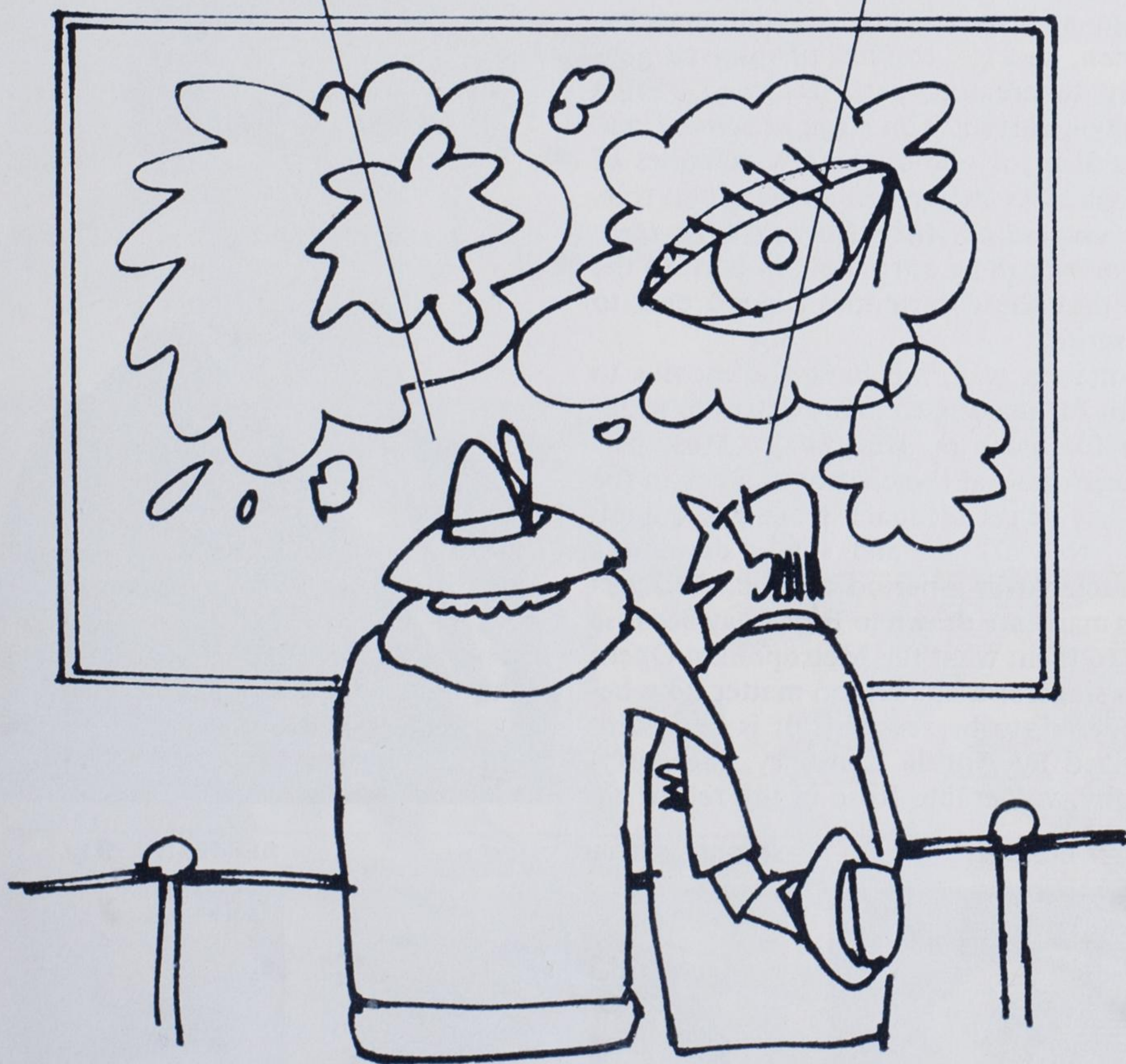
But there are other factors responsible for bringing great actresses to Broadway now. Ironically, in a time when women are establishing a real base in business and politics, they are hard put, even during the

GWEN VERDON



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current movie boom, to find good jobs in front of the cameras. "I feel sorry for actresses now," says Ingrid Bergman. "There are no good parts for them. What do we see? Stories about men. Two men. Three men." And Deborah Kerr, star of Edward Albee's new play, *Seascape*, asks, "Who is thinking in terms of women today?"

Many fault the male-dominated screen-writing world for the paucity of roles for women. It may well be that many male writers find it difficult to grapple with the image and the reality of contemporary women, and so confine themselves generally to creating parts for men. Ellen Burstyn, currently on stage in *Same Time, Next Year*, is one of the few actresses of late who has chewed on a meaty film role. The success of *Alice Doesn't Live Here Anymore* can be attributed, in part, to the fact that she contributed a good deal to the script.

So, in a way, we have the movies to thank for making so many actresses available for work on Broadway. Most performers grab at the chance to work in the theatre, to get feedback from a live audience, to work on and subtly develop a character over a period of time. And perhaps many are drawn to Broadway because it is to them what the Metropolitan Opera is to singers: a citadel, no matter how beleaguered, to be reached. It is best summarized by Angela Lansbury, the gusty, grabby, vulnerable Rose in the recent re-

vival of *Gypsy*. "Broadway," she says, "always is and always has been the place where you had to make it—the last place you had to knock down." Hollywood, you don't know what you're missing.

