

**The original documents are located in Box 11, folder “10/25/75 - International Women's Year Congress, Cleveland, OH (1)” of the Betty Ford White House Papers, 1973-1977 at the Gerald R. Ford Presidential Library.**

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ncc

THE WHITE HOUSE

WASHINGTON

October 14, 1975

MEMORANDUM TO: PETER SORUM  
FROM: SUSAN PORTER  
SUBJECT: Action Memo

Mrs. Ford has accepted the following out-of-town invitation:

EVENT: Participate in Opening of Cleveland's International Women's Year Congress

GROUP: Greater Cleveland Congress International Women's Year

DATE: Saturday, October 25, 1975

TIME: 12:30 p.m. Mrs. Ford's remarks to assembly

PLACE: Cleveland Convention Center  
Cleveland, Ohio

CONTACT: Mrs. Scott R. York, Chairperson  
(216) 861-3810

Press contacts: Sandy Johnson, (216) 861-6080, ext. 288  
Mr. Nate Silverman, (216) 861-3810

COMMENTS: Mrs. Ford will participate in the opening of a 3-day International Women's Year Congress to be held in Cleveland on October 25, 26, and 27. Over 90 women's organizations are participating as well as business and labor organizations and two foundations. The event is probably the largest observance of International Women's Year in the country and will include exhibits, workshops, seminars, panels, etc.

The Congress will open at 9:00 a.m., however, they are counting on Mrs. Ford's arriving in time to participate at 12:30 in the Music Hall of the Convention Center, the big assembly hall. They are quite agreeable to Mrs. Ford making brief remarks at this time along with Mrs. Pandit. I might also mention that the subject of a gift to Mrs. Ford was raised so they may wish to make a presentation to her at this time.





As we discussed, I believe the schedule will now permit Mrs. Ford to leave Washington around 9:00 a.m. and return to Washington early afternoon. I think the idea of a small private luncheon is a good one and also whether Mrs. Ford visits any of their exhibits I think should be determined by you and Patti.

Mrs. Ford was invited to Cleveland to participate in the 60th anniversary of the Cleveland Play House <sup>ON OCTOBER 17th.</sup> Writing on behalf of this invitation were Mayor Perk, former Congresswoman Frances Bolton (R-Ohio) and her son Kenyon Bolton, President of the Cleveland Play House Foundation and active Republican. Were it possible to include Mayor Perk and perhaps former Congresswoman Bolton at some point--perhaps meet at the airport and/or be included in a private luncheon--might be valuable. Mrs. Ford's visit to Cleveland may hopefully help to lessen Cleveland's disappointment at not being the site for the 1976 Republican National Convention.

I have also attached a copy of a letter to Mrs. Ford from a former friend of hers in Grand Rapids, Verna Hower Stevens who is now living in Cleveland. Were it possible to permit Mrs. Ford to simply say Hello to her at some point, this might be very nice. NOTE: I have not been in communication with Mrs. Stevens. The file is attached.

Thank you.



c: BF Staff  
Red Cavaney  
Warren Rustand  
Pat Lindh  
William Nicholson  
Rex Scouten  
Staircase

If asked about Nov. 4 ERA  
Vote in N.Y. say "I certainly  
hope it will pass!"

4 states needed

8 target states

Illinois

Missouri

Indiana

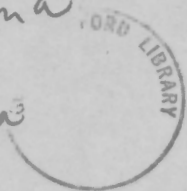
Florida

N. Carolina

Oklahoma

Nevada


Arizona



THE WHITE HOUSE

WASHINGTON

October 23, 1975

MEMORANDUM FOR: MRS. FORD  
VIA: RED CAVANEY   
FROM: PETER SORUM  
SUBJECT: YOUR VISIT TO CLEVELAND, OHIO  
Saturday, October 25, 1975

Attached at TAB A is the proposed schedule for your visit to Cleveland, Ohio.

APPROVE \_\_\_\_\_ DISAPPROVE \_\_\_\_\_

BACKGROUND

The Greater Cleveland Congress of International Women's Year has been organized by a coalition of Women's Groups headed by Mrs. Scott York to serve as a base for future action for women seeking a better way of life in Cleveland. The 3-day program, which begins Saturday, will offer 140 sessions in over 200 exhibits showing all aspects of women in society. You will join Madame Vijaya Lakshmi Pandit, Former President of the UN General Assembly, in addressing a mid-day session of the Congress after touring a portion of the Exhibit Area.

Following the session, you will be guest of honor at a private luncheon which will include some of the key women of Cleveland and other program participants. The luncheon will include an informal discussion of the future role of women in America. Following the luncheon, you will drop-by a reception for the IWY's Executive Committee to recognize the contributions that these individuals have made to their communities and IWY.

MAYOR RALPH PERK

Mayor Ralph Perk, Republican candidate for re-election on Tuesday, November 4, will meet you at Hopkins International Airport and will be your guest for the drive to the Bond Court Hotel. While predictions indicate that the election will be close, Mayor Perk currently leads in the polls.



TAB  
A



PROPOSED SCHEDULE

10/23/75  
4:55 pm

MRS. FORD'S VISIT TO  
CLEVELAND, OHIO

Saturday, October 25, 1975

9:00 am Mrs. Ford boards motorcade on South Grounds.

MOTORCADE DEPARTS South Grounds en route  
Andrews AFB.

[Driving time: 25 minutes]

9:25 am MOTORCADE ARRIVES Andrews AFB.

Mrs. Ford boards C-9.

9:30 am C-9 DEPARTS Andrews AFB en route Hopkins  
International Airport, Cleveland, Ohio.

[Flying time: 1 hour, 10 minutes]  
[No time change.]

10:40 am C-9 ARRIVES Hopkins International Airport.

OPEN PRESS COVERAGE  
CLOSED ARRIVAL

Mrs. Ford will be met by:

Mayor Ralph Perk (R-Cleveland) & Mrs. Perk

10:45 am Mrs. Ford and Mayor Perk <sup>& wife</sup> board motorcade.

MOTORCADE DEPARTS Hopkins International Airport  
en route Bond Court Hotel.

[Driving time: 25 minutes]

11:10 am MOTORCADE ARRIVES Bond Court Hotel.

Mrs. Ford and Mayor Perk proceed inside hotel  
where they will be greeted by Mr. James Carney,  
Hotel Owner.





NOTE: Mayor Perk will bid farewell in the hotel lobby.

11:15 am Mrs. Ford, escorted by Mr. Carney, proceeds to Presidential Suite (21st Floor).

Mrs. Ford will be met at Suite by Mr. James LaDu, General Manager, Bond Court Hotel, and Mrs. James (June) LaDu.

NOTE: As the first occupant of the Presidential Suite, Mrs. Ford will cut a ceremonial ribbon at the Suite's entrance.

OFFICIAL PHOTO COVERAGE

11:20 am Mrs. Ford proceeds inside Presidential Suite.

PERSONAL/STAFF TIME: 45 minutes

12:00 noon Madame Vijaya Lakshmi Pandit, Former President of the UN General Assembly, arrives Suite.

12:05 pm Mrs. Ford and Madame Pandit depart Suite en route motorcade for boarding.

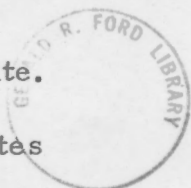
12:08 pm MOTORCADE DEPARTS Bond Court Hotel en route Cleveland Convention Center.

[Driving time: 1 minute]

12:09 pm MOTORCADE ARRIVES Cleveland Convention Center.

Mrs. Ford and Madame Pandit will be met by:  
Mrs. Scott (Gwill) R. York, Chairperson  
Greater Cleveland Congress, IWY

12:10 pm Mrs. Ford and Madame Pandit, escorted by Mrs. York, proceed on an informal walking tour of Exhibit Area.



- 12:25 pm Mrs. Ford and Madame Pandit, escorted by Mrs. York, conclude tour and proceed to Music Center offstage holding area.
- 12:28 pm Mrs. Ford and Madame Pandit arrive offstage holding area.

PERSONAL TIME: 5 minutes

- 12:33 pm Mrs. Ford proceeds onto stage and takes her seat.

OPEN PRESS COVERAGE  
ATTENDANCE: 3,000

- 12:35 pm Opening remarks by Mrs. William (Jill) Ruckelshaus, Chairperson, National Commission of the Observance of International Women's Year concluding with the introduction of Mrs. Ford.

- 12:37 pm Remarks by Mrs. Ford.

FULL PRESS COVERAGE

- 12:42 pm Remarks conclude.

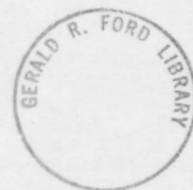
Mrs. Ford is joined at the podium by Mrs. York.

- 12:43 pm Thank you remarks by Mrs. York concluding in a presentation to Mrs. Ford.

NOTE: No response is required.

Mrs. Ford returns to her seat.

- 12:46 pm Introduction of Madame Pandit by Mrs. York.
- 12:47 pm Remarks by Madame Pandit.
- 1:04 pm Remarks conclude.
- 1:05 pm Program concludes.
- 1:05 pm Mrs. Ford departs Music Center stage en route Bond Court Hotel.





[Walking time: 5 minutes]

1:10 pm Mrs. Ford arrives Presidential Suite, Bond Court Hotel.

PERSONAL TIME: 20 minutes

1:30 pm Mrs. Ford departs Presidential Suite en route Board Room.

1:32 pm Mrs. Ford arrives Board Room and informally greets luncheon participants.

PRESS POOL COVERAGE  
ATTENDANCE: 12

1:35 pm Luncheon is served.

2:30 pm Luncheon concludes.

2:32 pm Mrs. Ford, escorted by Mrs. York, departs Board Room en route Barcelona Suite.

2:35 pm Mrs. Ford, escorted by Mrs. York, arrives Barcelona Suite and informally greets IWY Congress' Executive Committee Members.

OFFICIAL PHOTO COVERAGE  
ATTENDANCE: 75

2:50 pm Mrs. Ford departs Barcelona Suite en route Presidential Suite.

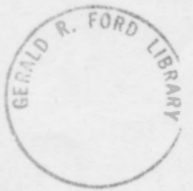
2:51 pm Mrs. Ford arrives Presidential Suite.

PERSONAL TIME: 5 minutes

2:56 pm Mrs. Ford departs Presidential Suite en route motorcade for boarding.

3:00 pm MOTORCADE DEPARTS Bond Court Hotel en route Hopkins International Airport.

[Driving time: 25 minutes]



3:25 pm MOTORCADE ARRIVES Hopkins International Airport.

OPEN PRESS COVERAGE  
CLOSED DEPARTURE

Mrs. Ford boards C-9.

3:30 pm C-9 DEPARTS Hopkins International Airport en route Andrews AFB.

[Flying time: 1 hour, 5 minutes]  
[No time change.]

4:35 pm C-9 ARRIVES Andrews AFB.

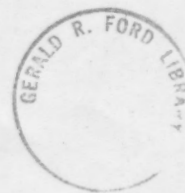
Mrs. Ford boards motorcade.

4:40 pm MOTORCADE DEPARTS Andrews AFB en route South Grounds.

[Driving time: 25 minutes]

5:05 pm MOTORCADE ARRIVES South Grounds.

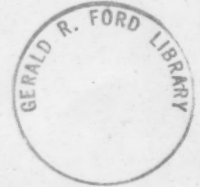
Jill Ruckelshaus will fly back  
to Wash. with us



THE WHITE HOUSE

WASHINGTON

October 14, 1975



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(216) 861-3810

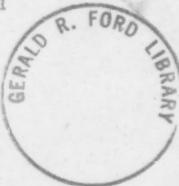
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Thank you.

c: BF Staff  
Red Cavaney  
Warren Rustand  
Pat Lindh  
William Nicholson  
Rex Scouten  
Staircase



Mrs. Ford



BACKGROUND ON GREATER CLEVELAND CONGRESS FOR IWY

Cleveland's IWY Conference is probably the biggest IWY celebration in the country. They are expecting 30,000 people over a 3-day period, and have 140 different workshops and seminars for people to visit and participate in. It is entirely free and open to the public.

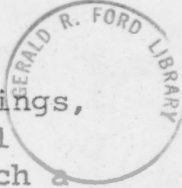
This has been entirely a community project, starting with about 40 women who thought it would be a good idea and kept at it. A lot of the impetus has come from Gwill York, an ex-Junior League President and housewife with 2 children, who volunteered for the full-time job as Chairperson and has done a terrific job-- in organization, in raising funds, and in handling people.

The organizers (more than 100 women's groups are involved) are homemakers, career women, and volunteers. Their common ground: most have had no previous identification with the women's movement; they have a belief that women must cooperate with men to achieve equality; they endorse choice for women in choosing their roles; and they greatly support the family (most are wives, widows, and mothers).

Your audience will be about 3,000 people in an old auditorium with a cozy, intimate feeling to it (it appears to hold about a third of that number). The TV cameras are straight ahead of you in the audience, about 60 feet back.

Madam Pandit is sister to the late Prime Minister Nehru and a confidante of Gandhi. She became known internationally when she led the Indian delegation to the UN in 1946. In 1953 she was elected UN Assembly President, the first and only woman to hold that title. She later served India as Ambassador to Britain, the United States, and Russia. Her views on feminism might be summed up in this quote (20 years ago): "All my political training has taught me to look at myself as an individual and not as a woman." Madam Pandit is 75 years old.

Dorothy Fuldheim, one of the guests in your private luncheon, is one of Cleveland's notables. She is 83. She still works nine hours a day as a broadcaster for WEWS-TV, the local ABC



affiliate. She has interviewed six Presidents, Hitler, Kings, Queens, all the major candidates, etc., and has a national reputation. She has been described as "elegant," very much a lady, and is evidently quite a personality. The IWY people wanted her in the luncheon because they consider her a very visible, outstanding example of what women can do.

The organizers have stressed that there is nothing political about the Congress. Their purpose is to raise the consciousness of the community and to improve the quality of their daily lives--men as well as women.

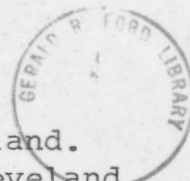
The Congress also includes more than 200 exhibits and displays by women's organizations, civic and cultural institutions, businesses and government agencies.

