As the new Editor of Timeprint, the programme suppliers who serve the majority of West End theatres, I am naturally very interested in the opinions of the theatre-goer with regard to programmes. This seems to me to be the ideal opportunity to invite your comments on the sort of editorial content you would like to see in future programmes. Please write to me at Thespas (address above) and I shall certainly pay close attention to your suggestions and ideas.

London is unique in terms of the entertainment it has to offer. This is especially true of the West End theatre which is acknowledged to be of the highest quality, providing both excitement and a sense of occasion. Here for your interest is a brief resume of other attractions available in the Capital over the next few weeks which I hope will be of assistance to you.

I hope you have a very Happy Christmas.

S.P.

If you can possibly manage it I do strongly advise you to call in to Harvey Nichols, one of our loveliest stores. It has a distinctly unusual feel this Christmas, red and black lacquer, dragonfly silk and beautiful colours. The store has brought fashion evening wear from top designers from the East, including Feng and Yung in an up-dated oriental look. Black with lace, lace, lace, the Orient (don’t be misled by the English name) collection of very traditional, simple, loose robes, in pure silk, embellished, beautiful and expensive. Thirdly, the leather concept designed by Harrods, a simple shoulder bag, a series of clutches in feathers and suede with intricate bead work. The leather department continues the theme with designs by Lino Yang, Yang, leathers, silk and satin, bejeweled and delighted with embroidered panels. Finally, to try to have a look at the unusual range of jewellery by Kuan Lin Lo, semi-precious stones, shells and coloured metals combine to create some very pretty pieces (prices from £50 to £200).

Apart from all these goodies, Harvey Nichols do of course have all their usual stock and as they are part of the Debenhams group they naturally have an excellent selection of Hamleys too.

Traditional Christmas gifts will once again be records. The double album Alice in the Country of Alice (Epic Records) and The John Lennon Collection (Parlophone Records) will obviously be in the biggest tune. The Lennon album includes solo hits such as Imagine, Women, John and Yoko Shaving One and Happy Christmas War Is Over. Two other pop offerings come from highly successful American songwriters – Christopher Gaze and Lionel Richie. Another Pop (Warner Brothers Records) in the follow up to Christopher Gaze’s resoundingly titled double million selling first album. Lionel Richie is best known for his work as singer/writer for the Commodores group (remember Three Times A Lady?). His first solo album for Motown Records is packed with smooth ballads.

For the non-classically minded, Decca Records have digitally remastered the 150 piece of the 19th Pianist’s Guild, Performance by the Vienna Philharmonic Orchestra and Herbert von Karajan. Guest appearances come from Jules Steinhoff, Elgin Niblock, Lenny Bruce and Janis Jopling.

Still on the subject of presents, Elizabeth Arden have brought out a Christmas gift collection of six exquisite potpourri inspired by the elegance of the Old South, all with a blue glass fragrance Embossed Southern Hersetins.
the image includes the Landscape Lady Dish, complete with bath soap (45.75); the Melody Music Box, containing bath oil crystals (25.90); the Garden Photo, a fragrant candle (10.95); and three other gifts that would be perfect gifts. And for men—a fragrance by Yardley's, a compact towel and the image of a woman with a flower.


dealer case, called the Bara Traveler (429.50). It is confined with a collection of grooming essentials, i.e., after shave, ene de toiletten, deodorant, and bath and shower gel.

I've chosen many times after all that shopping. I think a visit to The Ephemera Society's annual exhibition "A Emirates Centre 7th December — 16th January” would be both informative and enjoyable. The Society is devoted to the study, preservation, and conservation of printed and handwritten ephemera. Held on "The Street" the theme for this year covers every aspect of show business with its material drawn from posters, playbills, and advertising themes, to leaders, programmes and admission tickets.

Just in case you haven’t heard, the Empire Leicester Square will be showing "A 2.4.7 (1981) from 10th December. For showing in the States, has made it the highest grossing film of all time. Directed by Steven Spielberg, who brought to "The Empire Universal" the first film to be produced by the Last Air and produced Polynesian, the story centres on the relationship between ten-year-old Elliott (played by Henry Thomas) and E.T., the Extra-Terrestrial. Spielberg, now the most successful movie maker in cinematic history, ensured the film was an instant hit worldwide.