ANGELA LANSBURY



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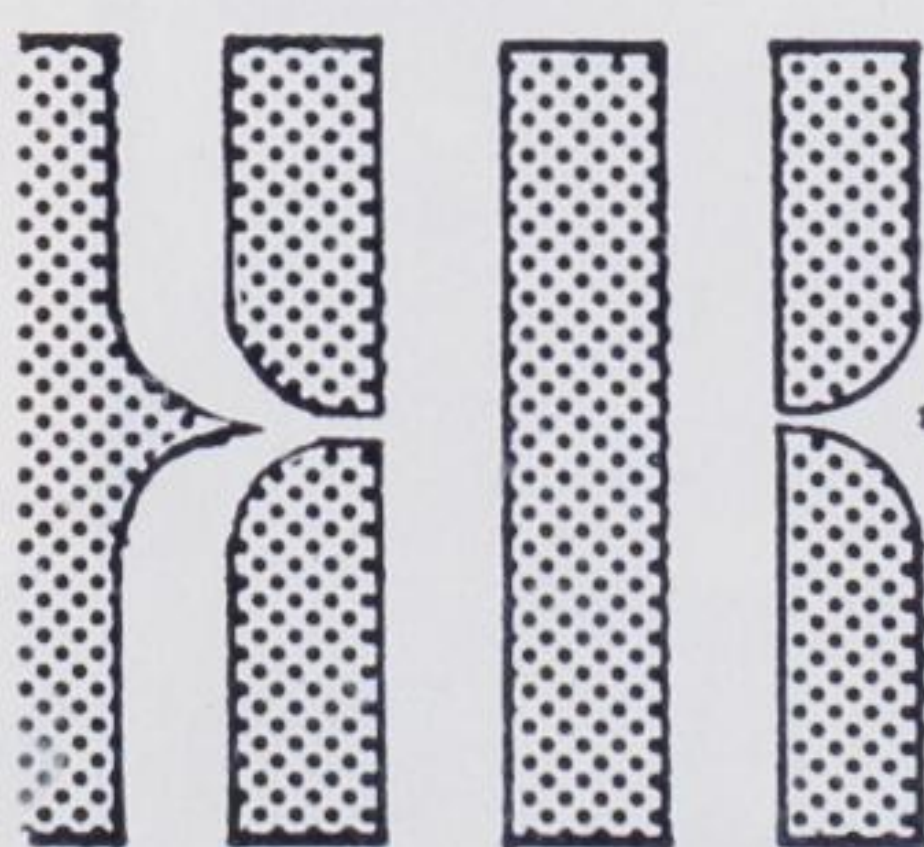
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On the Town

Delmonico's at the Lenox

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Surely one of the reasons for the excellent reputation of the Lenox is the quality of the hotel's restaurants — the famed Delmonico's and the less formal Olde London Pub & Grille, now called The Late Bite — as well as the delightful Diamond Jim's Lounge.

Delmonico's offers classic dining in an elegant, turn-of-the-century setting, with drawings of Gibson girls on the walls, set off by white linen tablecloths, silver place settings and the nostalgia of red velvet, in a room just small enough to be intimate, but comfortable. The food is delicious, from an appetizer of Onion Soup Gratinee or Fresh Oysters on the half shell right through to the most heavenly Crepes Suzettes or Crepes Romanoff imaginable.

For the main course, diners can choose from the Filet Mignon, Roast Prime Ribs of Beef, Alaskan King Crab, Frog Legs Provencal and much more. Be sure to note the special selection of "flaming dishes;" we thoroughly enjoyed the Steak Diane, and all the flaming entrees are prepared just steps from your table. The wine list appearing on the menu is extensive, and there is an even more complete wine book available for your perusal. The service is impeccable whether you're rushing to make an

early curtain, or lingering over coffee and brandy. The prices are quite reasonable, particularly considering the quality of the food.

After dinner, stop into Diamond Jim's for drinks, conversation and song. This elegant, Victorian-style lounge offers a very special treat — the truly indomitable octogenarian, Gladys Troupin, whose instrument of friendship is the piano. She will play just about anything you request, and many area musical talents show up to sing along, with selections ranging from opera to show and folk tunes.

For after-theatre snacks, or just a light meal after 10 p.m., try The Late Bite. Specializing in hearty sandwiches and fluffy omelettes, this newly redecorated room is just the place to let that special evening linger into the wee hours.

Dini's

Whether you are a stranger to the Boston area or a lifelong New Englander having another look around, a breath of Boston salt air is sure to make you hungry for old Yankee cookery, and plenty of it. Dini's, on the Freedom Trail near the Boston Common, specializes in that exact commodity: mammoth helpings of traditional New England dishes.

"The Home of Boston's Famous Schrod" is a label that has attached itself to Dini's, and a taste of the moist, garlic-buttery broiled young fish will explain why. In season, broiled salmon with hollandaise sauce is another menu highlight. Shellfish, too, is an art at Dini's, prepared in a variety of ways to suit every palate. Lobster may be ordered broiled, hot boiled, cold boiled, Newburg, en casserole, fried, Thermador, sauteed, or in a salad or stew; the unique selection of shrimp dishes includes Shrimp Rarebit and Shrimp Creole, an outstanding entree with a generous number of flavorful jumbo shrimp served in a perfectly seasoned tomato sauce on a bed of soft, fluffy rice.

Outstanding on the dessert menu are homemade puddings, particularly Dini's Special Pineapple Tapioca with Strawberries and Whipped Cream.

The Critical Wrong-Note Rag

by Louis Botto

Who said that drama critics are tone-deaf? The late Cole Porter, for one. Porter once remarked that critic George Jean Nathan was so ignorant of music that he only recognized "The Star-Spangled Banner" because people stood up when it was played. On another occasion, Porter was quoted as saying: "No tune that a musically illiterate critic could not whistle as he went up the aisle at the end of the show was a good tune." All of which brings to mind Bea Lillie's old remark that it's not fair to test a lady's pearls with false teeth. To tip the scales further, here are some weighty clinkers critics have struck through the years when judging the works of Broadway's major composers.

In 1926, New York *Herald Tribune* critic George Goldsmith reviewed Rodgers and Hart's musical, *Betsy*, and wrote: "Nor could the most gorgeous *mise en scene* or the most beautiful chorus atone for the insufficiencies of Mr. Rodgers' music. Really, Mr. Hart deserves a better accompanist for his lyrics."