Other guests during the Congress: comedienne Lily Tomlin; Phyllis Gillis, Executive Director of the Gallup Institute, who will release results of the latest Gallup poll on "what do women really want and think"; syndicated columnist Ann Landers; tennis pro and TV commentator Julie Heldman; Lynn Caine, author of the book, Widow; Constance B. Newman, Vice Chairman of the Consumer Product Safety Commission; and television psychologist Sonya Friedman.

# # #

ITINERARY  
Mrs. Ford's trip to Cleveland  
October 25, 1975

- 9:00 A.M. Check-in at Andrews Air Force Base at Distinguished Visitor's Lounge.
- 9:30 A.M. Aircraft departs en route Hopkins International Airport in Cleveland
- 10:30 A.M. Arrive Cleveland
- 11:05 A.M. Arrive Bond Court Hotel, downtown Cleveland. Press will be taken to press room at Cleveland Convention Center (across street from Hotel). There will be 50 minutes of free time.
- 12:00 Noon Press gather in press room to go to Mrs. Ford's arrival point.
- 12:10 P.M. Mrs. Ford and Madam Pandit arrive at Convention Center and take a walking tour of booths and exhibits.
- 12:25 P.M. Press to Music Hall
- 12:30 to 1:00 P.M. Open coverage of Mrs. Ford/Madam Pandit speeches.
- 1:05 P.M. Mrs. Ford departs Convention Center en route Bond Court Hotel, where she will be a guest at a lunch hosted by Greater Cleveland Congress of IWY
- 1:30 P.M. Board Room - 22nd Floor of Bond Court Hotel. Brief photo session of luncheon.
- 1:40 to 2:45 P.M. Filing/staff time
- 2:30 to 2:50 P.M. Private reception with Executive Committee of Greater Cleveland Congress.
- 2:45 P.M. Motorcade boards in front of Bond Court Hotel en route Hopkins International Airport
- 3:00 P.M. Depart Hotel for airport.
- 3:30 P.M. Aircraft departs Cleveland en route Andrews Air Force Base.
- 4:30 P.M. Arrive Andrews Air Force Base.



(PHYLLIS)  
MRS.  
GILLIS

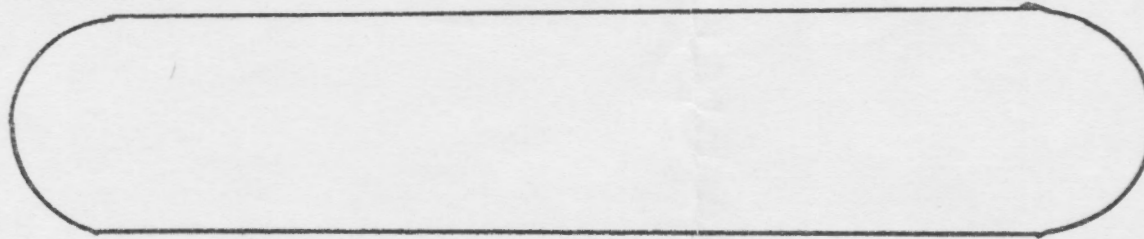
(DOROTHY)  
MRS.  
FULDHEIM

(GWILL)  
MRS.  
YORK

(ALMETA)  
MRS.  
JOHNSON

(BETTY)  
MISS  
COPE

MADAM.  
PANDIT



MRS. JILL  
RUCKLESHAUS

MRS.  
HADDEN  
(ELAINE)

MRS.  
GUZZO  
(CLAUDIA)

MRS.  
FORD

MRS.  
HUNTLEY  
(TIPPY)

MRS.  
COTNER  
(MERCEDES)

BOARD ROOM BOND COURT HOTEL CLEVELAND, OHIO





IWY Luncheon in honor of Mrs. Ford Guest List  
Board Room, Bond Court Hotel 1:30 pm  
October 25, 1975

Mrs. Ford

Madam Pandit former President of UN General Assembly

Jill Ruckelshaus Chairperson, National Commission on the Observance  
of International Women's Year

Phyllis Gillis Executive Director, Gallup International Research  
Institutes, Inc.

Tippy Huntley Chet Huntley's widow, currently Promotional Consultant to  
Big Sky of Montana, Inc.

\* Gwill York Chairperson, Greater Cleveland Congress, International  
Women's Year

\* Dorothy Fuldheim Television personality, WEWS TV News commentator

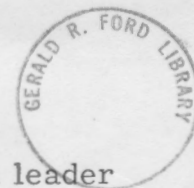
\* Mercedes Cotner City Council Clerk

Betty Cope General Manager, WVIZ TV (Cleveland's educational  
television station)

\* Almeta Johnson Chief Police Prosecutor

\* Elaine Hadden civic leader

\* Claudia Guzzo County Board of Elections member and Republican leader



\* Named by Cleveland Plain Dealer as Cleveland's "Most Influential Women"  
(Sunday Plain Dealer Magazine, October 19, 1975)

THE WHITE HOUSE  
WASHINGTON

Dear Mrs. Ford,

Here is the file on  
the Cleveland International  
Women's Year Congress.

Thank you,

susan



*Susan would only  
anticipate your greeting them  
& brief remarks.*



GREATER CLEVELAND CONGRESS  
INTERNATIONAL WOMEN'S YEAR

700 National City Bank Building, Cleveland, Ohio 44114

Telephone 861-3810

(216)

August 8, 1975



*acknowledged  
receipt by phone.  
will be in truck.  
S.P.*

Mrs. Gerald Ford  
The White House  
Washington, D.C.

Dear Mrs. Ford:

International Women's Year is being observed by the Greater Cleveland area with a three day Congress at the Cleveland Convention Center on October 25th, 26th, and 27th of this year. This event appears to be one of the largest, if not the largest observance of International Women's Year in this country. We are very pleased and even somewhat amazed by the tremendous response of so many people in the planning stages of this event.

Because of your great courage in speaking for women, we would be deeply honored if you could personally be a part of this Congress. We believe that this Congress can help significantly in changing the unfortunate impressions which came from the UN Conference in Mexico City, and can assist the basic goals of International Women's Year -- Equality, Development, Peace through equal partnership.

Our Congress will not be political. It will not represent any one point of view. We encourage all opinions to be expressed in an atmosphere of mutual respect towards the goal of better understanding. We believe that Cleveland is well situated geographically and philosophically to seriously examine and act upon the status of women.

The Cleveland Congress will include exhibits, workshops, seminars, panels, booths, stage presentations and speeches. So far over ninety women's organizations in the Greater Cleveland area have made a financial commitment to this project as have two foundations. Over one hundred other women's organizations are participating in some way. The grass roots support for this event is amazing. We also have the support, via participation and money, of our social service agencies, cultural organizations, the federal agencies in our area, the major newspapers, the television channels, the major department stores, the City of Cleveland, the County of Cuyahoga and the Greater Cleveland Growth Association. We have just begun our contacts with business and labor and the initial response is excellent.

Mrs. Gerald Ford  
Page Two  
August 8, 1975

Your presence at our Congress could, I believe, have a significant impact upon what happens here in Cleveland and also in other parts of the country. It appears, much to our surprise, that what Cleveland is planning is being watched nationally. Among others, Madam Pandit is coming from India to be with us.

Please join with us, if you can, sometime during the three days of our Congress. Ideally, we would like to have you make a few remarks as we open our Congress on Saturday or as we close it Monday evening, but we are, of course, completely willing to arrange our schedule to your convenience. If you wish to participate in one of our workshops, that would be great. What matters to us is that you come to our Congress.

I so look forward to hearing from you and I hope to see you in Cleveland.

Most sincerely,

Gwll York

Mrs. Scott R. York, Chairperson  
The Greater Cleveland Congress  
International Women's Year

GY:rml  
enclosures





Saturday, October 25, 1975

Status of Women - Internationally  
                                     Nationally  
                                     Ohio  
 History of Women's Movement  
 Ethnicity  
 Third World  
 Women in Politics  
 Women in Government  
 Women and the Law  
 Women in the Armed Service  
 Women in Unions  
 Employment  
 Women in Volunteering  
 Women as Consumers  
 Rape Workshops  
 Consciousness Raising for Men  
 Consciousness Raising for Women

Sunday, October 26, 1975

Ecumenical Service  
 Women in Sports  
 Women in Education  
                     Education as Concerns Women  
 Women in Media  
 Women in Business; Finance; Banking;  
                     Credit; Social Security  
 Women in Arts  
 Women in Social Services  
 Women in Medicine; Science  
 Women in Transportation - Recreation - Kiwa  
 Rape Workshops  
 Consciousness Raising for Men  
 Consciousness Raising for Women  
 Panel on Lobbying - Cuyahoga County  
                     League of Women Voters

Monday, October 27, 1975

High School Career Challenges\*\*\*  
 "Changing Roles in a Changing World"  
 Philanthropy - Giving and Granting  
 Self-Fulfilled Mother -  
                     Paradox or Possibility?  
 Role Reversal: How and Why?  
 Pre-School Sexuality: Self-concept  
                     development that parents and  
                     children can enjoy together  
 Family Planning (Choices)  
 Homemakers' Helps  
 Politics of Rape  
 Self-Defense  
 Self-Fulfillment Thru Relationships  
                     Communication Techniques  
 Mental Health - Female Psychology  
 Family Planning  
 Sexuality  
 Assertiveness Training  
 Career Exploration  
 Housing  
 The Psychology of Women  
                     Environmental Conditions  
 Aging  
                     Issues, Problems, Concerns

Prostitution Workshop  
 Day Care - What is Good Day Care?  
 Adolescence - Coping with as Parents  
 Single Parent  
 Women in Politics  
 Women in Science/Medicine  
 Women's Health Care  
 Being a Single Woman  
 Personal Development  
 Separation and Divorce  
 Alcoholism  
 Black Women through History  
 Women in Poverty  
 Menopause  
 Chronic Illness  
 Exceptional Child (Gifted/Retarded)  
 Decision-Making Skills  
 Consciousness Raising for Men  
 Consciousness Raising for Women



\*\*\*1600 High School students from Greater Cleveland schools



The Greater Cleveland Congress:

- will explore and discuss the "female situation" locally, nationally, and internationally;
- will explore the many options available to women;
- will explain and discuss the many aspects of the women's movement;
- will explore and discuss the "equal partnership" with men -- while concentrating upon women, men will be involved in all aspects of this Congress;
- will be a learning, discussing, sharing experience for the Northern Ohio community as a base for future action; this is but the beginning;
- will be a rational, comprehensive, well-organized approach to IWY -- a beginning toward the IWY goals of Equality, Development and Peace.

Some of the topics to be discussed at the Congress are:

Status of Women, Internationally, Nationally and Locally, Women in Government and Politics, Women and the Law, Women and Education, Women and Employment, Women in the Arts, Women and Family Concerns, Women in Communication, Women and Economics, Women and Aging, Women in Volunteer Service, in Unions, in Welfare, in Religion, in Sports, Women and Ethnicity. Also there will be several workshops and seminars devoted to discussing the relationship between men and women in numerous areas from marriage to work to play. There will be seminars on the future implications of the women's movement, how its future can be productive and of meaningful contribution to all people.

There will be several speakers of national prominence, there will be many speakers and panelists from the Cleveland area.

There will be numerous exhibits from historical to artistic, primarily concerned with women but also with Cleveland.

There will be performances of the various cultural groups in the Greater Cleveland area.

There will be a listing of services available to women.

There will be a listing of women's organizations.

There will be polls and questionnaires to assist with understanding the local situation concerning women.

There will be numerous booths from women's organizations, civic organizations, cultural institutions, business and industry, and the consulates.

There will be a balanced program including humor. This must not become too totally serious.

There will be a Day Care Center.

There will be the opportunity for all points of view to be expressed.

There will be definite follow-up and concrete proposals as a result of this Congress.

8-7  
will write

1100 CONNECTICUT AVENUE, N. W.  
WASHINGTON, D. C. 20036

August 5, 1975

Miss Susan Porter  
Appointments Secretary for  
Mrs. Ford  
The White House  
Washington, D. C. 20051

Dear Susan:

I enclose herewith the material that was furnished to me by Mrs. Scott York about the convention plan for Cleveland on October 25, 26, 27, 1975 as a celebration of International Women's Year.

As you suggested in our conversation over the telephone last week, I have told Mrs. York that she should write directly to Mrs. Ford describing the convention and inviting her to attend. I also repeated what I thought was your suggestion, that Mrs. York make clear to Mrs. Ford that the degree and method of her participation was entirely flexible, so as not to give her the feeling that she would necessarily be called on for a major speech.

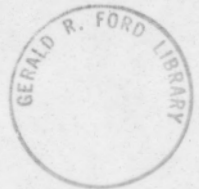
As far as I can tell, the sponsorship of this convention is in entirely responsible hands. I would be glad, of course, to make any further quiet inquiries that you or anyone on the President's or Mrs. Ford's staff might think necessary. This sounds like a good project, and I hope it can come to fruition.

With every good wish, I am,

Sincerely yours,

*Chapman Rose*

H. Chapman Rose



Enclosures



M R S . S C O T T R . Y O R K

700 National City Bank Building  
Cleveland, Ohio 44114  
(216) 861-3810



Mr. H. Chapman Rose  
Jones, Day, Reavis & Pogue  
1700 Union Commerce Building  
Cleveland, Ohio 44115

Dear Mr. Rose:

It is with great hope that I am writing to you concerning the possibility of a visit to Cleveland by Betty Ford and Happy Rockefeller to help celebrate International Women's Year.

Last year the United Nations declared 1975 as International Women's Year and President Ford signed a document stating the United States support of this celebration. This special year came into being because in no country have women attained full equality or full partnership with men and it was hoped that a special year would help to promote this equality and help to assist the integration of women into the total social and economic development of all nations which could help toward the cause of world peace. Very simply stated, the basic purpose is to improve the quality of life for everyone, a very ambitious, but desperately needed goal.

The State Department gave a grant to Dr. Ruth Bacon to coordinate the observance of International Women's Year in the United States. I have visited with Dr. Bacon at some length and the following plans for Cleveland have emerged as a result of these conversations and also as the result of meetings with representatives of about two hundred women's organizations in the Northeastern Ohio area. These organizations include those which involve all socio-economic, political, humanitarian, religious, cultural, and professional groups.