The story was then developed by him and Melissa Mathison, who wrote the script. One American reviewer described E.T. as a "combination of Walt Disney and Perry Rhodan." It is heartwarming, funny, and magical — and it’s one that youngsters are a basic essential.

The other major film release this month is Gandhi (Objective, Leicester Square) which tells a story that is factual and accurate. Richard Attenborough, the leading actor, is the story of Mahatma Gandhi. The film chronicles Gandhi’s life following his return to India in the turn of the century, and shows the turbulent struggle to maintain independence for his country. This was finally achieved in 1947, a matter of months before his assassination at the hands of a religious fanatic. The RSC player, Ben Kingsley, in the title role, incites the most demanding role of his career with impressive support from Candice Bergen, Edward Fox, John Gielgud, Trevor Howard, John Mills and

Martin Sheen. A strong and compelling portrayal of a quite remarkable man. The late Lord Louis Mountbatten said of him: “He will go down in history as a man with Allah and Jesus Christ”.

A small screen entertainment which will be big business over Christmas is the current rage — video games. The initial expenditure of around £3.99 for a console might seem a big, but once bought — with individual cartridges selling for between £0.99 and £2.99 — it is not more expensive than many other leisure pursuits these days. The most popular games seem to be Pac-Man, Space Command and Asteroids all from Atari, and Parker’s Star Wars. New portable computers will also be well received this year — in more ways than they are better value than video games; for example the new Sinclair ZZ Spectrum costs £115 and is both fun and useful. Most large stores now stock these items, but if you have any difficulty a casual stroll down Tottenham Court Road, especially to either Marks or Lazard Electronics should prove successful.

S.F.
PROGRAMMES I HAVE KNOW

by Patrick Ide

I wonder how many of the 25,000,000 programmes printed annually by this Company for distribution through 16 theatres in London's West End get kept (if you'll excuse the grammar). I was a comparative programme collector long before I was professionally involved in the Theatre (and that's fifty years ago).

My first was Passion Dance at the Palace in 1935 with Evelyn Laye and Allen Devine. Not my first theatre, but the first programme that I can trace. I could almost point to the exact position on the Dress Circle stairs of the Palace where I stopped on the way out and said "Why don't we go to the theatre every week?" to which, in my Mother's hearing, my Father replied "Because it's so bloody expensive!" which seems to show that times don't change much as one might suppose. The Bank of England's statistical department tells me that the equivalent of a change of access for a programme in 1935 would be 50p today, so perhaps we aren't managing too badly.

Then there was The Three Musketeers at the Drury Lane, Dennis King as a flushing but very American D'Artagnan and Marie Rokke as a splendidly sinister Milady... and a Real Horse. And Noel Coward's travelogue, Spectacle, Gentleman at the same theatre with the legendary Bill Abrahams for so many years stage manager and designer of the marvellous spectacles at the Lane, who showed me over the backstairs "nurture" and taught me about "double flying" - the technique that made Caudle's possible. Don't ask me to explain the principles, but the other day I was shown all over the Barbican Centre and was told, with pride, that the 110 foot high mechanismed goal achieved for the Double Flying, is still a record.

At Denmark Hall (the legitimate Theatre's House for Elders), Actors of all ages can run over to get their hands on a programme from the Music Hall Cookbook coming, Leicester Square and meeting a friend who says "Hello, Did, you're looking well and you must be six!" to which I reply "Oh, no I'm nineteen!" Anyway, at Denmark Hall we've got two splendid programmes printed on silk for Gala Performances by the Corporate Comedy Company, run by the late Fay Compton's parents. Somewhere, when I took them down to my house to get them framed, some of them fell into the swimming pool and got overlooked for a week. But don't even try to say the programme for the experience. And please don't think because I've got a swimming pool that I'm rich. No one ever rich in this business. I'm just indulging. I am, in fact, self-sufficient within a little mechanical help as I instinctually dislike Gladys Cooper when she said I would find it very expensive. "It's not the cost of the post, dear" explained Gladys "it's the cost of the gas for the visiters". She was quite right.