That classic 1929 revue, *The Little Show*, with Clifton Webb, Fred Allen and Libby Holman, drew this dissonant note from William O. Trapp: "... it could be a great deal better with a real singer or two and, perhaps, an outstanding musical number." (The score included "Moanin' Low," "I Guess I'll Have to Change My Plan" and "Can't We Be Friends?".)

A year later, when the three stars were reunited for another hit revue, *Three's A Crowd*, Robert Littell in *The World* scoffed: "... the throat-tearing basso contralto of Libby Holman, which can be so exciting with the right kind of song, deserves something better than 'Yallar' or 'Body and Soul.'" John Mason Brown in *The New York Evening Post* marvelled at the fact that Miss Holman was able to recover from

her unfortunate opening number. The song: "Something To Remember You By."

When George Gershwin's *Strike Up the Band* opened in 1930 and added three standards — "Soon," "I've Got A Crush On You" and the title song — to the national musical treasury, George Jean Nathan was not impressed. "That this Gershwin is a clever lad," he wrote, "I am certainly not one to deny. But that he is quite the Beethoven many say he is, is something I can't get myself to believe. If the present score is all that certain of the newspaper gentry assert it is, I fear that I shall have to go back 30 years or more and begin the study of music all over again."

An unsigned review of *Flying Colors* in a 1932 *Stage* magazine stated: "Arthur Schwartz wrote the music again, and it is nice like that of *The Band Wagon*, but why aren't you whistling it on the way home?" Three of the show's tunes: "Louisiana Hayride," "Alone Together" and "A Shine On Your Shoes." Another anonymous critic in *Stage* made this impertinent observation in reviewing *Take A Chance* that same year: "Ethel Merman has spirit and style; if she only had a voice to match in color and precision, what she could make of 'I Got Religion' and 'Eadie Was A Lady.'"

In his autobiography, *Passport to Paris*, Vernon Duke wrote that when *Walk A Little Faster* opened in 1932, only one critic, Robert Garland, mentioned his song, "April in Paris." Garland called it "an unnecessary item." A year later, Garland's ear was deaf to the charms of Jerome Kern's memorable score for *Roberta* ("Smoke Gets In Your Eyes," "Yesterdays," "The Touch of Your Hand," "You're Devastating" and "Let's Begin"). He carped: "... there's no tune you can whistle

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when you leave the theatre. No tune that I can whistle, at any rate. I tried my pucker on the one about smoke getting in your eyes, but it turned out to be 'The Last Round-Up' before I reached the sidewalk." Richard Lockridge of the *New York Sun* dismissed the score with "... and the music is sweetly forgettable."

Cole Porter's great songs for *Anything Goes* ("I Get A Kick Out of You," "You're the Top," "All Through the Night," "Blow, Gabriel Blow" and the title tune) were hailed by all critics in 1934, except that crusty wit, Franklin P. Adams. In an article titled "I Cannot Sing the New Songs," F.P.A. wrote: "And three weeks after even a great success like *Anything Goes* closes — I doubt whether you will find one-percent of those who heard the songs able to whistle any of them, let alone sing the words."

Porter's next show, *Jubilee*, contained three numbers that are still heard today: "Just One of Those Things," "Begin the Beguine" and "Why Shouldn't I?" Yet, Robert Garland carped: "There's little in *Jubilee* to carry on the proud Porterian tradition." *Time's* anonymous critic predicted: "Few of his songs will achieve the popularity his past ones have."

The celebrated Rodgers and Hart score for 1936's *On Your Toes* ("There's a Small Hotel," "Glad to be Unhappy," "Slaughter On Tenth Avenue," "It's Gotta Be Love" and the title song) received two rebuffs. Percy Hammond in the *Herald Tribune* commented: "The songs are barely hearable;" Burns Mantle in the *Daily News* complained: "The singing isn't very good, nor the ballads, if any."

Porter's *Red, Hot and Blue* that same year had three sterling standards: "It's De-Lovely," "Ridin' High" and "Down in the Depths." John Mason Brown's judgment: "Cole Porter's music, both as to melodies and words, is well below his usual standard."

Vernon Duke's score for the *Ziegfeld Follies of 1936* had Bob Hope singing that gem, "I Can't Get Started," to Eve Arden. Richard Lockridge in the *New York Sun* pronounced: "Mr. Duke's music isn't to be sure, anything in

particular, except a lot of horns."

The morning after *Oklahoma!* opened in 1943, the papers were full of hosannas for the show and its brilliant score. But that afternoon, in the *New York Post*, Wilella Waldorf had a dissenting opinion. Her reservation: "For some reason known only to the producers, a flock of Mr. Rodgers' songs that are pleasant enough, but still manage to sound quite a bit alike, are warbled in front of Laurey's farm house, one after another, without much variety in the presentation." The songs that sounded alike were: "Oh, What a Beautiful Mornin'," "The Surrey with the Fringe on Top," "Kansas City," "I Cain't Say No," "Many A New Day" and "People Will Say We're in Love."

Irving Berlin's 1946 score for *Annie Get Your Gun* with that galaxy of hits — "There's No Business Like Show Business," "They Say It's Wonderful," "I Got the Sun in the Morning," "Anything You Can Do," "Doin' What Comes Naturally," "The Girl That I Marry," "You Can't Get a Man With a Gun" and others — was attacked by no less an authority than Brooks Atkinson, who wrote: "But the only theatrical achievement that you can be sure is basically American is the large, noisy, lavish, vulgar, commercial musical show, like *Annie Get Your Gun*, with Ethel Merman blaring undistinguished tunes by Irving Berlin and everyone in the audience looking dazed and happy. Irving Berlin's latest score is routine composing." Other pot shots at the songs — Ward Morehouse: "Irving Berlin's score is not a notable one;" Louis Kronenberger — "Irving Berlin's score is not musically exciting — of the real songs, only one or two are tuneful."