There will be a "Congress" at the Cleveland Convention Center the 25th, 26th, and 27th of October. This Congress will be a combination of exhibits, workshops, seminars, speeches, performances all related to subjects of greatest interest to women. Subjects to be covered include Women and the Family, the Woman Alone, Women in Business, Women in the Arts, Women in Politics and Government, to mention but some of the areas which will be explored. We will concentrate on Cleveland women and those in Northeastern Ohio, but we will have several speakers of national reputation.



We expect 20,000 to 40,000 people at this convention. Cleveland is one of the few American cities which at this time is planning something this large for International Women's Year and I believe that this Congress will make a real impact.

We would be so pleased if Betty Ford and Happy Rockefeller could manage to come to our Congress at some time. Needless to say, we would also be thrilled if they could be accompanied by their husbands. One of the goals of the Congress is to concentrate upon the need and desirability of an equal partnership with men in all areas of human concern. This is not and will not be a far out women's lib rally. This event is to stress the possibilities and potentials of men and women working together. This Congress will try to explain the basic situation of women historically, legally and will try to get the facts, not the sensationalism, of the women's movement to the public. This is to be a rational look at an evolutionary situation and the Fords and Rockefellers could help tremendously in helping me and others provide a calm, rational, and intelligent approach to the women's movement.

We anticipate having the opportunity of using hard data, currently being gathered, to assist in rational decisions concerning the articulated needs of women as perceived by women. We hope this focus and the results of the convention will give guidance to policy makers.

I personally have not so far been identified with any particular segment of the women's movement. I was selected by the heads of over forty women's organizations in the Cleveland area to chair this event. I had not even been aware that meetings concerning International Women's Year were taking place. I gather I was selected because I was an enlightened moderate and a volunteer via the route of Vassar College, the Junior League, and the Distribution Committee of The Cleveland Foundation.

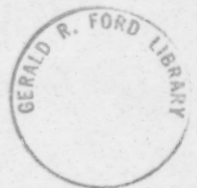
Needless to say, a visit such as I am requesting would have a great impact on our Congress and on the whole Northeastern Ohio area. I personally would be more than willing to do whatever you feel is necessary to encourage the possibility of such a visit. I do travel to Washington fairly often and would be delighted to speak with anyone you might suggest.

Thank you for your willingness to consider my request.

Most sincerely,

*Gwill*

Mrs. Scott R. York



7

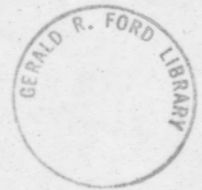
Monday, October 27, 1975

Unit Leader - Dee Character  
Unit Vice Leader -  
Unit Session Leader - (As Indicated)

Time (Later)Type

1. High School Career Challenges; etc. - (Sally Griswold)
2. Getting and Giving - (Barbara Rawson)
3. Women as Homemakers - Wife; Mother; Cook  
Family Options - Housing; Career;  
Marriage; Parents;  
Child Care (Learn'g. Dis.; Day Care)
4. Women and Welfare
5. Female Psychology; Sexuality; Health
6. Personal Development - Beauty; Talent
7. Women Alone: Widowed; Single (Teenager); Divorced  
(Humor: Soap Operas)
8. Aging
9. Diversity - Various Life Styles  
Wives of Well-Known Men  
Welfare; Professional
10. Women and Problems: Alcoholism; Rape
11. Future Implications: Equal Partnership  
Male Viewpoints
12. Returning to Work - Children Grown

Maggie Kuhn



"STARS" REQUESTED

Saturday

Betty Furness  
Ella Grasso  
Barb Jordan  
Frankie Freeman

Mildred Marcy  
Bess Myerson  
Jill Ruckelshaus

Ellen Strauss  
Barb Walters  
Betty Ford  
Ella Johnson

Sunday

Billie Jean King  
Katharine Graham  
Dr. Jane Goodall  
Sylvia Porter

(1) Ruth Helms Osborn  
(2) Bernice Sandler  
(3) Sister Joel Read

Dr. Estelle Ramey  
Metina Horner - Ratcliffe  
\*Ellen Strauss - Call for Action  
\*Ceil Frieburg - Soc. Sec. - Credi

Monday

Alan Alda  
Joanne Woodward & Paul Newman  
Larry & Ann Halprin  
Margaret Ellen Traxler  
Carla Hills  
Helen Reddy

H. Sipila  
Ruby Dee & Ossie Davis  
A. Toefler  
E. Severeid  
M. Tolliver

## TENTATIVE SCHEDULE IWY CONGRESS

Saturday, October 25, 1975

Unit Leader - Lois Goodman  
 Unit Session Leader - (As Indicated)

Time (Later)Type

- |     |   |                        |
|-----|---|------------------------|
| 1.  | Status of Women - Internationally<br>Nationally<br>Ohio | Keynote                |
| 2.  | History of Women's Movement - (Lois Sharf)              |                        |
| 3.  | Ethnicity - (Lucretia Stoica)                           | Nancy Sieford          |
| 4.  | Third World - (Hazel White)                             |                        |
| 5.  | Women in Politics - (Nancy Cronin)                      |                        |
| 6.  | Women in Government - (Zelda Milner)                    |                        |
| 7.  | Women and the Law - (Rita Reuss)                        |                        |
| 8.  | Women in the Armed Service - (Capt. Joyce Williams)     |                        |
| 9.  | Women in Unions - (Barbara Janis)                       |                        |
| 10. | Employment - (Jane Picker)                              |                        |
| 11. | Women in Volunteering - (Later)                         |                        |
| 12. | Consumerism - (Sally Ebling)                            | B. Furness, B. Myerson |

Sunday, October 26, 1975

Unit Leader - Jane Outcalt  
 Unit Vice Leader - Jane King  
 Unit Session Leader - (As Indicated)

Time (Later)Type

- |     |             |  |
|-----|-------------|--|
| 1.  | 10:30-12:00 | Ecumenical Service - (Joan Campbell)   |
| 2.  |             | Women in Religion - (Joan Campbell)  |
| 3.  |             | Women in Sports - (Allison Titegemeyer)  |
| 4.  |             | Women in Education - (Evelyn Bonder)   |
| 5.  |             | Education as Concerns Women } (Susan Brady)  |
| 6.  |             | Women in Media - (Mary Strassmeyer)  |
| 7.  |             | Women in Business; Finance; Banking;<br>Credit; Social Security  |
| 8.  |             | Women and World Concerns - (Mrs. Drue King)<br>Food; Ecology; Energy; Population;<br>Peace; Various Consulates |
| 9.  |             | Women in Arts - (Zoe Byln - Chessie Bleick)  |
| 10. |             | Women in Social Services   |
| 11. |             | Women in Medicine; Science (Marian Ratnoff)  |
| 12. |             | Women in Transportation - Recreation - Kiwi<br>(Pat Little - Jo Williams)                                      |

1100 CONNECTICUT AVENUE, N. W.  
WASHINGTON, D. C. 20036

September 4, 1975

Miss Susan Porter  
The White House  
Washington, D. C.

Dear Susan:

Herewith further background on the  
Greater Cleveland Congress for International  
Women's Year which I have just had from  
Mrs. York.

Sincerely yours,

*Chapman Rose*

H. Chapman Rose

Enclosures



Some items in this folder were not digitized because it contains copyrighted materials. Please contact the Gerald R. Ford Presidential Library for access to these materials.



The Cleveland Press, Tuesday, July 22, 1975

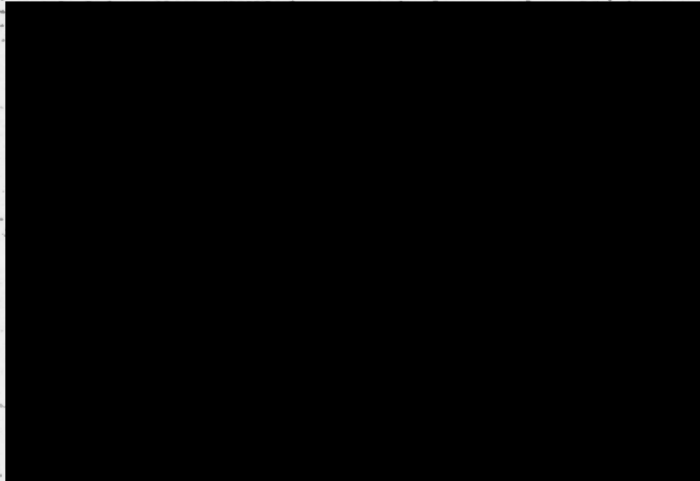
# Women to hold big conclave here

By RUSTY BROWN

Cleveland's observance of International Women's Year this fall may be the largest in the U.S.

The three-day (Oct. 25 - 27) Greater Cleveland Congress already has the support of 90 local women's organizations and two foundations.

More than 100 women's groups are scheduled to participate in some way.



# Women's year planners are eyeing Cleveland

By Helen Humrichouser

A global giant is stirring; the awakening has begun.

This boundless, gentle creature which has been kept for the most part in a somnolent state of captivity, is composed of more than half of the world's population — the feminine part.

International Women's Year (1975), proclaimed by the United Nations General Assembly "as a year to focus attention throughout the world on the status of women," is becoming an effective arousing agent as it calls women (and men) together in many cities for programs of concern to all.

Cleveland's turn is coming in October (25, 26 and 27), when the Greater Cleveland Congress of I.W.Y. will convene at the Cleveland Convention Center for what is shaping up to be the largest such observance in the country.

Gwili York, who became chairman of the congress after "an



Conference  
is shaping up  
to be largest  
in the country





GREATER CLEVELAND CONGRESS  
INTERNATIONAL WOMEN'S YEAR

700 National City Bank Building, Cleveland, Ohio 44114  
Telephone 861-3810

September 2, 1975

Mr. Chapman Rose  
Jones, Day, Reavis & Pogue  
1700 Union Commerce Building  
Cleveland, Ohio 44115

Dear Chappie:

The Greater Cleveland Congress for IWY is still expanding. I continue to be amazed and somewhat overwhelmed by the support and interest we are receiving on all levels. Yesterday I learned that Eunice Kennedy Shriver wishes to attend, and the day before I learned that Mrs. Chet Huntley would come and help in any way she could. Jill Ruckelhaus will help us on Saturday. And as you know Madame Pandit is coming all the way from India just for our Congress.

Needless to say, I am still hoping Betty Ford will be with us. I did send her the letter you suggested and I do have the special suite at Bond Court reserved for her use. I know her appearances are undoubtedly subject to all kinds of considerations and changes, but really her presence would mean so very much to us all. Her candor is so needed and my respect for her grows with everything that I read about her. I hope her recent interview which caused so much reaction (or at least the media tried to make it seem that it caused so much reaction) in no way diminishes her ability to speak publicly and to speak as she believes.

Please keep me informed and please know how deeply grateful I am to you for all your efforts on my behalf and on behalf of the Congress.

Most sincerely,

Gwill

Mrs. Scott R. York  
Chairperson



GY/jes



Saturday, October 25, 1975  
Cleveland, Ohio

CLEVELAND INTERNATIONAL WOMEN'S YEAR CONGRESS

On October 25, 26, and 27 International Women's Year will be observed in the Cleveland area with a three-day conference to be held at the Cleveland Convention Center. This event is probably the largest observance of International Women's Year in the country. The Cleveland Congress will include exhibits, workshops, seminars, panels, booths, etc. Over 90 women's groups in the Cleveland area are involved with the project as are two foundations. Business and labor contacts for this occasion have been excellent.

You are invited to open the Congress on Saturday, October 25. I would envision this to include making brief remarks and then visiting some of the exhibits (good photos). This invitation is strongly endorsed by Mr. H. Chapman Rose, a prominent Cleveland Republican attorney, who served as Under Secretary of the Treasury under Eisenhower and is active in Washington and Cleveland affairs. Because Ohio is a key state for the President, because this is International Women's Year, and because this is one of the largest and most interesting International Women's Year celebrations, I would strongly recommend your attending.

   Open Cleveland International Women's Year Congress;  
Saturday, October 25

   Regret

-Return to D.C.



# Betty Ford address



**WOMEN'S CONVENTION OPENS** — Early arrivals to today's opening ceremonies of the International Women's Year Congress at Cleveland's Convention Center were these three principals. They are Madame Vijaya Lakshmi Pandit (left), first woman president of the United Na-



# Addresses IWY

## *Urges women to be proud of homemaking*

By SUE KINCAID  
and RUSTY BROWN

First Lady Betty Ford said here today she is distressed that through all the debate on women's rights, there has been a lack of appreciation for the roles of women as wives and mothers.

"We have to take the 'just' out of 'just a housewife' and show our pride in having made the home and family our lives' work," Mrs. Ford said in remarks prepared for her address to the International Women's Year Congress in the Convention Center.