The edition I am referring to is the Pescaia Company's Comedias at the Theatre, Madden Lane, Camden, Wednesday July 1st 1935, presenting a Comedy (Unaomo Feschini-Hass) entitled A Wind In The Will, at All For The Best, Boots, 56, Pi 24, Gallery 5, the Banket English and tell me that the equivalent of one shilling in 1810 (wages step up in price range from 6p to 21s). The Vintage Theatre, Courtenay is today charging 42p to 2.75p and taking into account the greater conditions of comfort and probably the standard of acting I think they are doing rather well in Courtenay. My new programme, as I write it for the splendid Periods of Prosperity at Drury Lane. Faced at the First Night of The Adventurer, this year celebrating its World Record breaking Thirteen Birthday, but I don't seem to have kept the programme it would certainly come in a Collector's issue. So let that be a lesson to you: keep your programmes, they will give you uncountable pleasure and to help you. Theatregoers interest in the New Year to introduce specific folders to keep them safe and in good condition.

As an extract from Patrick Ide's forthcoming book "Theatre Muses: An Almanac of Fifty Years of Fun in the Theatre Business"

ADELPHI THEATRE

You have to be a hundred to have seen the site of the Adelphi since 1806. 1875 marked the forty first anniversary of the opening of the building when it was occupied by "The Grub Street Pugilist". In 1928, the building was refurbished and in 1937 it was reincarnated as the Royal Adelphi Theatre on 15 December 1977 William Jeremy, a distinguished actor then playing at the Adelphi, was stabbed to death outside the stage door by a renegade actor named Price. In 1933 the theatre was completely reconstructed and re-opened in September 37 this year with the name Century Theatre. However, popular indifference was so strong against this new name that five months later it reverted to Royal Adelphi.

During its early years the theatre established itself as the popular home of melodramas, plays and musical entertainments - including a number of opera seasons.

In the early part of this century Gaetano Edouard ran the theatre and then in 1908 produced a series of musical comedies including "The Gritter Grit, The Girl in the Taxi, The Girl From Utah and High Jinks. Alfred Butt took over in 1917 and continued this policy until 1922 when the play The Way of an English was produced.

Christmas 1932 saw Victor Pan with Gladys Cooper under her own management. She then moved on to the theatre to produce Romance and Pinchas' Love. Productions during the middle and late twenties included Tallahah Belvedere in an adaptation of Michael Arlen's The Ghost of a Flea, Love in Battered Alley, Clod in Oliver with Jack Hulbert and Cicely Courtneidge, Mr Cinders with innocent Hale and Bobbly Hoores and a second move with Hulberts called The Agony That Jack Built. After this last show in 1932 the theatre closed for reconstruction.

As a result of the rebuilding all that remained of the old theatres were the outer walls of the Royal Entrance from the sides of the stage door in Madden Lane. The new Royal Adelphi Theatre (the Royal has been dropped from advertising since 1940) opened on 3 December 1950. The opening production, under C. B. Cochran's management was Evergreen a musical show by Benn Levy with music and lyrics by Rodgers and Hart. Jessie Matthews was the star and the show ran successfully for two hundred and fifty-four performances. Other shows during the theatre's included "Vicki Baum's play Grand Hotel, headed by A. P. Herbert (to Offenbach's La Belle Hebreuse music), Noel Coward's Review of Reviews and Music. "Ninotchka" starring Gertrude Lawrence with Cafe Porta a music, a lavish Cochran revue called "Follow The Sun", A. P. Herbert's "The 39th Coronation Revue, Home and Beauty and Sothadan".

The war years saw a revival of Dear Octopus, which gave London playgoers their last opportunity of seeing Marie Tempest, operas and musical comedies followed and in 1942 a revival of two Novello's The Dancing Years which ran for 900 performances.

After the war C. B. Cochran returned to the theatre and presented three shows by A. P. Herbert and Vivien Ellis-Ditty Ben in 1946, Mrs The Bride in 1947 and Tappin at the Top in 1949. Of the three, Mrs The Bride had the longest run achieving 866 performances. In the 1950s, Jack Hilton presented a series of revues featuring stars of the radio including Tony Hancock, Jimmy Edwards, Vera Lynn, Joy Nichols and Dick Barstreet. The latter part of that decade saw Bessie Love in Auntie Mame which ran in 1958 for three hundred and one performances.