In more recent years, when *Fiddler on the Roof* opened in Detroit before coming to Broadway, a review in *Variety* signed "TEW" made this dire comment: "The music, on first hearing, seems ordinary and serviceable. Everything is ordinary about *Fiddler on the Roof* except Zero Mostel. He's extraordinary. And because he is, the new Harold Prince musical may have a chance for a moderate success on Broadway."



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In this memorial, written as a personal letter, director Quintero recalls Fredric March in "Long Day's Journey Into Night"

by Jose Quintero

Dear Freddy,

There are so many things I want to say in a tribute to you — I'll have to save some for another time. I want to tell you how your greatness has made my experience of living, since I met you, so much fuller. Somebody said about your acting that it made the audience feel important: that's how you made me feel the first time we talked about my directing you in "Long Day's Journey Into Night."

I remember our first reading of the play in the barn which you had converted into a large, spacious apartment. We were all very nervous at the beginning but that soon left us and we felt closer together by the time we finished. It was during that reading that I got the first clue to your genius.

You asked me whether I wanted James Tyrone to have a slight brogue all the way through the play. As I hadn't thought about it, I answered, "I don't know."

"Neither do I," you said, "but we mustn't forget that he was pure potato-famine Irish, and regardless of how he tried to disguise it, he wouldn't really forget anything, not even his brogue. There's something there that needs to be explored. It may sound strange to you, but I have a feeling that hidden in this brogue business is one of the keys to my character. Leave it to O'Neill to do something like that. He really intends for me to take a long day's journey into night backwards. To go back to the beginning." And, by God, you were right!

I had never seen anybody work so intensively and relentlessly on a part. You wore a facsimile of the boots of the period from the first day of rehearsal. It was your idea to wear the gold fob and big-faced gold watch, hidden in the vest pocket (the same gold watch you were going to use later to hide in, pretending to look at the time, but really pitifully trying not to see what you didn't want to see).

You began the play impeccably dressed, speaking in pure, perfect stage-English. Secure, rich and seemingly happy. Then slowly, every day a little more, I saw you, I felt you, peel away all facade until we got to the pit of James Tyrone's character. And the pit had greatness in it. The

frightened, potato-famine Irish immigrant had genius in him.

How did you know? I guess it takes greatness to recognize genius, and respect it, and never cheat it by taking the easy way out. Your love for Mr. O'Neill continues to fill me with joy every time I think about it.

So, it was only in that last act, when all facade had been peeled off, that you used the sad, remembered song of an Irish brogue. As you climbed onto the chair to turn off the extra light bulbs to save on electricity, you lifted the character to a tragic level by having him, as he performed his almost comedic act, accept the responsibility of his situation.

Oh, the way you handled that chandelier as if it were the wheel of your life. And the way you loosened the bulbs into black, with the unerring timing of death, was pure artistry.

It was this miracle of acting on your part that made me say to Edmund, during a rehearsal when you weren't there, "Edmund, it's true what you say. James Tyrone has been a miser, but Christ Almighty, his miserliness to you all can hardly compare to his miserliness to himself. For a few thousand dollars, he cheated himself out of the chance to touch the hand of God, to take his place in the brightest constellation in the pure heaven of art."

And that's why, Freddy, the fortunate people who saw your monumental creation cried for you, tears for the joy lost, tears for the happiness wasted, tears for denying yourself your rightful place.

I have seen other great, great actors perform James Tyrone in other productions of "Long Day's Journey Into Night." And with all due respect, I will have to tap them on the shoulder and say, "Excuse me, your lordship. Let's step aside and let the one and only James Tyrone pass by."

So long Freddy.

Jose

□

Mr. Quintero recently directed the award-winning "A Moon for the Misbegotten." His autobiography, "If You Don't Dance They Beat You" was published last year by Little Brown and Company.

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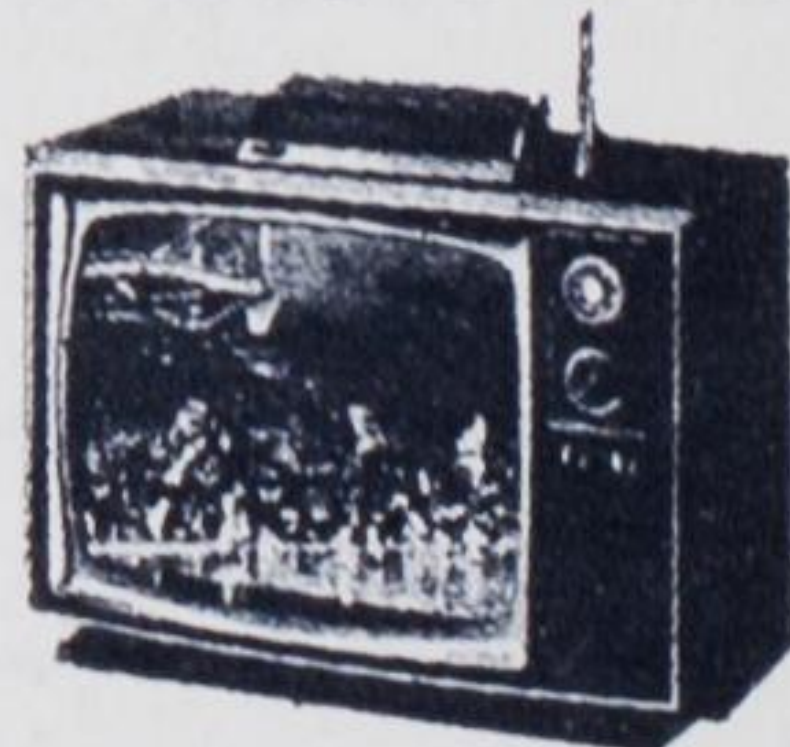
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Who's Who in the Cast

ATHOL FUGARD was born in Middelburg, South Africa, in 1932. He was educated at Port Elizabeth Technical College as a motor mechanic and at the University of Cape Town in philosophy. The following three years he spent in the Merchant Marine in the Far East. His first serious involvement in the theatre started in 1959 with his play "No-Good Friday." Since then he has written several plays which have all been produced in South Africa: "Nongogo," "Blood Knot," "People Are Living There," "Boesman and Lena," "Hello and Goodbye." "Mille Miglia" was produced for BBC television. For the last ten years he has been involved with the Serpent Players, a group of aspirant African actors from New Brighton, Port Elizabeth, who approached him for advice and assistance in forming a drama group. Over those years they have together conducted a series of experiments in "play-making," the main object of which has been to articulate a response to the realities of the South African scene. "Sizwe Banzi is Dead" and "The Island" were products of these experiments in play-making. Mr. Fugard was nominated for a Tony Award in the category of "Best Director" for both plays, "Sizwe Banzi is Dead" and "The Island."