Turn to Page A 7



# Betty Ford addresses IWY, urges pride in homemaking

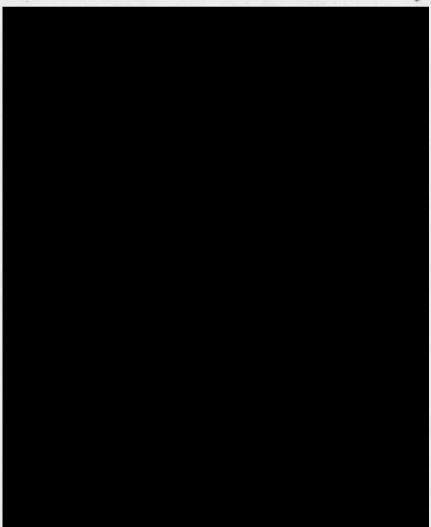
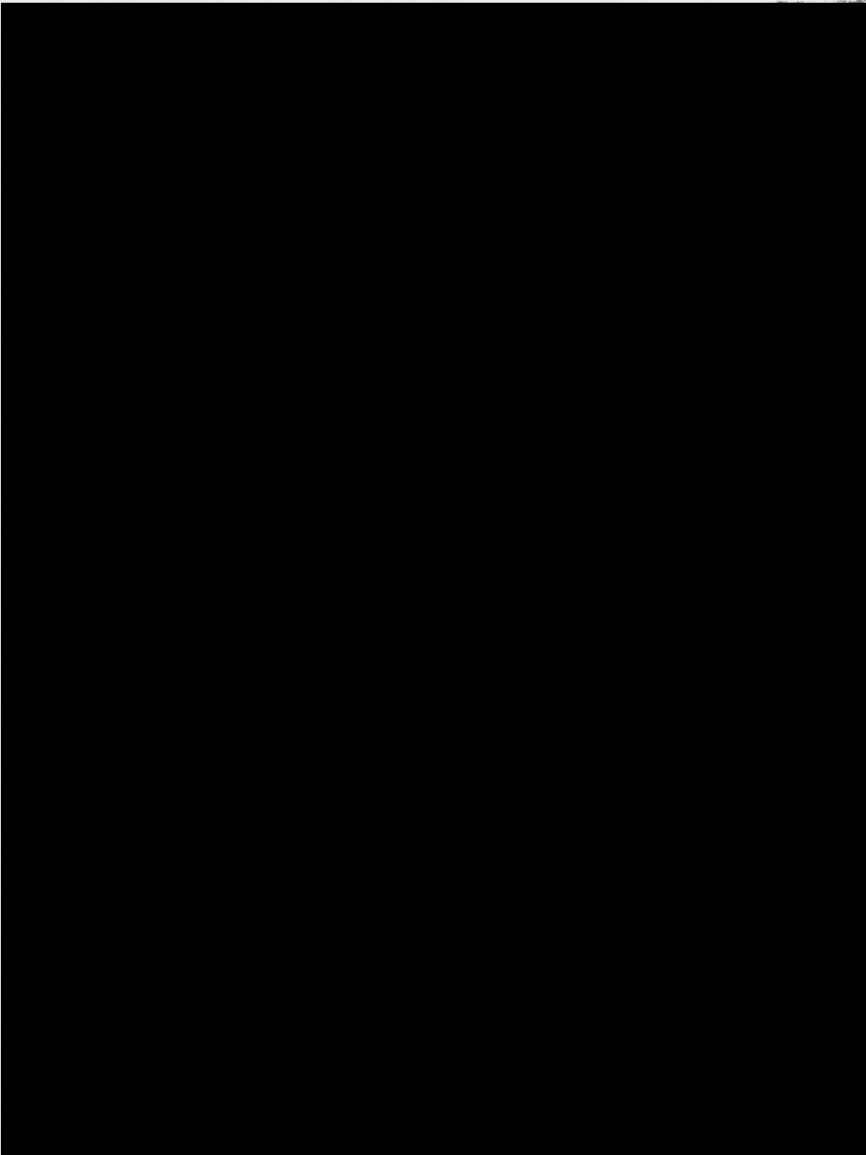
Continued from Page One

only to the lucky few. Many barriers continue to block the paths of most women, even on the most basic issue of equal pay for equal work, Mrs. Ford said.

"My own support of the Equal Rights Amendment has shown what happens when a definition of proper behavior collides with the right of an individual to personal opinions," said Mrs. Ford.

"I do not believe that being the First lady should prevent me from expressing my views," she said. "Being ladylike does not require silence."

Mrs. Ford pointed out that when the Equal Rights Amendment is ratified it will not be an instant solution to women's problems. It will, she said, help open more options for women.



## Perks take gift to Mrs. Ford



By TOM SKOCH AND PETER PHIPPS

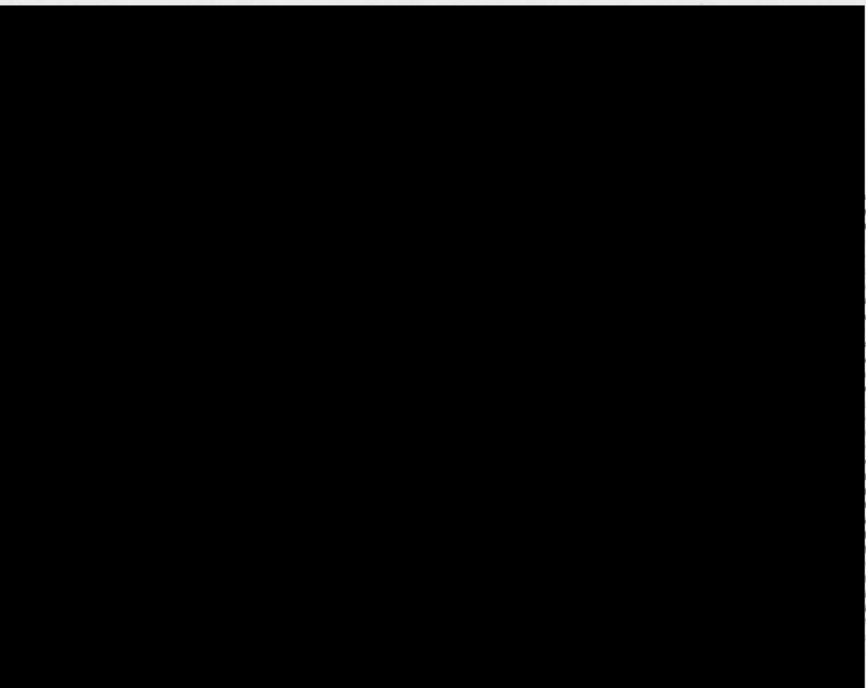
Mayor Perk and his wife Lucille greeted First Lady Betty Ford at Cleveland Hopkins Airport with a bouquet of flowers and a small gift, then rode downtown with her in a Buick Electra 225 provided by the Secret Service.

The gift was a crystal bird which the mayor described as "something for Mrs. Ford's kitchen table."

The First Lady's blue and white DC9 jet, with "United States of America" painted on its sides, touched down just a few minutes after its scheduled 10:30 a.m. arrival.

Mrs. Ford, wearing a tan suit, descended the steps carefully and was greeted by the Perks and Ruth Miller, Cleveland health director.

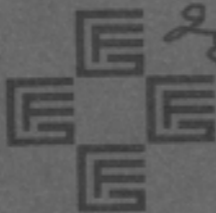
Mrs. Miller then hopped into the mayor's personal limousine and left











*Tote Bag  
w/ Cleveland  
Great places to  
be*

A Fashion Group, Inc.  
of Cleveland  
Creation

**"TOTES THAT TALK"  
about Cleveland**

Designed By  
*Ethel Bee Designs*  
of Cleveland

produced by a  
Cleveland Mill  
with Fabric  
purchased in  
Cleveland



**\$ 8**

Mrs. Lord,

Fashion Group of  
Cleveland presents  
this to you with  
great pleasure.

THE WHITE HOUSE  
WASHINGTON

CAROLYN:

Re the attached:

They have no offices but I have uncovered two contacts to whom a letter could be sent, but I don't know if either was involved in the presentation. I would recommend that a letter be sent to:

Fashion Group of Cleveland  
c/o Beverly Keene, Regional Director  
Hamill, Keene and Fishman  
355 Richmond Road  
Cleveland, Ohio 44143

PETE



completion of this form,  
forward immediately to the  
variance Office with a car-  
a copy.

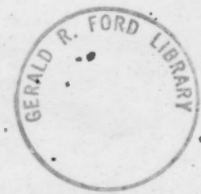
THANK YOU LETTERS

Event Cleveland, Ohio

Date October 25, 1975

Advanceman Peter Sorum

NAME & ADDRESS	SALUTATION	DESCRIPTION
Mayor and Mrs. Ralph Perk City Hall Cleveland, Ohio	Dear Ralph and Lucille	Met Mrs. Ford at Cleveland Airport and rode with her to the Bond Court Hotel. Presented her with flowers and a gift.
Mr. and Mrs. James LaDu General Manager Bond Court Hotel East Sixth at St. Clair Avenue	Dear Jim and June	Met Mrs. Ford at Bond Court Hotel and escorted her to the Presidential Suite where she cut a ribbon to officially open the Suite.
Mrs. Scott R. York 700 National City Bank Building Cleveland, Ohio 44114	Dear Gwi ll	General Chairperson of the Greater Cleveland Congress for International Women's Year. Met and escorted Mrs. Ford during visit. Key to the success of the Congress. Special word to her husband Scott, whom Mrs. Ford met would be appropriate.

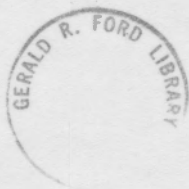


Mount of  
Autograph

To Gwilt York,  
with appreciation & best  
wishes

B.F.

Mrs. Scott R. York  
700 National City Bank Building  
Cleveland, Ohio 44114





THE WHITE HOUSE  
WASHINGTON

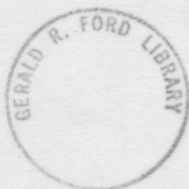
CAROLYN:

Here are the addresses you requested:

Madame Vijaya Lakshmi Pandit  
181-B Raj Pur Road  
Dehra Dun  
U.P.  
India

Mrs. Claudia Guzzo  
Cuyahoga County Republican Party  
1512 Euclid  
Cleveland, Ohio 44114

PETE



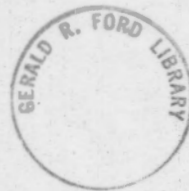
THE WHITE HOUSE  
WASHINGTON

Jim & June La Du.  
Bond Court Hotel  
Cleveland Ohio





FROM  
THE WHITE HOUSE  
WASHINGTON, D.C.



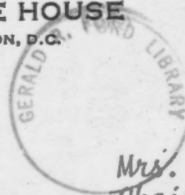
Mr. and Mrs. James LaDu  
General Manager  
Bond Court Hotel  
East Sixth at St. Clair Avenue  
Cleveland, Ohio 44114

*To June and Jim LaDu  
With appreciation and warm best wishes,*

*Betty Ford*



FROM  
THE WHITE HOUSE  
WASHINGTON, D.C.



Mrs. Gwill York  
Chairperson, The Greater Cleveland  
Congress  
International Women's Year  
700 National City Bank Building  
Cleveland, Ohio 44114

To Gwill York

With appreciation and warm best wishes,

Betty Ford





FROM  
THE WHITE HOUSE  
WASHINGTON, D.C.



Mrs. Claudia Guzzo  
Cuyahoga County Republican Party  
1512 Euclid  
Cleveland, Ohio 44114

*To Claudia Guzzo  
With best wishes,*

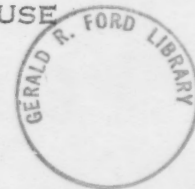
*Betty Ford*





VIA STATE DEPARTMENT POUCH

FROM  
THE WHITE HOUSE  
WASHINGTON, D.C.



Madame Vijaya Lakshmi Pandit  
181-B Raj Pur Road  
Dehra Dun  
U.P.  
India

*To Madame Vijaya Lakshmi Pandit  
With appreciation and warm best wishes,*

*Betty Ford*

Some items in this folder were not digitized for preservation purposes. Please contact the Gerald R. Ford Presidential Library for access to these materials.

THE COUNCIL OF THE CITY OF CLEVELAND

*extends its heartiest congratulations to* MRS. BETTY FORD

*on the occasion of your* VISIT TO I.W.Y. CONVENTION  
CLEVELAND, OHIO OCT. 25, 197

*Councilman* MARY ROSE OAKAR

*has apprised the Council of this event which is a most noteworthy occasion in your career.*

*THE CITY COUNCIL extends its warmest felicitations and congratulations to you on this important event in your career and offers its best wishes for continued success and happiness in the years ahead.*

*Ralph J. Perk, Mayor*

*Geo. L. Forbes*

\_\_\_\_\_  
*President of Council*

*IN WITNESS WHEREOF, I have hereunto subscribed my hand and affixed the official seal of the Council of the City of Cleveland.*

*Mercedes Cotner*

\_\_\_\_\_  
*Clerk of Council*





Matagiri, Mt. Tremper, N.Y. 12457



# Auroville

## What Auroville is about

### Auroville...

is named after Sri Aurobindo, the embodied synthesis of the East and the West; is situated to the North of Pondicherry, about 100 miles south of Madras, on the Coromandel Coast along the Bay of Bengal; has a tropical climate; will eventually house 50,000 inhabitants; was inaugurated on the 28th of February 1968.

### ...lives and grows...

in its **Aurovillians**, who come from all over the world, from France, Mexico, the U.S.A., Germany, Argentina, Sweden, Australia, India, The Netherlands, England, Italy, Belgium, Canada...

in its **communities**, called Hope, Aspiration, Promesse, Fraternity, Peace, Auroson's Home, Utility, Unity...

in its **fraternal collaboration** with and assistance to the **local population**, in villages named Kulapalayam, Edaiyanchavadi, Kottakarai...

in its **building-sites**, on which are arising the Matrimandir (the House of the Mother), Bharat Nivas (the pavilion of India), Auromodel, the Sanskrit House, residential houses, schools...

in its **industries**, such as Toujours Mieux (tools and machinery), Auropress, the hand-made paper factory, Udavi (incense sticks), Auropolyester, Auroelectronics, Takshnalaya (woodworking unit)...

in its **services**, the bakery, the health centre, the meteorological station, the nursery, the children's centre, Auro-garage, Aurocreation (handicraft), Filmaur, Pour Tous...

in its **agricultural projects**, Service Farm, New Farm, Annapurna Farm, Auro-dairy, Auro-poultry, Auro-orchard...

in its **educational activities** at Last School, After School, Super School, No School, in community programs, experimentation, physical training...

Sri Aurobindo came to tell the world of the beauty of the future that must be realized. He came not to give a hope but a certitude of the splendour towards which the world moves. The world is not an unfortunate incident, it is a marvel which moves towards its expression.

Humanity is not the last rung of terrestrial creation. Evolution continues and man will be surpassed. It is for each one to know whether he wants to participate in the advent of the new species.... Auroville wants consciously to work towards hastening that advent.

Auroville wants to be a universal town where men and women of all countries are able to live in peace and progressive harmony, above all creeds, all politics and all nationalities. The purpose of Auroville is to realize human unity.

Auroville wants to be a creation expressing a new consciousness in a new way and according to new methods.

Auroville will provide a model for those who aspire for a better and higher collective life everywhere.

From sayings of the Mother.

The Auroville project was adopted unanimously by the fifteenth conference of UNESCO in Paris, 1968.



## Auroville Charter

city of Dawn  
city of the Future  
city of Human Unity

1. Auroville belongs to nobody in particular. Auroville belongs to humanity as a whole. But to live in Auroville one must be a willing servitor of the Divine Consciousness.
2. Auroville will be the place of an unending education, of constant progress and a youth that never ages.
3. Auroville wants to be the bridge between the past and the future. Taking advantage of all discoveries from without and from within, Auroville will boldly spring towards future realizations.
4. Auroville will be a site of material and spiritual research for a living embodiment of an actual Human Unity.