A big success in 1951 came on 16th March when Van Johnson opened in Meredith Willson's musical The Music Man which ran for just under four hundred performances.

In 1952 and 1954 the Adelphi had productions of two shows by Lionel Bart - the pantomime Fizz and Maggie May. In between these productions Doris Bryan's revue Six Of One had a successful run of over three hundred performances.

The 15th December 1955 was the first ever opening of this theatre as a production Charlie Girl which starred Arna Naigle and ran for over two thousand performances, making it the theatre's longest-ever run. More recently (1977) it was called The Moulin Rouge in London and subsequent productions have included highly successful revivals of both Show Boat and The King and I. A Little Night Music opened in April 1978 and ran for almost a year. This was followed by a highly successful production of Love which ran from June 1976 until October 1978. This was followed by Evanson, the Handley and Charley's Aunt. Recently the theatre has been home to the very successful musicals, Review of reviews on Broadway which opened in 1976 and The Lion in Winter which ran until 1978.

We gratefully acknowledge free given in the preparation of this material from Janet, Mander and Joe Alberstein's book The Theatres of London published by the New English Library.
Lee Theodore's

the american
dancemachine

ZAN CHARISSE
TINKA GUTRICK
DON JOHANSON

BARRY PRESTON
JAMES HORVATH
MOLLIE SMITH

Ricci Reyes Adan, Robert Brubach, Thomas Cooperman, Daniel Dee, Dan Fletcher, Kenneth Hughes, Aly Kane, Michael Lott, Gwendolyn Miller, Linda Paul, Ralph Rodriguez, Lisa Schweitzer, Tara Tyrrell

featuring
Harold Cromer

Musical Direction, Supervision and Conducting by
James Raitt

Lighting Designed by Chenault Spence
Production Stage Manager Peter Jablonski
Entire Production Under the Supervision and Direction of Lee Theodore

First performance at the Adelphi Theatre, Wednesday 20 October 1962.
THE AMERICAN DANCE MACHINE

The American Dance Machine is a non-profit corporation staffed by theatre professionals whose purpose is to reconstruct, preserve, instruct, and perform in a continuing repertory the important choreography of twentieth century American Musical Theatre and related media.

Dance numbers in the American Musical Theatre are an endangered species, surviving only in the memories of their creators—the choreographers and dancers who brought these moments to life. Unlike the choreography of classical ballet and modern dance, which survive in the repertoires of the companies for which they were created, most theatre dances remain unrecorded, unpreserved and ultimately forgotten, while the music and lyrics of a show can be preserved through recordings, and their libretti saved through the printed word, once a show dies its dances die with it.

In order to more efficiently undertake its task, The American Dance Machine has been divided into three major projects, each of which furthers the principal purpose of The American Dance Machine: the preservation of the truly unique and original American art form of theatre dance.

At the centre of the entire project is the Resource Archive Center (RAC). The RAC activities are: selection of works to be reconstructed, compilation of individual histories of the works and search for reconstructionists, holding of memory sessions and rehearsals of the work, documentation through video tape and labanotation, cataloging and storage in permanent archives. Duplicate copies of the video tapes and other forms of documentation may be stored at Lincoln Center Library for the Performing Arts, and the Library of Congress in Washington, D.C.

From this core of data, a repertory of the reconstructed dances can be taught to a company of dancers who may then perform the works, hence becoming, themselves, a “Living Archive”. This “Living Archive” performance activity is the second major project, and perhaps, provides the highest degree of visibility for The American Dance Machine.

The Training Facility is the third ongoing major project of The American Dance Machine. This Training Facility was created in order to provide qualified performers (aspiring as well as working) with professional-level training and instruction in Theatre-Dance and related areas. The discipline and training required to perform the works The American Dance Machine is preserving have long since ceased to be offered by commercial schools.