JOHN KANI and WINSTON NTSHONA have been acting together since their school days. Both are native South Africans and central figures in Serpent Players, the theatre group from which these plays, and others, have grown. With Serpent Players, these men have performed, in addition to original scripts, classics by Brecht, Strindberg, Euripedes and Sophocles, contemporary plays such as "Deathwatch" and "The Just," and works by African playwrights, among them Wole Soyinka's "The Trials of Brother Jero." Mr. Kani joined Serpent Players in 1966, five years after its founding. Mr. Ntshona became part of the group

in 1967. With the Serpent Players they have performed numerous plays in various parts of South Africa and appeared at the African Drama Festival in Durban. Because 'artist' is not accepted as an employment category for South African blacks, they, like all other members of Serpent Players, rehearsed, performed and conducted their workshops after regular working hours. As the reputation of the group grew, requests for their performances increased and stretched throughout South Africa. Ultimately it became necessary for Mr. Kani, a Ford employee, and Mr. Ntshona, a factory lab assistant, to leave their income-producing jobs in order to continue their 'sideline' as actors. In this lean but active period "Sizwe Banzi" was conceived. The two men — now technically household employees of Mr. Fugard — were booked for a single performance of their new work at Capetown Space Theatre in October of 1972. The one-night stand mushroomed into a six-month run. The run was followed by an extensive national tour and precipitated an invitation to London's Royal Court Theatre for six weeks of performances. The six-week London engagement became nine months long, expanding to include a West End run and a national tour. Mr. Kani and Mr. Ntshona won the 1975 Tony Award as "Best Actor" for their performances in "Sizwe Banzi is Dead" and "The Island."

STUART WURTZEL was leading designer for William Ball's American Conservatory Theatre in San Francisco for four years, designing more than 40 productions. An artist with credits across the country, he has designed settings for Cincinnati's Playhouse in the Park, The Milwaukee Repertory Theatre, Theatre of the Stars in Atlanta and the Pittsburgh Civic Light Opera Company. Off Broadway he has been represented by productions of "Rain," "Thoughts" and "Trumpets and Dreams,"



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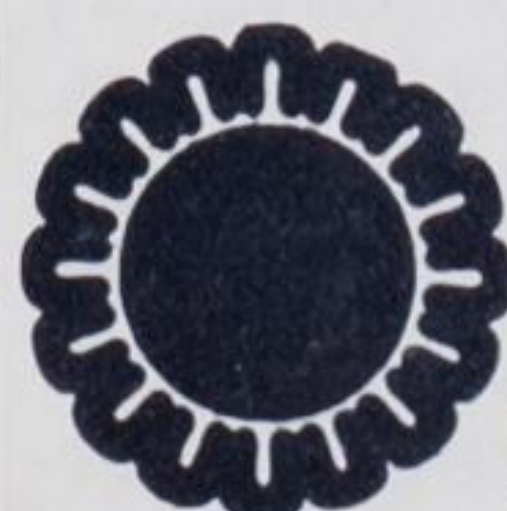
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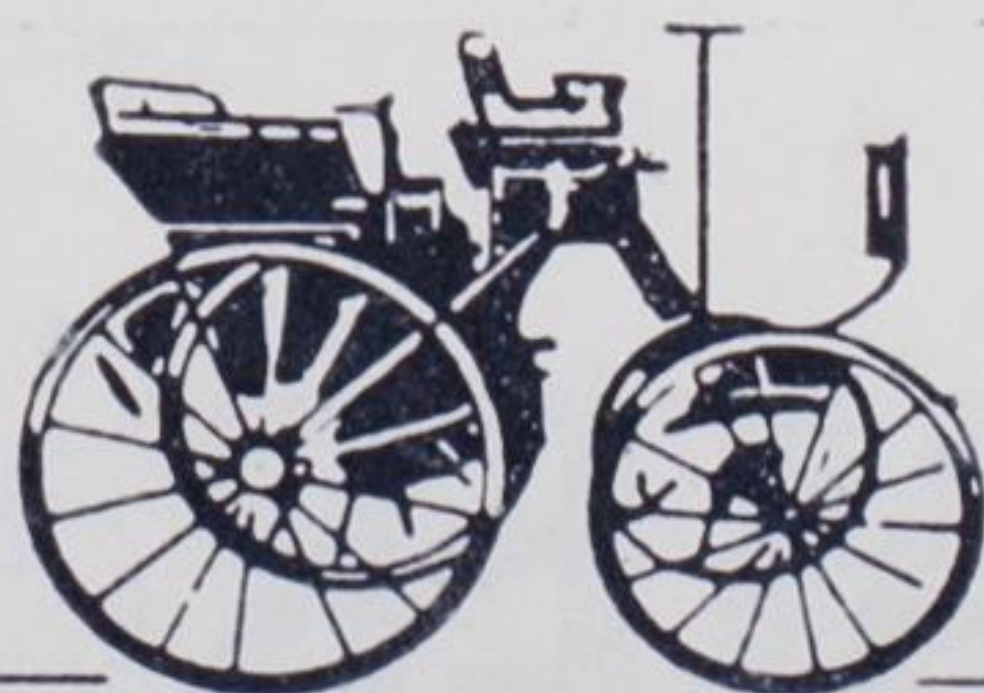
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on Broadway he has designed the ACT productions of "Tiny Alice" and "A Flea in Her Ear" directed by Gower Champion.