## A DREAM

There should be somewhere upon earth a place that no nation could claim as its sole property, a place where all human beings of goodwill, sincere in their aspiration could live freely as citizens of the world, obeying one single authority, that of the supreme Truth, a place of peace, concord, harmony, where all the fighting instincts of man would be used exclusively to conquer the causes of his sufferings and miseries, to surmount his weakness and ignorance, to triumph over his limitations and incapacities; a place where the needs of the spirit and the care for progress would get precedence over the satisfaction of desires and passions, the seeking for material pleasures and enjoyment. In this place children would be able to grow and develop integrally without losing contact with their soul. Education would be given not with a view to passing examinations and getting certificates and posts but for enriching the existing faculties and bringing forth new ones. In this place titles and positions would be supplanted by opportunities to serve and organise. The needs of the body will be provided for equally in the case of each and everyone. In the general organisation

intellectual, moral and spiritual superiority will find expression not in the enhancement of the pleasures and powers of life but in the increase of duties and responsibilities. Artistic beauty in all forms, painting, sculpture, music, literature, will be available equally to all, the opportunity to share in the joys they give being limited solely by each one's capacities and not by social or financial position. For in this ideal place money would be no more the sovereign lord. Individual value would have a greater importance than the value due to material wealth and social position. Work would not be there as the means for gaining one's livelihood, it would be the means whereby to express oneself, develop one's capacities and possibilities, while doing at the same time service to the whole group, which on its side, would provide for each one's subsistence and for the field of his work. In brief, it would be a place where the relations among human beings, usually based almost exclusively upon competition and strife, would be replaced by relations of emulation for doing better, for collaboration, relations of real brotherhood.

— THE MOTHER

\*\*\*\*\*

IF YOU ARE INTERESTED IN AUROVILLE ...

You can read works by or about Sri Aurobindo, the Mother and Auroville ---  
Write to Matagiri for complete booklist of 300 titles.

You can contribute something if you have more than you need ---  
Building Auroville costs money. You can help a better future take place. Tax exempt contributions may be sent to:

Sri Aurobindo Society  
3124 Dupont Avenue South  
Minneapolis, MN 55408

Auroville Association  
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# **Office Work in Cleveland**

**Statistical Study**

**Cleveland Women Working - CWW**

**3201 Euclid Avenue      Cleveland, Ohio 44115**

**432-3675**

**25¢**

## WOMEN IN THE WORKFORCE

There are 305,122 women and 527,989 men employed in the Cleveland area. Women are 37% of the Cleveland area workforce. (Table I) Of Cleveland area workers, 162,458 are clerical workers; 118,773 of these are women. Women are 73% of the clerical workforce. (Table II).



## WAGES

Although women are 37% of the workforce, they receive only 20% of the wages paid to Cleveland area employees. Their annual median earnings are \$4,065 compared to \$8,981 for men. (Table I)

In the clerical field, where women are 73% of the workforce, they receive only 60% of the earnings. The average female clerical's wages are only 56% of the wages paid to a male clerical. (Table II)

In sum, although women are crucial to the operation of Cleveland businesses, they are inadequately rewarded for their labor.

## WAGE COMPARISON

In comparison with other job categories, Cleveland office workers are becoming poorer. For the years from 1961 through 1974 annual earnings for office workers in Cleveland have risen only 3.9% on the average. This is at least 20% less than any other occupational grouping. In other words, Cleveland office workers are losing buying power in comparison with workers holding other jobs.



## INTRODUCTION

Cleveland is a major corporate, financial and industrial center. A large clerical workforce supports this structure. Without women office workers businesses would stop functioning and essential services could not be rendered.

Despite this vital role, Cleveland Women Working's statistical study shows widespread inequality and unfair wages for women office workers. Cleveland employers are denying women office workers the respect, the salaries, the job training, and the promotion opportunities that their key position in the economy demands.

Statistics are taken entirely from the Department of Commerce publication "Detailed General Social and Economic Characteristics of Massachusetts"; Operational Statistics of the Employment Standards Administration, U.S. Department of Labor, Wage and Hour Division; and the Area Wage Survey of the U.S. Department of Labor.

Compared to other cities, the situation of Cleveland's office workers is a desperate one. Statistics collected from the top eighty metropolitan areas for the years 1961-1974 indicate that the income of a Cleveland office worker has risen at a much slower rate than in most other cities. In fact, Cleveland ranks 79th on the list of 80, followed only by Charleston, West Virginia.



### JOB CATEGORIES

A majority of women workers in the Cleveland area are employed in sales, clerical and service jobs. Of the total jobs in this category women hold 64% as compared to 36% for men. (Table III)

In terms of professional, managerial and technical jobs men hold 71% of these while women hold 29%.

In otherwords, women are employed predominantly at the bottom of the economic ladder. Women in top positions are scarce. Further, the valuable labor they perform in the positions they do occupy is not adequately rewarded in salary.

### EDUCATION

Are women's lower earnings related to a lower level of education? No. Both men and women in the Cleveland area receive an average of 12.4 years of education. (Table IV) Discrimination against Cleveland area women office workers can not be explained on this basis.



## ILLEGAL EMPLOYMENT PRACTICES

Sex discrimination in pay, hiring, promotions, training, or any other aspect of employment is prohibited by four laws:

Ohio Revised Code Sex Discrimination 1973

Title VII of the Civil Rights Act of 1964

Equal Pay Provisions of the Fair Labor  
Standards Act

Executive Order 11246

The statistics already listed show a marked pattern of inequality and disrespect for the labor of the woman worker in Cleveland. But to be more specific:

If Cleveland employers were complying with the four anti-discrimination laws, we would find no cases of:

- women being paid less than men who do similar or comparable work
- women being denied promotions in favor of men with less experience
- women training men to become their own supervisors
- women titled and paid as secretaries performing administrative or other higher paying work
- female secretaries permitted to take only secretarial training courses, excluded from management training that men participate in
- women holding a majority of all jobs in an office, with men holding a majority of the administrative jobs
- women advancing in job title and salary more slowly than men.

These situations are no rarity in Cleveland offices. In fact, Cleveland Women Working has found countless examples of illegal discrimination of exactly the types listed above.



TABLE I

Number of Cleveland Area Employees by Sex,  
Including Average Earnings

	<u>Male</u>	<u>Female</u>	<u>Total</u>
	<u>number</u> %	<u>number</u> %	<u>number</u> %
number	527,989---63%	305,122---37%	833,111---100%
earnings	\$8981--80%	\$4065--20%	\$6114

TABLE II

Number of Employees in the Clerical Workforce by Sex,  
Including Average Earnings

	<u>Male</u>	<u>Female</u>	<u>Total</u>
	<u>number</u> %	<u>number</u> %	<u>number</u> %
number	43,685---27%	118,773---73%	162,458
earnings	\$7937--40%	\$4510--60%	

TABLE III

Number of Workers in Selected Occupational Groups by Sex

	<u>Male</u>	<u>Female</u>	<u>Total</u>
Prof., managers, tech.	132,877--71%	54,223--29%	187,100
Sales, cler., service	81,454--36%	143,977--64%	225,431



TABLE IV

Education of Cleveland Area Workers by Sex

Average Years of School Completed

males	12.4
females	12.4
total	12.4



**Cleveland  
WOMEN  
WORKING  
CWW**

**Organization for  
Women  
Office Workers**

3201 Euclid Avenue  
Cleveland, Ohio 44115  
432-3675

**JOIN CWW—RIGHTS FOR  
WOMEN OFFICE WORKERS**

# CWW history and activities

Cleveland Women Working began in May, 1975. We were a group of working women concerned about problems on our jobs. We decided to research the general situation of women working in Cleveland. We found widespread discrimination. More specifically we found problems such as low wages, and poor benefits, women being paid less than men for equal work, poor promotion opportunities, doing personal work for the boss, and unfair regulations applied to women (like dress codes).

We decided to organize to do something about these problems that we have all been grumbling about for years.

We will produce a newsletter, a handbook on the rights of working women, hold educational forums and offer counseling.



We aim to win fair and legal treatment for working women throughout the city by using a variety of tactics: pressuring government agencies to enforce the law; pressuring companies to change unfair policies; helping CWW members to right wrongs on the job.

**JOIN CWW, RIGHTS AND  
RESPECT FOR CLEVELAND'S  
WORKING WOMEN.**

## Rights of Working Women

We recognize that women office workers are entitled to the following rights:

The right to respect as women and as office workers.

The right to comprehensive, written job descriptions specifying the nature of all duties expected of the employee.

The right to detailed descriptions specifying compensation, terms, conditions and benefits of employment.

The right to compensation for overtime work.

The right to choose whether to do personal work of employers (typing personal letters, serving coffee, running out for lunch.)

The right to defined and regular salary reviews and cost-of-living increases.

The right to comprehensive medical coverage for any temporary disability without jeopardizing our seniority, benefits or pensions.

The right to maternity benefits and to having pregnancy and other gynecological conditions treated as temporary medical disabilities.

The right to benefits equal to those of men in similar job categories.

The right to equal access to promotion opportunities and on-the-job-training programs.

The freedom to participate in on-the-job organizing or outside activities which do not detract from the execution of assigned tasks.

An end to discrimination on the basis of sex, age, race, marital status or parenthood.

# How do I become a member?

Please fill out this coupon and send it to: CWW, 3201 Euclid Ave.,  
Cleveland, Ohio, 44115. Or call us at: 432-3675

I would like to know more about CWW.

I would like a year's subscription to the  
newsletter. Enclosed find \$2.

I would like to become a member of CWW.  
Enclosed find \$5 \$10 \$15

Name \_\_\_\_\_

Address \_\_\_\_\_

Phone/home \_\_\_\_\_

work \_\_\_\_\_

Type of Company: Finance (Insurance, Banking)

Publishing Legal University Temporary Manufacturing Other





*60 Years of Professional Resident Theatre*

**1915 CLEVELAND PLAY HOUSE 1975**



Season commemorative drawing by Reed Thomason

"What's past is  
prologue. What is to come  
is yours and my discharge . . ."

Antonio,  
THE TEMPEST, I, II

---

## The Once and Future Play House: Commentary from its Director

---

The souvenir program you are about to read must be regarded merely as an outline depicting the Play House in the years since Frederic McConnell came on the scene in 1921. The early years, up to the opening of the Drury Theatre, have already been documented well by one of the Play House founders, Julia Flory, in her book, *THE CLEVELAND PLAY HOUSE — HOW IT BEGAN*.

This program attempts, in a brief fashion, to hit the highpoints of those decades involving the establishment and growth of a professional resident staff; a more detailed history is still to be written.

I share, with many still associated with the theatre, a sense of pride and excitement in that we have been around long enough to have known personally many of the key people, the actors, the directors, the supporters, who have made this institution the living, pulsing entity it is today.

And of the future?

We are not only financially but sentimentally wise to concentrate our energies on those assets we already have at hand. To this end, the Play House has been slowly making an effort to gain the use of property adjacent to its 86th Street location.

We have been able to expand our parking facilities, but still desperately need room for further growth, to realize long-planned supplements to the theatre's primary function of producing plays.

An institution of this vintage has incredible archives, which should be available and accessible to theatre students and historians. We must create a library.

The Euclid-77th Theatre Gallery is limited and space is needed for permanent displays of theatre memorabilia, such as costumes, the marionettes which were so important an aspect of the early years, sketches, set models: these must be brought to light also.

Rehearsal space to convert quickly into an auditorium for studio productions. Property and costume storage. An educational wing for expanded Youth Theatre programs: space requirements are endless for the theatre's future growth.

With new space and new programs to inaugurate, we will continue our forward surge. We have recently enjoyed an expansion of activities with John Carroll University, Cleveland State University, the College of Wooster, Case Western Reserve University, University Circle, the Cleveland Clinic, the Health Museum and the Fairfax Foundation.

We will be working even more energetically with all of these and others in the future. As they are growing, so must the Play House.

"What's past is prologue . . ."

*Richard Oberlin*  
Richard Oberlin





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## INTRODUCTION

World wars. Border skirmishes. Depressions and recessions: somehow, the Play House has weathered them all in its sixty indomitable years.

The tickets used to cost a quarter — but that's part of a long-ago era when the nation's oldest professional resident theatre was going through its birth pangs — not born in a trunk, as theatrical legends go, but in a barn.

Now a jubilant sixty years lie behind it; it faces the future with exuberance and zest.

Physically, the main plant still stands as it did when it opened in 1927, having survived a demographic transition from its location in the tranquil gardens of a distinguished estate, through an all too common urban deterioration, to its present position — in a reviving neighborhood, surrounded by stolid, prosperous institutional neighbors. Of its land, of its city.

The past is its present, its present, its future; only three permanent directors have presided over the theatre in its 60 years. Each has overlapped in administration, and this fact itself probably is, more than any other, responsible for the great sense of continuum which exists within the theatre. Each man has been abreast of the times, each innovative, but with admirable caution and restraint, each aware of the delicate balance of the institution in a sensible relationship to its community and to the world of theatre — as well as the theatre of the world.

This directorial sensitivity, or awareness of what its public needs or desires, is perhaps a key factor in the "ongoing-ness" of the theatre.

When a world at war looked for frivolity and a suspension of its day-to-day tensions, the Play House was there with the *CLAUDIAs*, the *DEAR RUTHs*.

When its audiences became more sophisticated (the advent of television helped) — the Play House was there with a *WHO'S AFRAID OF VIRGINIA WOOLF*. When it yearned for nostalgia, when it demanded innovation — the Play House produced such varied fare as an exotic version of *THE BIRDS* — complete with a rock score — a *HAY FEVER* — a *CAT ON A HOT TIN ROOF* — an *ENDGAME*. Instead of just another *HAMLET* — a definitive *HAMLET* which set Shakespeare box office records.

But far from existing just to please its public, the Play House forged ahead challenging it with over 60 world premieres. Many productions, if not these, were then American premieres — or their first west-of-the-Hudson performances.

With three plants, the theatre is able to offer a great variety of entertainment; this very versatility — the capacity to entertain so many with so much — has sometimes made the theatre subject to criticism of lack of a specific artistic direction.