LEE THEODORE has choreographed a number of Broadway musicals including Baker Street, Here, The Red Menace and The Apple Tree. She directed the Broadway production of Noel Coward’s Sweet Potato and provided both original choreography and direction for the Lincoln Center revival of West Side Story. Mrs. Theodore directed and choreographed Gian-Carlo Menotti’s The Unicorn and Stravinsky’s L’Histoire du Soldat, produced by Jerome Robbins for the Festival of Two Worlds in Spoleto, Italy. In 1962, the State Department’s People-to-People Programme commissioned Mrs. Theodore to create an evening of dance for the International Jazz Festival in Washington, D.C. This led her to form her own company, the Jazz Ballet Theatre which she trained and developed the dancer/choreographers Michael Bennett, Eliot Feld, Alan Johnson, Jay Norman, and Jaime Rogers. She founded The American Dance Machine in 1975. As a performer, Mrs. Theodore appeared in many Broadway musicals including The King and I, Damn Yankees, and is best remembered for having created the role of “Anybody’s” in the original West Side Story.
ZAN CHARISSE comes from the internationally famous Charisse family. Brought up in the theatre, her father is Broadway choreographer Robert Tucker and her godfather is Jerome Robbins. In 1973 Ms. Charisse performed with Arapana Landis in Gypsy at the Piccadilly Theatre in London. Ms. Charisse received a Broadway Tony Award nomination and a Theatre World Award for her portrayal of Gypsy in this musical. For her performance in a new musical, Coward, Walter Kerr called her "the most glorious ingenue turned leading lady in the land." Other credits include the role of Ivy Smith in On The Town with the Hudson Brothers, Magnum PI, along with many other American television programmes and commercials.

BARRY PRESTON originated the role of "Charlie" in the original Broadway production of Bubbling Brown Sugar, a role he went on to perform in Amsterdam and Paris. On Broadway he was featured in The Five O'Clock Girl, and he has danced in the Broadway productions of Promises, Promises, The Education of Hyman Kaplan, A Joyful Noise and Something More. He appeared in the American Dance Machine in their world premier at the Ford's Theatre in Washington, D.C. Other credits include leading and featured roles in Saturday, West Side Story, No, No Nanette, Sugar, Good News, Bye Bye Birdie, Four Star Couple and Piaf Suite. His many television credits include Gene Kelly's New York, New York, and a special appearance on the 25th Anniversary Tony Awards Show.

HAROLD "STUMPY" CROMER, a self taught dancer, was born in New York City. A member of the team of "Stump & Stumpy", he worked with Duke Ellington in his musical Jump For Joy on Broadway as well as with such greats as Frank Sinatra and Milton Berle. The team appeared at the Paddlefish in London. Stump and Stumpy's varied successes continued at New York's Paramount Theatre, Leon's State, The Cotton Club, Copacabana, Strand Theatre with Hello Holiday, Count Basie; toured on the bill with Duke Ellington, Nat Cole, sesame Street, Lena Horne, Louis Armstrong, Cab Calloway and countless others. Mr. Cromer toured Europe in the Cotton Club Gala Revue and appeared on Broadway with Ethel Merman and Bert Lahr in Du Barry Was a Lady.

TAMRA GLITZIK studied and performed with the Classical Ballet Academy in New Haven, Connecticut. She was a recipient of a full scholarship at the Harris School of Ballet in New York City. Later she performed with the Zawali Ballet and Jan Devis Dance Co. She has also appeared in King Kamehameha, a commercial and Colleen Jones commercials. Recently she was featured in New York's new perfume commercial. Now a member of the American Dance Machine she has performed on television specials such as Showtime, Dinah's B.B.C., and The Arne Bernard Special and the soon to be released, Broadway cable television programme. Ms. Glatz has appeared with the American Dance Machine in Japan for three seasons.

JAMES HOPKINS makes his London debut in this his fourth production with The American Dance Machine. He most recently was featured in The American Dance Machine Production of Dick in Tokyo. Mr. Hopkins has appeared on Broadway in Dance and performed Con-Con with Bob Joffrey, and recently toured the country with Seven Stones for Seven Brothers starring Denise Nicholas. His credits include numerous industrial shows and television commercials. Originally from Chicago, he now makes New York City his home.