BILL WALKER recently designed costumes for the musical, "Juno and the Paycock," at the Williamstown Theatre and for "Perfect Pitch" at Kennedy Center. In four seasons at the Long Wharf Theatre he has designed thirteen productions, among them "Way of the World," "Trelawney of the Wells" and the American premiere of "A Pagan Place." He also designed costumes for both stage and television productions of "The Widowing of Mrs. Holroyd." Mr. Walker was resident costume designer for two years at Actors Theatre of Louisville.

LYN CALIVA has just completed a season as Lighting Designer and Technical Director for the Harvard University Summer Dance Program. Prior to that he designed sets and lights for Pinter's "The Caretaker," at Somerville's Theatre 369. He is technical consultant to the dance and drama departments at the Cambridge School of Weston and to several small theatre and dance companies in metropolitan Boston. Before moving to New England last year he was Technical Director for the North Carolina Dance Theatre for two seasons. He has designed and stage managed for the Hudson Guild in New York and for other off-Broadway productions. Mr. Caliva is President of Theatrical Organization and Production Service, Inc.

JEROME ROSENFELD (Producer) has both produced and presented to Boston audiences such notable attractions as "Hedda Gabler," "Two for the Seesaw," "Once Upon a Mattress," "Fiorello!," "The Threepenny Opera," "Bajour," "An Enemy of the People," "The Playboy of the Western World," "Mary, Queen of Scots," "Dames at Sea," "Oh Coward!," "The Seagull," "Ring Around the Moon," "Jacques Brel is Alive and Well and Living in Paris," "Medea," "A Thurber Carnival," "The Decline and Fall of the Entire World as Seen Through the Eyes of Cole Porter," "Lenny," "Arturo Ui" and others. Among the theatrical talents represented in this list have been Helen Hayes, Eva Le Gallienne, Maurice Evans, Dame Judith Anderson, Chita Rivera, Sylvia Sidney, Signe Hasso, Farley Granger, Lee Grant, Will Geer, James Coco, Elly Stone, Dody Goodman, Marty Brill, Al Pacino and Eileen Brennan. Mr. Rosenfeld was co-founder of the Boston Arts Festival and the Metropolitan Boston Arts Center. Currently, he is president of Jerome Press Publications (Northeast **Playbill** and **Panorama**) and National Theatre Clubs, Inc. which includes Show of the Month Club in Boston, Bloomingdale's Theatre Club (New York), N.E.A. (National Education Association) Theatre Club (New York) and the John Wanamaker Theatre Club in Philadelphia.

EDWARD P. JONES (Producer), a Boston investment banker with F. S. Mosely Co. for

12 years, is active in Boston's civic affairs and is now a prime mover in the development of the new Charles Playhouse Entertainment Center which has, with its varied programs of theatre, cabaret, revues, music programs, children's plays and a restaurant, become one of the outstanding arts and entertainment complexes in this country.

FRANK SUGRUE (Producer), co-founder of the Charles Playhouse (with Michael Murray) and producer of over 200 professional plays and revues, began producing plays while serving with the U.S. Marine Corps Special Services in China after World War II. After graduation from law school and a brief business career, Mr. Sugrue became producer in the Playhouse's first home at the theatre loft on Charles Street. The next year (1958), he moved the theatre to its current location on Warrenton Street.

HILLARD ELKINS made an auspicious debut as a film producer with "Alice's Restaurant," on the heels of his very successful production of "Oh! Calcutta!," on stage and film. He increased his film credits with the presentation of Walter Matthau and Elaine May in "A New Leaf" for Paramount Pictures and the film version of his highly successful Broadway production of "A Doll's House" starring Claire Bloom, also with Paramount Pictures. Mr. Elkins has also been represented on Broadway with the musical version of "Golden Boy" starring Sammy Davis, Jr. More recently, he produced "The Rothschilds," a musical adaptation of the Frederic Morton best-seller, and the Gore Vidal satire, "An Evening With Richard Nixon And . . .," the latter presented in 1971! For the past year-and-a-half, he has been active in production on the London stage, as he now resides there. Last year, he presented Claire Bloom (Mrs. Elkins in private life) in a highly-acclaimed and successful production of "A Doll's House" on the West End and is the producer of the recent hit of the 1974 West End season, "A Streetcar Named Desire," starring Claire Bloom.

LESTER OSTERMAN, a native New Yorker, spent twelve years as the head of his own Wall Street firm before devoting himself to the Broadway theatre. His activities encompass many distinguished productions, such as the long-running musical, "The Rothschilds," and the critically acclaimed "Hadrian VII." Other productions include the Leonard Bernstein/Lillian Hellman classic, "Candide;" William Inge's "A Loss of Roses;" the acclaimed Noel Coward-directed "High Spirits," starring Beatrice Lillie; the Carol Burnett musical, "Fade Out, Fade In." Two recent hits, "Butley," starring Alan Bates, and the tremendously successful "A Moon for the Misbegotten," starring Jason Robards and Colleen Dewhurst, were under the banner of Lester Osterman Productions.

RICHARD HORNER has been active in professional theatre for many years, having been associated with more than 100 Broad-

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way productions. He has been producer, general manager, company manager and stage manager for some of the theatre's most illustrious presentations. Mr. Horner has been associated with Lester Osterman in recent years and together, under the aegis of Lester Osterman Productions, have been involved in such good fare as "Hadrian VII," "High Spirits," "The Rothschilds," "Butley" and "A Moon for the Misbegotten." Born in Portland, Oregon, Mr. Horner was educated at the University of Washington. He is married to actress Lynne Stuart, and they are the parents of four children.