Wisely, the Play House rejoins: what theatre shares its claim to longevity? What Shakespeare Festival or another, begun with noble purposes and vivid statements of cultural dedication, has not been obliged to eventually produce Moliere, Tennessee Williams, Brecht and Weill? Perhaps these other theatres miss the very purpose of the Play House — to offer the broadest possible spectrum of living theatre.

Rolling with the punch? Copping out? It is, rather, the basic axiom of "the survival of the fittest" demonstrated in this 60th season with a joyful resonance!

# CLEVELAND PLAY HOUSE 1915-1975



## PLANTS AND PEOPLE

The early years of the Play House, recounted charmingly by Julia Flory in her 1965 volume, *THE CLEVELAND PLAY HOUSE — HOW IT BEGAN* told of how the theatre formed first as a group of intellectual Clevelanders, bored with the commercial theatre available to them, came together to explore work filtering in from Europe. Stanislavsky . . . the writing of Maeterlinck . . . a rising genius, Max Reinhardt . . . a budding new American, Eugene O'Neill. They read of them, then began to read from them — and eventually, gave in to the inevitable desire to mount actual productions, under the aegis of Raymond O'Neill.

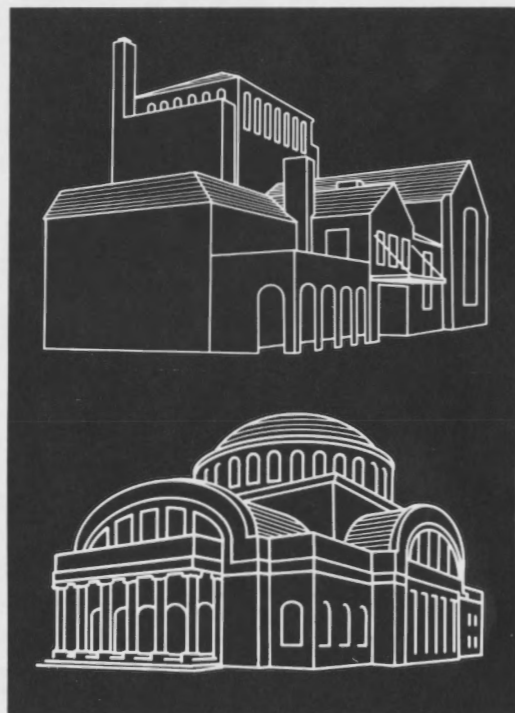
By 1917, O'Neill's group, in which actress Katherine Wick Kelly was a leading force, had acquired a church in which they performed frequently. In 1921, the group, motivated by Walter Flory, began to realize that they must either disband or restructure themselves with professional guidance.

Enter Frederic McConnell, who with two assistants, Max Eisenstat and K. Elmo Lowe — and a singular sense of great theatrical purpose — began to transform the nebulous group into a carefully molded professional company. Working first in a converted church, within a brief, seven-year span, he had established a theatre of such stability and permanence, that those with whom he worked came up with enough support and funding to open the Drury and Brooks theatres in the gardens of the Francis Drury estate on East 86th Street.

A small man with great ideas and ideals, McConnell had literally gathered together the beginnings of the nation's oldest resident professional theatre, although the road had been paved for him by a number of far-sighted Clevelanders, most prominently, Charles S. Brooks, Walter L. Flory, and, of course, the Drury family, who together saw the great potential which lay ahead for the theatre.

The Romanesque plant at East 86th Street was a glorious conception — still thrilling to theatre enthusiasts and students. A small theatre, seating 160, in warm brick tones. A larger one, paneled in wood with maroon decor, accommodating 500.

A mutual scene shop and dressing rooms. Infinite fly space. Spacious backstage areas. Incredible acoustics — before acoustics became the rarified science they are today. A plant so ahead of its time that its only inadequacies were eventually to be a lack of parking space and lighting facilities, which, with the emergence of transistors, computers and other postwar technological advances, became obsolete. Both of these deficiencies have since been rectified and the building itself recognized as a National Historic Place.



## THE NEXT STRIDE FORWARD

Succeeding beyond all projections, in the late '40s, McConnell convinced his Board of Trustees of the necessity of opening a second complex in a nearby church; it did in 1949 with a striking production of *ROMEO AND JULIET*. The Euclid-77th Theatre had come into being.

It, too, was as definitive in its own way as was the building at East 86th Street. McConnell had dabbled at the drawing board for years conceptualizing a facility which would hearken back to the days of the theatre in ancient Grecian, Roman and Elizabethan times.

A stage would thrust into a steep, shallow house, the audience forming its perimeters, in close rapport with the cast.

The idea, realized by McConnell and Francis K. Draz, who had served so brilliantly as architect for the other theatres, suddenly became the object of national attention. Thrust stages in all manners of adaptation became the rage. The pioneer effort of these men became the norm against which all new stages were measured.

As Shakespeare Festivals became city, state and national events, their variants on the thrust stage also became mandatory.

The Euclid-77th Theatre was not without problems at the outset. Sound reverberated vividly through a dome. The original concept of a stage with no proscenium arch created setting as well as sight line problems. A false ceiling and a minor architectural adjustment corrected these; and after these alterations, it

became, as its sister on 86th Street, a theatrical structure of major significance.

In 1958, McConnell passed the reins to his cohort, K. Elmo Lowe, who had come with him from Carnegie Tech in 1921, and he remained as Consulting Director until the 1961-62 season when he mounted a production of Pirandello's *ENRICO IV* before retiring permanently to Laguna.

In 1923, Lowe's wife, Dorothy Paxton came to Cleveland, also from Carnegie Tech, to begin an acting career which continued for over fifty years. Their daughter, Stanja, made her adult Play House debut in 1949, thus beginning an impressive father, mother and daughter acting trio.

## THE MATTER OF MONEY:

### MONEY MATTERS

During McConnell's tenure — and partly during Lowe's — the men maintained vigorously that the theatres should be self supporting and exist solely on box office receipts.

However, with the advent of the Euclid-77th Theatre and the inevitable postwar inflationary years, they both gave grudging assent to the fact that the theatre arts — even though they practiced them with literally a shoestring budget — required substantial outside support.

The theatre had to remain the competitive, low priced institution that it had been in conception; it was, indeed, obliged to, in its not-for-profit institutional status.

K. Elmo Lowe became the prime mover in this new phase of funding, realizing that the theatres, even running at capacity, could cover perhaps only three-fifths of operating expenses.

Further, the regional theatre movement had burgeoned. Royalties escalated. Once desperate-for-work actors suddenly had other options for employment — as did designers and directors. It was mandatory to begin matching the competition in wages and salaries.

The magisterial Ford Foundation came on the scene, recognizing that regional theatres, unlike symphony orchestras and art museums, were rarely the recipients of endowment monies.

They began innovative funding in theatre. The Play House was given a grant to train and send out a touring company. It later made, under Richard Oberlin, a substantial grant, which, when matched by the theatre through its own fund-raising efforts and maintained for a four year period, would become a permanent gift, thus establishing a cash reserve fund. Keeping such funds in high interest certificates of deposit, the theatre could exist without touching its

principal, which would then be available for expansion, cash flow crises, renovation or even rebuilding, should the occasion arise. The 1974-75 season met this obligation, and the grant was given unconditionally.

To participate in such funding of course obliged the theatre to become more venturesome in its appeal for local monies; therefore, innovative new approaches were taken in such areas as group sales, industrial solicitation and public fund drives.

## THE SUBSCRIPTION:

### EVOLUTION AND REVOLUTION

The Play House audience was accustomed for years to a rather informal coupon plan in which booklets of ten tickets could be purchased and used in multiples of as many as six at once. As a result, popular productions could be attended in a whimsical fashion; it was not uncommon to witness a production playing to sold out houses on Friday and Saturday evenings, virtually deserted on other nights — even though a surcharge was levied on weekend coupons.

When Richard Oberlin became Director in 1971, he, with the supportive backing of Ford Foundation experts, was able to convince the Board of Trustees of the need to restructure the theatres into a "Single Series" subscription plan — perhaps the most important financially forward step in the theatre's history.

Audience reaction was at first somewhat cautionary. What they had quite readily accepted for their Browns or Brahms was somehow difficult to accept for their Beckett or Barry. A small problem, easily overcome: now a solid subscription base gives the Play House a very special financial security it had never possessed previously.

Certainly, the need exists for substantial outside funding (the eight-play subscription series is still competitive with movie ticket prices). But with the plan, the Play House gained a greater independence, an ability to forecast expenditures even before a season's start. Because he has three theatres to fill, Oberlin has also an enormous artistic opportunity with the plan.

He can reserve weeks within a season for sure-fire, non-series frivolities (the 1974-75 *HAY FEVER*) or for special kinds of plays which might or might not catch on, but productions for which a demand exists nevertheless. Two gambles in the 1974-75 season represent this challenge: *THE SEA HORSE* (which caught on with the public) and *COLETTE* (which didn't).

The 1975-76 roster reflects perhaps more than ever the venturesomeness the series plan affords Oberlin. He admits quite freely that its first two years were somewhat exploratory in their planning; the theatre's patrons are as deserving of their Neil Simon as their Shakespeare, after all.

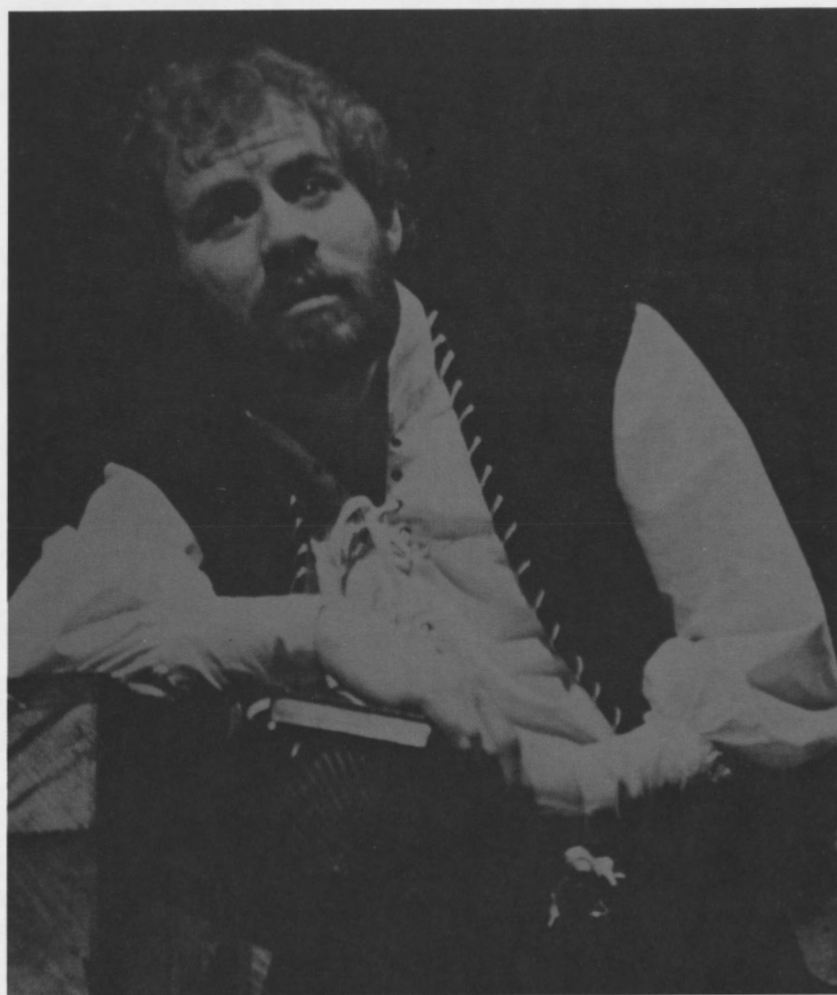
But the Play House appears to be on the brink of an exceptionally exciting artistic resurgence.

Just as the public has become media-ocratized and looks for a Penderecki instead of a Tchiakowsky, it is so benumbed by sitcoms (Simon live is light years ahead of Simon canned) that it looks to the Pinter challenge . . . the new Russian work . . . the Ortons, the Bonds, the Cohans revived — the new, the historic, a premiere of new work by Lee and Lawrence of *INHERIT THE WIND* fame . . . some classics re-interpreted: a Play House, with its incredible physical possibilities — can offer a bit of everything. A review of the theatre's 60-year repertory beginning on page 22 attests to this.