DON JOHANSON appeared on Broadway as a dancer with The American Dance Machine and in Richard Rodgers' Peter and The Wolf with Anne Jefferys. He joined the London company of A Chorus Line in the role of Mike (I Can Do That) when it returned to the United States. He toured in West Side Story as Stabby John and in Bernstein's West Side Story as Tony in London. His portrayal of Tom Thumb in Irving Berlin's Tom Thumb, directed by London's own Anthony. Younghusband, Most recently he has been working as a choreographer. Last season he choreographed the critically acclaimed Steven Londerheim revue, Many Men & a Little. In Las Vegas he choreographed a new production of Showboat and was Suzanne Sommers' right arm.

MOLLIE SMITH, a native of Portland, Oregon recently appeared in the Arena Stage production of Animal Crackers in Mark Brody's comedy which had not been seen on stage since 1953. Prior to that she appeared at the Goodspeed Opera House at Falls River in Mister West and also searched internationally with The American Dance Machine. In 1986 she made her Broadway debut as Bonnie Jean in the revival of Brigadoon - playing opposite Brian's Olympia Gold medalist John Quay. She then also enabled her to work closely with the legendary Agnes DeMille. She has appeared in numerous television specials and also models in her spare time.
the american dancemachine

PROGRAMME
(Subject to change)

ACT I

MAMIE IS MIMI .................................. GENTLEMEN PREFER BLONDES (1949)
Choreography by Agnes De Mille
Score by Jule Styne & Leo Robin
Reconstructed by Gemmie de Lappe
Performed by Tina Gutruck

POPULARITY ..................................... GEORGE M (1968)
Choreographed by Joe Layton
Music by George M. Cohan
Reconstructed by Joe Layton
Performed by The Ensemble

THE AGGIE SONG . THE BEST LITTLE WHOREHOUSE IN TEXAS (1979)
Choreography by Tommy Tune
Score by Carol Hall
Book by Peter Masterson and Larry King
Reconstructed by Jerry Yoder
Performed by Robert Brubaker, Thomas Cooperman, Daniel Dee, Dan Fleischer, James Horvath, Michael Lott, Ralph Rodriguez

HARLEM MAKES ME FEEL ....................... BUBBLING BROWN SUGAR (1976)
Choreography by Billy Wilson
Score by Holgate, Kemp & Lopez
Reconstructed by Barry Preston
Performed by Barry Preston

KISMET INDIAN DANCES ...................... KISMET (1955)
Choreography by Jack Cole
Original music by Wright & Forrest
Special music "Dinner Music for a Pack of Hungry Cannibals" by Raymond Scott
Performed by Ricci Reyes Arlan, Tina Gutruck, Linda Paul, Tara Tymoli, James Horvath, Don Johanson, Michael Lott

THE SHRINERS' BALLET ......................... BYE BYE BIRDIE (1960)
Choreography by Gower Champion
Score by Charles Strouse and Lee Adams
Reconstructed by Edmond Kresley
Performed by Tina Gutruck and The Male Ensemble

WON'T YOU CHARLESTON WITH ME . THE BOYFRIEND (Revival 1970)
Choreography by Buddy Schwab
Score by Sandy Wilson
Reconstructed by Elenore Treiber
Performed by Zan Charisse, Don Johanson

NO TALENT JOE ................................ MEET ME AFTER THE SHOW
Choreography by Jack Cole

BARNUM CROSSOVER ......................... BARNUM (1980)
Choreography by Joe Layton
Original Score by Cy Coleman and Michael Stewart
Special Composition by James Raitt

THE TELEPHONE DANCE ....................... CABARET (1966)
Choreography by Ron Field
Score by John Kander and Fred Ebb
Dance Arranger David Baker
Reconstructed by Marianne Selbert
Performed by James Horvath, Tina Gutruck and The Ensemble

CHARLIE'S PLACE ................................ OVER HERE (1974)
Choreography by Patricia Birch
Score by Richard and Robert Sherman
Reconstructed by Patricia Birch
Performed by Zan Charisse, James Horvath and The Ensemble

INTERMISSION
Performed by HAROLD CROMER

Bojangles composed by by JERRY JEFF WALKER
ROD REYES ABAN was born in the Philippines. He has studied in New York with show choreographer Minnie Drexler, and at the American Dance Company, Martha Graham School, and the Juilliard School. He has also performed with the Company of Alex's Alley's in Europe. He is the associate choreographer of the New York City Ballet. He has performed with the New York City Ballet, the American Dance Company, and the Ballet Des Arts in New York. He has also performed with the Ballet Des Arts in Canada and the Third World Institute of Dance and Theatre Arts. He is a co-founder of the ADAM New York.