NORMAN KEAN (General Manager) has produced or general managed over fifty productions, including the award-winning "Don't Bother Me, I Can't Cope" in New York at the Edison Theatre, in Chicago at the Happy Medium Theatre, and also the productions in Los Angeles, San Francisco, Washington, D.C., Baltimore and Philadelphia. He was general manager of the now infamous "Oh! Calcutta!" and the APA Phoenix Repertory and its twenty-one productions from 1964 to 1968. He is President of Broadway's Edison Theatre, which he designed and built in 1970. This fall he will co-produce the musical "Boccaccio" based on the tales of "The Decameron" opening on Broadway at the Edison Theatre in October. A Boston production of "Boccaccio" is scheduled for mid-November at the Charles. His co-producers in New York are Rita Fredericks and Theatre Now Incorporated. He is married to actress Gwyda DonHowe and is a member of the Board of Governors of the League of New York Theatres and Producers.

STAFF FOR "SIZWE BANZI IS DEAD" AND "THE ISLAND"

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COMPANY MANAGER JANET SPENCER
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James Fiore, Jr.

The New York producers wish to express their appreciation to Theatre Development Fund for its support of this production.

The American premiere of **SIZWE BANZI IS DEAD** and **THE ISLAND** first presented at the Long Wharf Theatre — October, 1974.

CREDITS

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A Review For All Seasons

by Bob Edison

*(If a critic you'd become
You must learn these rules of thumb:)*

"The denouement's shattering, the lighting is flattering, the sets are serviceable (such lines make me nervousable), the score's inventive, the crowd's attentive, the plot line's tenuous, the ingenue's ingenuous, she's radiant, luminous, lights up the proceedings, she's shining, incandescent (sounds like meter readings), beloved star is unassailable, so she's never unavailable, her love for all is just outpouring, all of which gets pretty boring, British players have finesse, Americans are adequate, no more, no less, audience's attention is unflagging, second act's the one that's lagging, leading lady's face is sagging, orchestra is sometimes dragging, debut's auspicious, timing's propitious, motivation's murky, construction's jerky, leading lady's quirky and the play's a turkey."

*(All together now, you're doing fine
Repeat the clichés, line by line:)*

"The score's inventive, the theatre's attentive, the theme's compelling, some scenes need jelling, all eyes started welling, the plot bears retelling, new talent is soaring, her presence is scoring, her carriage is regal, her beauty illegal, first nighters wreathed in smiles, backers dancing in the aisles, will theatre wonders never cease? Ensemble style is of a piece, I still can hear the loud applauding, evening now's richly rewarding, insights penetrating, tedium enervating, laughs fast and furious, plot twists are spurious, loose ends abound, can't get off the ground, dancing contagious, star is upstageous, taste is appalling, soliloquy's enthralling, new find is endearing, leading lady's enduring, praise must be heaped, my heart fairly leaped, ideas are exciting, the wit is quite biting, audience entranced, author's reputation enhanced, performance provocative, staging evocative."

*(These are the rules; be sure and get them
And once you do, friend—please FOR-
GET THEM!!)*