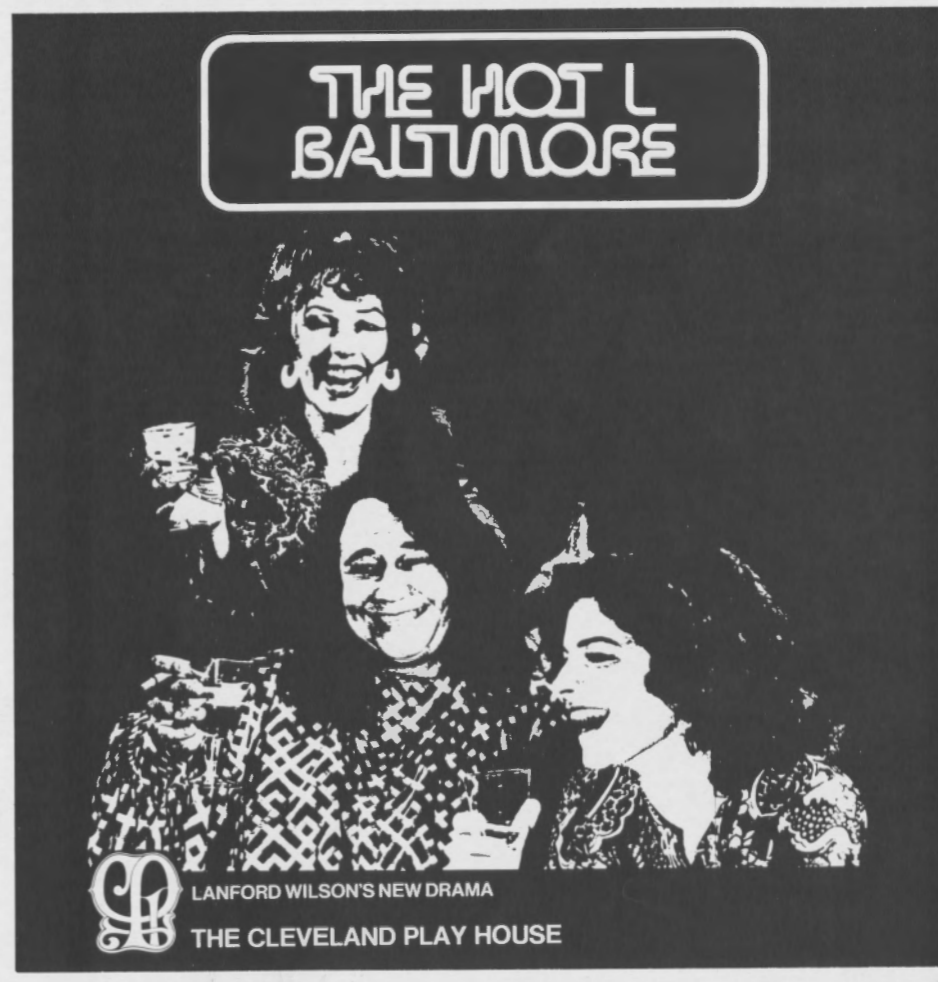
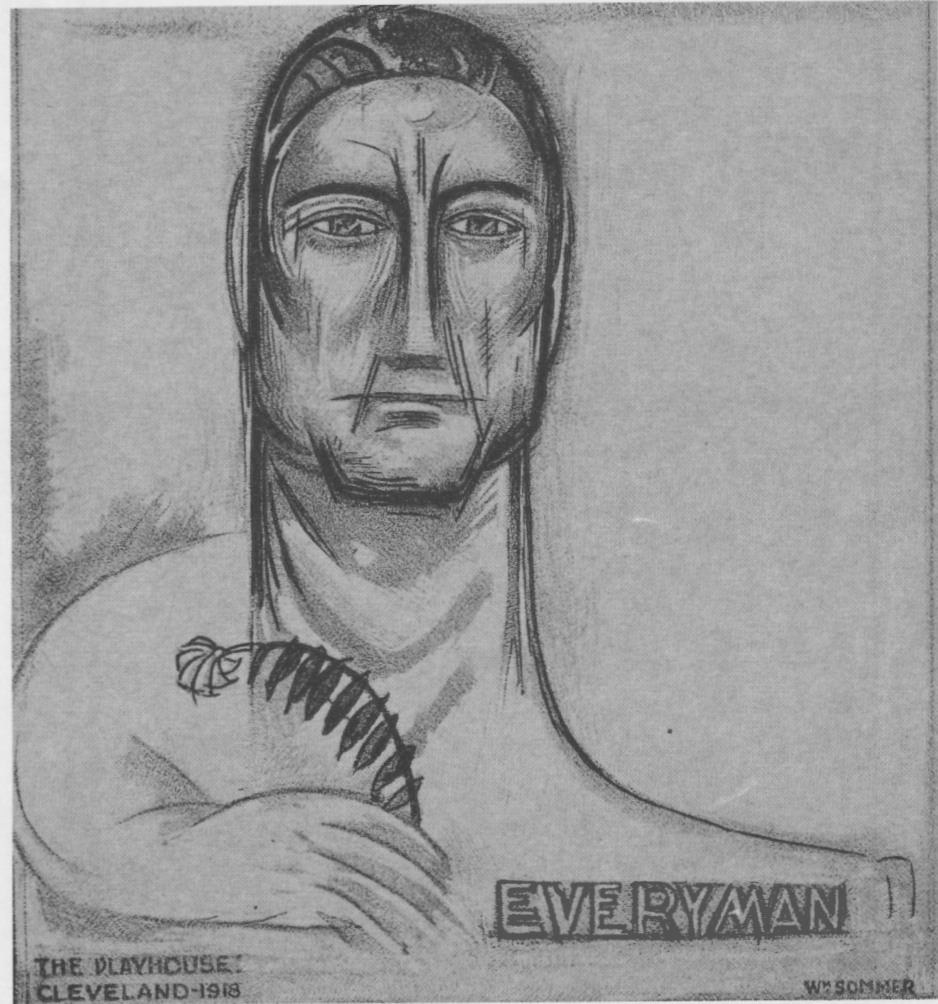
Set rendition by H. Gunther Gerzo for Sean O'Casey's *WITHIN THE GATES* ('36-'37). Gerzo later achieved acclaim internationally as a painter. Many early Play House stage settings reflected the influence of Adolphe Appia and Gordon Craig, two designers who were revolutionizing staging concepts in the same period Cleveland's theatre was aborning.





**HAMLET, 1972-73  
PRODUCTION**

Perhaps one of the most successful United States mountings of HAMLET ever produced was presented in the Drury Theatre in the 58th Play House season. The production featured James Sutorius as the melancholy Dane. J Ranelli directed; costumes and settings were by Fred Voelpel.

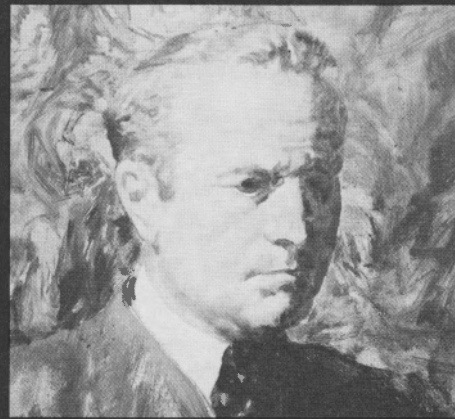


**POSTERS:  
AN EVOLUTION**

The Play House, has often "been dependent on the kindness of strangers" in the graphic arts. Many artists began their careers as art students creating posters for specific productions. Among them have been such notables as William Somner, whose poster for 1918's EVERYMAN is depicted here; others include Julia Flory, Bill Scott and Keiichi Minatodani. In the past few seasons, the Play House has also employed the latest in sophisticated photo techniques, as represented in the poster for last season's THE HOT L BALTIMORE.



# THE DIRECTORS/THE PRESIDENTS: SHARED GOALS, SHARED RESPONSIBILITIES



Frederic McConnell

*Frederic McConnell*

It would take a far weightier tome than this to describe the various accomplishments of the three Directors of the Play House — or to single out Presidents of the Board of Trustees who have contributed notably to the success of the theatre.

Under Play House bylaws, the Board of Trustees names a Director for all operations of the theatre; his is a total autonomy, both artistically and financially. He alone is responsible for the selection of not only his acting company, the repertoire, and other stage related activities, but also for the entire ancillary staff, from the box office through the custodial. He prepares an annual budget and submits it to this same Board for approval.

When Frederic McConnell was chosen in 1921 by the Board of Trustees, he was given a free hand in picking his nearest coworkers. McConnell, who had a law degree from the University of Nebraska, had become interested in theatre and had continued studies at Carnegie Tech. From the same university, he hired two key people who were instrumental in the later success of the theatre: K. Elmo Lowe, as an Associate Director, and Max Eisenstat, who was later to become vitally important in business management of the theatre.

Soon to appear on the scene was Hildegard Darmstadter Stashower, who handled public relations and became an Assistant Director. She founded among other things the Women's Committee and the Student Festival and for many years handled Public Relations for the theatre.

Also early on was Kirk Willis, who came to the theatre directly from high school, and who, over the years, became not only a notable actor, but a staff director, especially admired for his work in furthering the Shakespeare Festival's reach.

A sixth key person in the operation was engaged as a secretary: Leonore Katz, who, eventually as Leonore Klewer, emerged as Theatre Manager under K. Elmo Lowe.

All three Directors of the Play House have received invaluable support from the Presidents of the Play House, who are listed on page 30. These men have been unstinting of their time and imagination in creating the institution as it stands today. Some —



K. Elmo Lowe

*K. Elmo Lowe*

Charles Brooks for an example — got the institution off the ground, literally. Others, like Jay Iglauer, were credited with keeping the theatre's doors open during financially troubled years. Still others, like Kenyon Bolton, brought a zeal and a personal involvement to the position, democratizing the theatre, in a way, by hosting or chairing special events which involved a far greater public than that usually regarded as the closely knit Play House "family." The current President, Harold Fallon, has brought the theatre to a new threshold of growth with his unstinting energy. Each President has, in his way, added specifically to the betterment of the theatre — again, contributions too vast to enumerate here.

The Play House, after the retirement of K. Elmo Lowe, faced a difficult transition period in finding a new Director. William Greene, after spending a year in association with Mr. Lowe and Leonore Klewer learning the nuts and bolts of the theatre, met an untimely death after taking over the theatre as Managing Director for just a season. The void was filled temporarily with the appointment of Rex Partington, his business manager, to the same position.

In 1971, Richard Oberlin was appointed Managing Director, and the following year, given the title of Director — only the third man in theatre's history to be so honored. Oberlin appointed Larry Tarrant as his Associate Director in 1973, James Sweeney his Business Manager in 1972 and Ric Wanetik to the newly created post of Director of Public Affairs in 1975.

During the 1972-73 season, Harold Fallon was named as President of the Play House. He and Oberlin have moved ahead into the future, already developing the next fateful years in the theatre's history.

Under Oberlin's aegis, the Play House regained internal and financial stability with his single most important contribution to date, the conversion of the theatre's antiquated subscription booklet plan into a streamlined, efficient single series program that provided not only a solid audience base, but a financial one as well. Oberlin can also be credited with expanding the theatre's participation in its community with a number of innovative programs, such as "The Play House Comes to School."



Richard Oberlin

*Richard Oberlin*

He also recognized that if the theatre were to compete with other media, it must look beyond its usual sources of income; through his efforts, the theatre began to receive grants from such varied sources as the National Endowment for the Arts, the Ohio Arts Council, the Cleveland Foundation, The Jennings Foundation, The Gund and Beaumont Foundations, and many others. He and Fallon also broadened the base of industrial and corporate support, the theatre already having established a good working relationship with local foundations whose generosity has been responsible not only for specific project grants, but for contributions to overall operating monies as well. The audience has grown from perhaps a few hundred a year in its formative years — to more than 150,000 annually.

Oberlin came to the Play House from Wooster College and Indiana University in 1955, and had acted in, or directed, almost 200 productions before his appointment as Director.

He had also served as Company Manager for the Play House National Touring Company which visited forty states from 1961 to 1963.

During the Cleveland Summer Arts Festival in 1967 and 1968, he was producer for the Play House, and until his appointment as Managing Director in 1971, he was Resident Director of the Play House Summer Theatre at Chautauqua, New York for four seasons. He was named Play House Director in 1972.

In addition to the administrative duties which Mr. Oberlin assumed during his years at the Play House, he remained a leading actor and director for the theatre.

He is a member of the Theatre Panel of the Ohio Arts Council and the National Theatre Conference as well as being an Adjunct Professor of Theatre at Case Western Reserve University and Instructor of Cleveland State University.

In March, 1973, Mr. Oberlin toured West Germany as a guest of the Federal Republic of Germany. The invitation came as a special honor, since he was one of the only two professional Resident Theatre Directors in this country asked to make the special theatre tour.





# A DAY IN THE LIFE OF THE COMPANY WE KEEP ...

The acting company of the Play House has grown over the years to a seasonal complement of 55 or more actors, supplemented by a non-acting body of 30 or more technicians, public relations, box office, custodial and security bodies.

Originally, a number of actors who began their careers before the advent of Frederic McConnell, became integrated into the company. Quite often, they had a large public following and worked mostly for the sheer joy of acting.

Many of the current staff have become more-or-less permanent residents of the community; additionally, Cleveland is blessed with a number of professional actors who occasionally enjoy an on-stage appearance while still maintaining other careers. They are, nevertheless, avowed and committed professionals.

Within the acting company, aspiring young people (Apprentices and Fellowship students) are woven into the fabric of the theatre as part of a two year program — quite often, making their first professional step forward.

Because no company could ever maintain a large enough or versatile enough staff to mount a production the size of a HAMLET or a RICHARD III, special funds are set aside for paying "Jobbers" — those who come in on a onetime only basis. Often, these jobbers will meet such a specific need that they will eventually become part of the regular company.

The company is also supplemented, when needed, by young people recruited from the Youth Theatre or from nearby universities who have internship programs in conjunction with the Play House.

## A TYPICAL DAY . . . .

It takes a skillful system of checks and balances to plan a season which will use a company to its maximum advantage.



Some actors, while not living days crowded with rehearsals and evenings with performances, are responsible for a number of not so visible roles. They teach classes in the Youth Theatre. They take on such specialties as sound consultation, coaching in such areas as body movement or fencing, screening new manuscripts (the Play House receives at least one unsolicited play a day for every day of the year) for possible production, or function as roving trouble shooters, assisting in special public relations or benefit projects.

The obvious duty of maintaining performance diaries, called "the book," which serve as a complete annotation of a production, is assigned to either the Stage Manager or the Assistant to the Director of a production.

Actors also assist in maintaining the vast Play House archives, preserved in scrapbooks which are of inestimable value to theatre researchers, a "morgue," shelves of envelopes containing clippings of reviews and commentary collected on nearly every major production to have played in the United States, and other data maintenance, such as the ongoing card catalog which is kept up to date on everyone who has ever made an appearance at the Play House. Filing the countless photos of both productions and actors is also assigned occasionally to fellowship students who are exposed to all areas of the theatre's inner workings.

The Play House has served as training ground for several luminaries in many fields of theatre, including acting, technical, and educational.

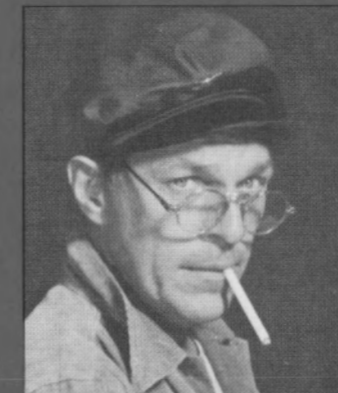
Visit any sound stage, back lot, production studio, repertory company: you'll always find someone with the Play House in his past, for its alumni, while not always stars of the first magnitude, are perhaps the most continually employed people in theatre.