ROBERT BRUBACHER comes to London from New York where he has appeared in the Broadway musicals, including "The Magic Show" and "The King of New York". He is the recipient of the British Academy of Film and Television Arts Award for Best Supporting Actor in a Musical. He has also performed in the London production of "The Sound of Music" and "The King of New York". He is the co-founder of the ADAM New York.

THOMAS COOPERMAN has directed the first two tours of Japan with the American Dance Company. He has also directed the first tour of the American Dance Company in New York. He has also directed the first tour of the American Dance Company in Europe. He has also directed the first tour of the American Dance Company in Canada. He is the co-founder of the ADAM New York.

DANIEL DEE has performed with the American Dance Company for two years, touring the United States and Europe. He has also performed with the American Dance Company in Tokyo, Japan, and in other countries, including France, Italy, and Spain. He has also performed in the American Dance Company's production of "The Sound of Music" and "The King of New York". He is the co-founder of the ADAM New York.

DAN FLETCHER recently completed a tour of the United States and Europe with the American Dance Company. He has also performed with the American Dance Company in New York and has also performed in the American Dance Company's production of "The Sound of Music" and "The King of New York". He is the co-founder of the ADAM New York.
KENNETH HUGHES has danced with the American Ballet Theater, the Etoile Folin Ballet, and toured Japan in 1961 with the American Dance Machine. He appeared in the film The Turning Point and was on American television in ART'S Live from Lincoln Center and Great in America, with the Field Ballet. His past summer he was a principal artist with the Santa Fe Opera.

Alia Kane has performed with The American Ballet Theatre in Tokyo and on Broadway, a cable television show. She has been seen on Broadway in Ziegfeld and Off-Broadway in Ronnie and Clyde and Fats Baby Blues. Since she started dancing at the age of four she's been in two jazz and two dance companies, opera, nightclubs, revues, pageants, and rock show bands. She has recording credits, one of which is the original cast album of Aida Loria.

MICHAEL LOYD has performed as a soloist in such ballets as Swan Lake, Giselle, Romeo & Juliet, the world premier of John Hancock's Gershwin Gala and Martha Hill's Gala Adler. As a scholarship student with the Joffrey Ballet he performed in their Tribute to Alain in Holland with Rudolf Nureyev. He has toured with Gelsey Kirkland and Patricia Sكافل and performed Vanessa Hurd's of the National Ballet of Canada. Mr. Loyd performed in the American Dance Machine's production of Jacek.

Gyndolyn Miller was featured on West Side Story this summer. Born and raised in Wyoming, she began her dancing career with the San Francisco Ballet where she stayed for two and a half years. After moving to New York she has since appeared with Will A. All's Bigby Hart & Co., Danny Shannon's Jigmakers, The American Dance Machine's summer 1962 tour of Japan, and Broadway, a cable television show. She also has her credits in several fashion magazines including Christian Dior, Cashmere, and Gapazz.

LINDA PAUL has recently appeared in the musical revue Manhattan Rhythm in New York City. Originally from Wayne, New Jersey, Mr. Paul appeared in Oklahoma and played the role of Lois in Coward's. She performed in the musical The World According to Garp and was recently a guest on The Merv Griffin Show. The American Dance Machine and has appeared with the company on numerous television specials.

Ralph Rodriguez, a native of New York City, has performed with the Hartford Ballet, Synchronic Ballet and New Jersey Ballet. He has also been seen with The American Dance Machine in Washington, Atlanta, and in their Japan 1962 tour. He was named by Barter Field, Leon Darien, Lee Theodore and Tom Saldin. Mr. Rodriguez has also been seen in New York television and the Off-Broadway production of The Wailer as lead supporting actor as well as in the musical revival Manhattan Rhythm.