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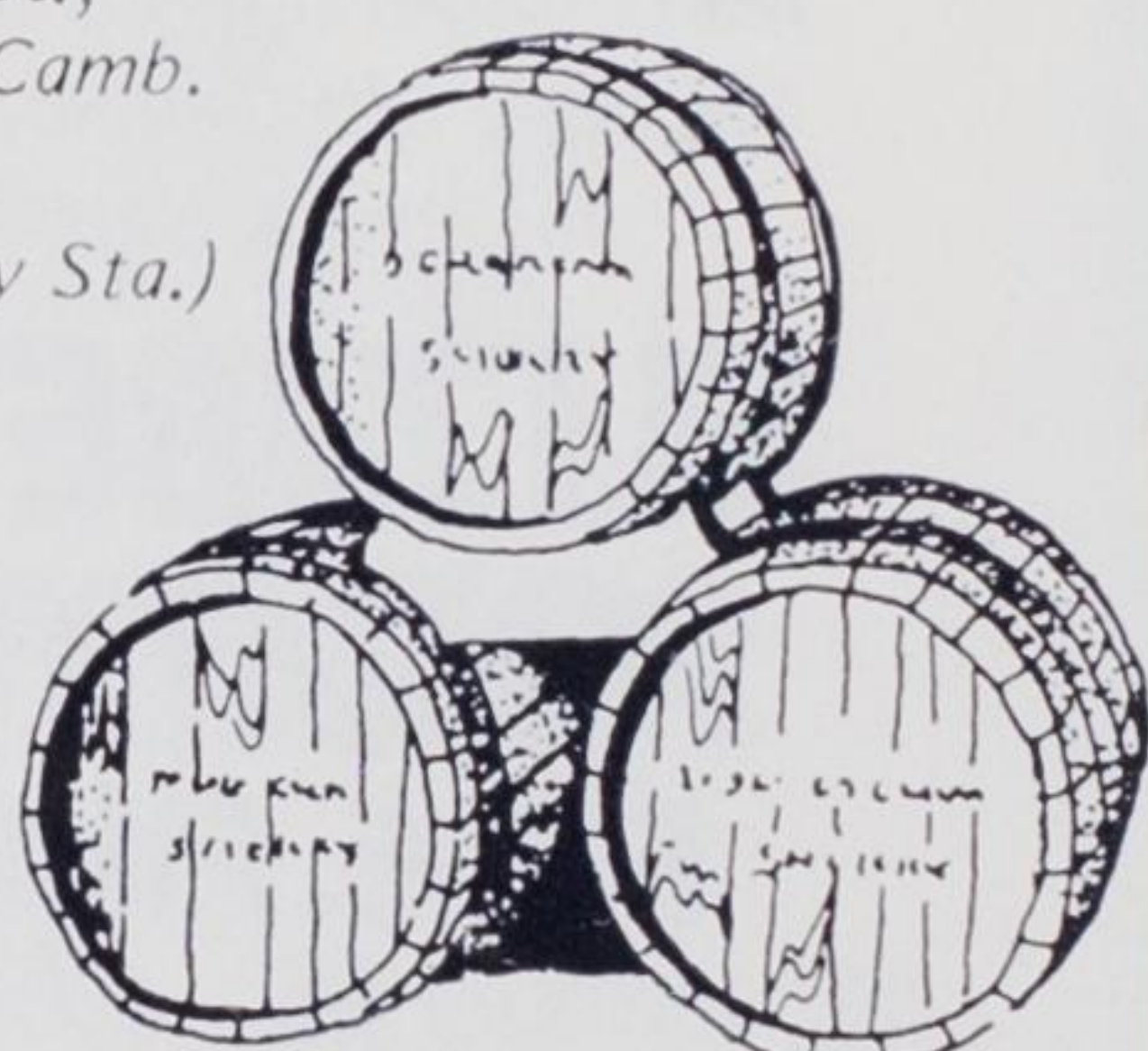
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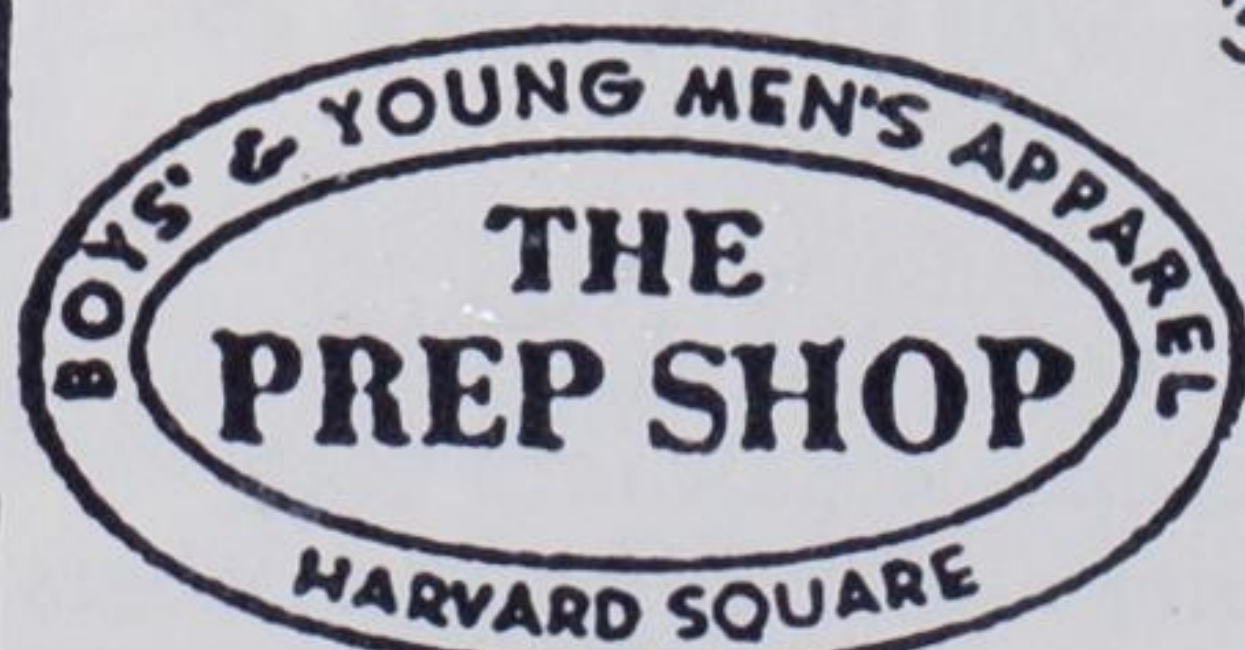


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Theatre Quiz

1. When *Fiddler on the Roof* opened at the Imperial Theatre on September 22, 1964, Zero Mostel played the role of Tevye. How many other actors who have played the role on Broadway can you name?

2. Mike Nichols directed Alan Arkin, Eli Wallach and Anne Jackson in what Murray Schisgal comedy that opened November 11, 1964 at the Booth Theatre?

3. The original production opened March 31, 1945 at the Playhouse and ran for 563 performances with Laurette Taylor, Eddie Dowling, Julie Haydon and Anthony Ross. It was revived at New York's City Center on November 21, 1956 with Helen Hayes, James Daly, Lois Smith and Lonny Chapman and revived again at the Brooks Atkinson Theatre May 4, 1965 with Maureen Stapleton, George Grizzard, Piper Laurie and Pat Hingle. Name the play.

4. Frederic March and Florence Eldridge starred as James and Mary Tyrone in Eugene O'Neill's *Long Day's Journey Into Night* at the Helen Hayes Theatre in 1956. Who played their sons, James, Jr. and Edmund?

5. Virginia Martin played Belle Potrine when *Little Me* opened November 17, 1962 at the Lunt-Fontanne Theatre, but who starred as the man in her life?

6. Starring Patachou, it ran for 191 performances at the Broadway Theatre from June 2, 1964 to November 14, 1964.

—BILL RADICS

ANSWERS. 1. Luther Adler, Herschel Bernardi, Harry Goz, Paul Lipson, Jan Peerce 2. Luv 3. *The Glass Menagerie* 4. Jason Robards, Jr. as James Jr.; Bradford Dillman as Edmund 5. Sid Caesar 6. *Folies Bergere*

ACT II

SCENE PLUSH ACAPULCO RESORT.
OPENS: YOUNG COUPLE SEATED BY
POOL. PINA COLADAS IN
EVIDENCE. THEY ARE
EXCHANGING SMALL TALK.

MARY: John, we're having such
a marvelous time,
thanks to the money you
saved in Act I.

JOHN: Oh, Mary, it was just
part of the act. After
all, it's the hero's
role to always save the
day.

LOGO: **We help you save.**



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Brand T (Menthol)	12	0.7
Brand V (Filter)	12	0.8
Brand V (Menthol)	11	0.8
Brand T (Filter)	11	0.6
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