Lisa Schlosser is a native of Philadelphia and joined The American Dance Machine in 1967. Upon completion of three years of intensive dance training she joined the Joffrey Ballet as a scholarship student in 1966. After training with John Heginbotham at the Joffrey, Schlosser has appeared in the ballets of Martha Graham, Agrippina, Arthur Mitchell, and Alvin Ailey. She has appeared in ballets by Louis Horst, Peter Martins, and David Gordon. She has also appeared in the musical revue Late Arrivals.
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For THE AMERICAN DANCE MACHINE

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THOMAS PORTER

THE USE OF CAMERAS AND TAPE RECORDERS IN THE THEATRE IS FORBIDDEN AND PATRONS ARE REMINDED THAT SMOKING IS NOT PERMITTED IN THE AUDITORIUM.

Please do not forget to replace hired opera glasses, or hand them to the attendants.

Voluntary members of the St John Ambulance Brigade are available at all performances.

The Management reserves the right to refuse admission to this theatre and to change, vary or omit without previous notice any item in the programme.

In accordance with the requirements of the Greater London Council:
1. The public may leave at the end of the performance by all exits, and such doors must at that time be open. All gangways, passages and staircases must be kept entirely free from chairs or any other obstructions.
2. Persons shall not in circumstances be permitted to stand or sit in any of the gangways. If standing is permitted in the gangways at the sides or rear of the seating, it shall be strictly limited to the number indicated in the notice exhibited in those positions.
3. The safety curtain must be lowered and raised in the presence of each audience.
THE BEST OF PARKINSON (Pavilion Books) is a selection of extracts from some of Michael Parkinson's favourite interviews. For the most part he has let his guests speak for themselves, uncorrupted by his questions. The result is an emotionally readable, eclectic collection ranging from René Magritte to Christian Bernardi and fascinating collections of characters.

A girl was somewhat musing about the fact that her boyfriend was just not getting around to proposing marriage. In desperation, she contrived a scenario with a Chinese restaurant and, when he asked her if she liked the food, replied "Chinese". This is just one of the examples of coming up to the very top of Frankly Howard's TRUMPS (and how became [illegible] "Mr. Best in Town". The anecdotes within highlight the ingenuity with which people have eased themselves out of predicaments andangoes, and provides not only entertainment but invaluable advice to anyone with a more to settle.

Most of us have never seen the finer side of a day at the races. A RACEHORSE RACING by Billy Carson (Dent) abounds in anecdotes, stories, and reminiscences of the racing page that is held up as a model. Illustrated by Martin Henry, the book is a highly enjoyable look at the world of horses and athletes.

Another book for the "niche" collection is DAME EDNA'S BEDSIDE COMPANION (Weidenfeld & Nicolson). For all those who have harboured the notion of "the joy ofraspberries" or have longed to know Dame Edna's "exclusive beauty secrets"; this book is a must. It's all here and more. Between the sheets of this revealing book you can read the "and you're dead thinking".

Among the coffee table books, one on photography. The first A ROYAL ALBUM (Elle Free Books) is complemented by the photographs that Patrick Lichfield has taken of the British and European Royal Families since he became a professional photographer. The
text is enlightening and informative and reveals many of the stories behind the pictures. The second book, entitled UMGUS McBEAN (Quartet Books) is the first ever volume of his photographs. Angus McBean was the leading West End stage photographer from the late Thirties to the early Sixties, and was also official photographer to a generation to the Royal Shakespeare Company and the Royal Opera House. The 100 stunning plates include all the major plays and the leading names of the period, with the foreword by Lord Snowdon.

Expensive, but beautiful is ERTE AT NINE TY, by Kai and Jack Soieron (Weinstein & Nicholas). The complete graphic works of this Polish designer are assembled for the first time, in colour忠实 to the original line.


Also for children and fans is the well-illustrated and enjoyable book, written by Reina Benjamin and illustrated by T.S. Eliot, which is illustrated by Robert Garry, the highly original American artist, and also designed the memorable black and white sets for the production of Pussel, which appeared at the Shakespeare Theatre in 1906.

Schweppes
is one's first act during the interval.

"So good we saw it right through to the end."
MIDDLE TAR  As defined by H.M. Government
DANGER: H.M. Government Health Departments’ WARNING:
THINK ABOUT THE HEALTH RISKS BEFORE SMOKING