A random sampling of those who've been at the Play House at one time or another includes:

# NAME DROPPING . . . some play house alumni

- GREG ABELS Stage and TV Actor
- ALAN ALDA Stage, Screen and TV Actor
- JOHN ANDERSON Screen, TV Actor
- PETER BARTLETT Stage Actor
- LLOYD BATTISTA Stage, Screen and TV Actor
- EDWARD BINNS Stage, Screen and TV Actor
- JOE BOVA Stage, TV Actor
- CLAYTON CORZATTE Stage Director and Actor
- FRANKLIN COVER Stage and TV Actor
- THOMAS CULLINAN Playwright (Stage and Screen)
- HOWARD DA SILVA Stage, Screen and TV Actor
- DOM DE LUISE Stage, Screen and TV Actor and Club Entertainer
- JOAN DIENER Stage (Musical Comedy) Actress
- MARION DOUGHERTY Theatrical Agent - NYC
- AMY DOUGLAS Stage, Screen and TV Actress
- ROBERT ELLENSTEIN Stage Director, Screen and TV Actor
- PAT ELLIOTT Stage Actress, Tony Award Winner
- HENDERSON FORSYTHE Stage and TV Actor

- JON JORY Producing Director of Actors Theatre of Louisville, Ky. Playwright
- CHARLES KEATING Stage Director and Actor
- PHILLIP KERR Stage Actor
- JACK LEE Broadway Musical Director
- STANJA LOWE Stage and TV Actress
- JOHN LUDWIG Director of Wolf Trap Foundation for the Performing Arts - Filene Center



Gordon Hatfield, here Stage Managing

- MAEVE McGUIRE Stage and TV Actress
- MICHAEL McGUIRE Stage, Screen and TV Actor
- DOREEN McLEAN Theatrical Agent - L.A.
- EDWARD MOORE Stage and TV Actor, Playwright
- PAUL NEWMAN Screen Actor, Director and Producer
- ELEANOR PARKER Screen and TV Actress
- DON PERRIS President of Scripps-Howard Broadcasting
- NANCY PINKERTON TV Actress
- JOHN PRICE Director of Cleveland's Musicarnival



Sara Luce and Clarence Kavanaugh, PORTRAIT IN BLACK, '46-'47

- LOU GILBERT Stage and TV Actor
- JOEL GREY Stage, Screen and TV Actor and Club Entertainer
- ROBERT GUSTAVSON Director, St. Paul's Arts Council
- MARGARET HAMILTON Stage, Screen and TV Actress
- ELIZABETH HARTMAN Screen Actress
- STEPHEN HAYES Managing Director - Stage West - Springfield, Mass.
- THEODORE HERSTAND Director of Theatre, CWRU
- ELINOR WRIGHT JONES Writer, Lyricist



Ray Walston, Dorothy Paxton, YOU TOUCHED ME, '43-'44



Margaret Victor, Charles Keating, THE DOCTOR'S DILEMMA, '63-'64

- CHARLES RAYMOND Producer (CBS's "Beacon Hill")
- MARGE REDMOND Stage, Screen and TV Actress
- JOHN SCHUCK Stage, Screen and TV Actor
- ROBERT F. SIMON Screen and TV Actor
- DAVID SELBY Stage, Screen and TV Actor
- SHEILA SMITH Musical Comedies (NY and World Tours) and TV

- SUSAN SMITH Theatrical Agent - NYC and LA
- DAVID SNELL Stage and TV Actor
- KATHERINE SQUIRE Stage and TV Actress
- SUSAN SULLIVAN Stage and TV Actress
- SHIRLEY BRYAN SWETLAND Stage Actress
- WILLIAM SWETLAND Stage and Screen Actor
- IRENE TEDROW Stage, Screen and TV Actress
- NORMAN TWAIN New York Producer



Susan Sullivan, David Snell, ANY WEDNESDAY, '66-'67



Ruth Feather, Robert Ellenstein, THE GLASS MENAGERIE, '48-'49



Richard Oberin, Patricia Elliott, DYLAN, '65-'66



Joel Katz (Grey), John Rowe, ON BORROWED TIME, '40-'41

- SANDOR VANOCUR NBC Producer and TV News Comment
- GEORGE VOSKOVEC Stage, Screen and TV Actor
- RON WALLACE Lighting Designer
- RAY WALSTON Stage Director and Actor, Screen and TV Actor
- JACK WESTON Stage, Screen and TV Actor
- NORMAN WEXLER Playwright (Stage and Screen)
- PETER WEXLER Designer (Metropolitan Opera)
- DAVID WHITE Screen and TV Actor
- WILLIAM WOODMAN Artistic Director - Goodman Theatre - Chicago, Illinois



"SUCH STUFF AS DREAMS ARE MADE ON..."  
 in which we stroll through Play House archives.



Michael McGuire, DOCTOR FAUSTUS, '60



Rolf Engelhardt, Norma Leanza, HAMLET, '54-'55



Shirley Bray, Amy Douglass, CLAUDIUS, '42-'43



Helen Watkins, Ruth Feather, K. Elmo Lowe, ARSENIC AND OLD LACE, '47-'48



Robert Almer, Shirley, A MIDSUMMER NIGHT'S DREAM, '51



Judith Lowry, Stuart Levin, THE UNITED STATES VS. JULIUS AND ETHEL ROSENBERG, '69-'70



SHERLOCK HOLMES set sketch by Richard Gould



ROMEO AND JULIET, '72-'73, Costume sketch by Joe Dale Lunday





ROYAL HUNT OF THE SUN, 54th Season Opener



Group Therapy, ONE FLEW OVER THE CUCKOO'S NEST, '72-'73



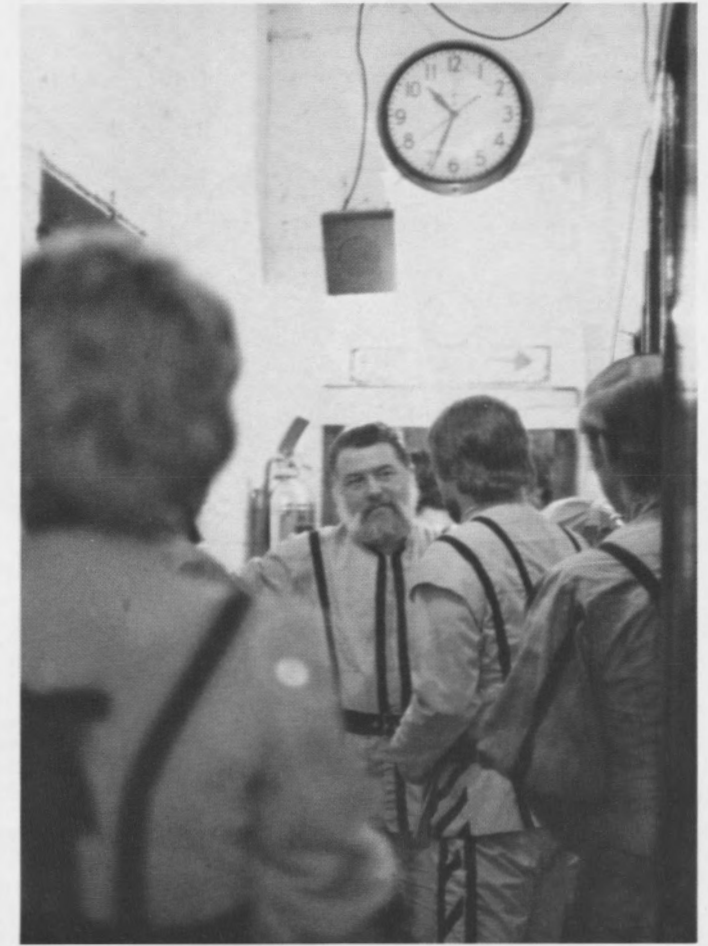
Edmund Lyndeck, John Bergstrom, A TOUCH OF THE POET, '73-'74



Betrothal, THE COUNT OF MONTE CRISTO, '74-'75



Finale, THE BIRDS, '71-'72



Backstage at TAMING OF THE SHREW; Richard Oberlin presides, '69-'70



Evie McElroy, THE MORGAN YARD, '73-'74



James Broderick, THE FRONT PAGE, '73-'74



SCHOOL FOR WIVES, Act curtain by Richard Gould, '73-'74



Principals, THE HOT L BALTIMORE, '74-'75

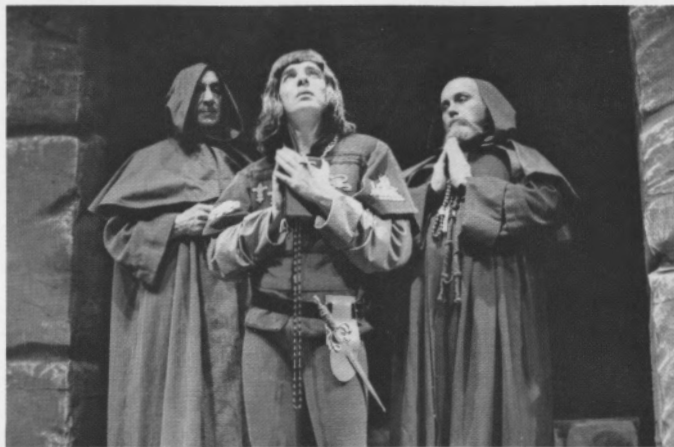


Richard Halverson, Jonathan Farwell, Norm Berman, COUNT DRACULA, '73-'74





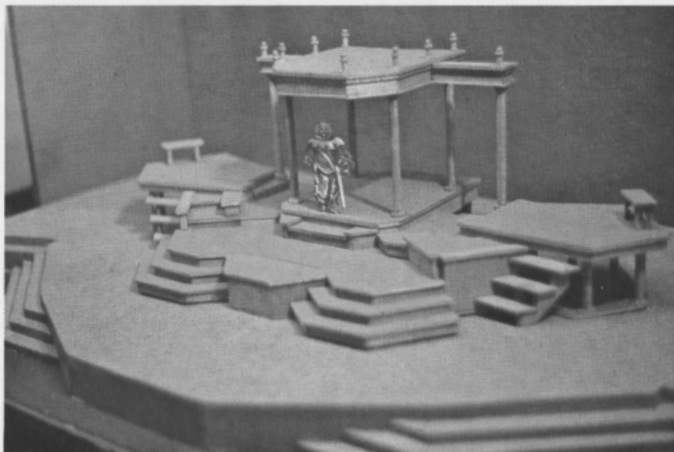
PRIVATE LIVES, '73-74, Costume sketch by Joe Dale Lunday



Robert Allman, John Buck, Jr., Eugene Hare, RICHARD III, '74-'75



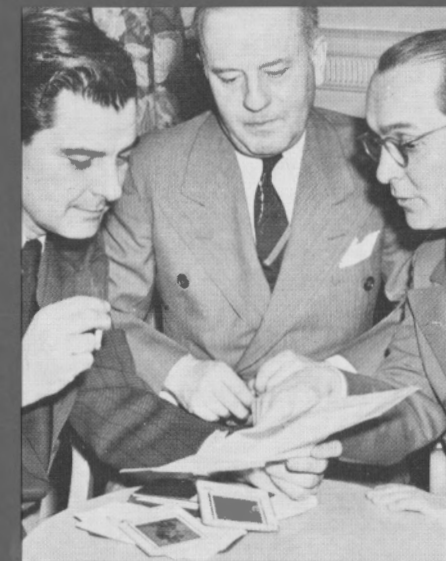
June Gibbons, Robert Snook, THE RIVALS, '74-'75



Set Model, HENRY IV, Part 1 by Paul Rodgers, '63-'64



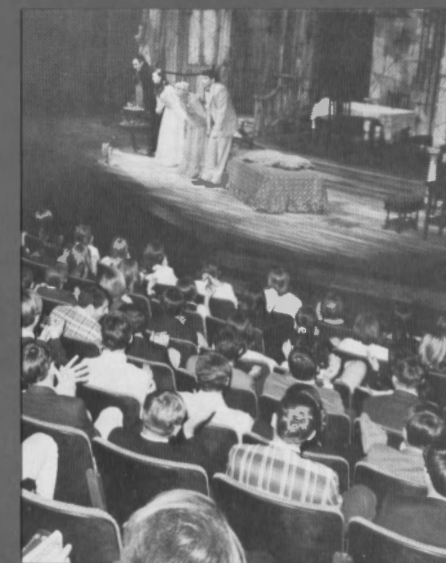
Tom Hill as ENRICO IV, '61-'62



25th Anniversary confab, K. Eimo Lowe, Frederic McConnell, Max Eisenstat



The Play House Comes to School



A Student Performance, THE GLASS MENAGERIE



## THE PLAY HOUSE IN THE COMMUNITY

Under the guidance of Richard Oberlin, the Play House has gradually increased the number of services offered to its community — all in addition to the thirteen or more productions mounted each season. Among them number:

### THE PLAY HOUSE COMES TO SCHOOL

Inaugurated in the 1973-74 season, this program began as an in-classroom project. In its first year, it consisted of 65 sessions in as many schools, for 2,500 students; its second year saw an increase to 125 schools, with 5,000 students participating in theatre workshops conducted by younger members of the Play House staff. Far from dry, academic theatre-appreciation experiences, The Play House Comes to School is vitally participatory, using games and improvisations to expand the theatre awareness of its participants. This "Stanislavsky in the Suburbs" approach has been an important and definitive phase of the theatre's audience development program.

### THE STUDENT FESTIVAL

Another pioneer educational effort of the Play House was the establishment of its Shakespeare Festival in 1933. Originally, the Festival concentrated on streamlined versions of the Bard's comedies — but proved so successful that it began vigorously to explore some of his more complex works.

The Festival is now produced in conjunction with the Cleveland Board of Education, as well as other educational groups. Low cost tickets make the Festival high priority to the more than 25,000 students who visit it annually, coming from as far away as western New York state. Often they have been given a coaching in what they are about to see, as the Play House provides exhaustive study kits prior to the performances.

In the past years, matinees of regular productions have also been offered, provided sufficient numbers of students are available to justify the performances financially and that the works are deemed an appropriate educational aid.





A Student Audience



Timothy Warner, Terri Wells, Thomas Vegh, Youth Theatre ANDROCLES AND THE LION, '75



A member of Youth Theatre amuses in the parking lot



Apprentices learn Fencing



## THE PLAY HOUSE IN THE COMMUNITY

### THE YOUTH THEATRE

In 1933, a young actress, Esther Mullin, began working with a few children on Saturday mornings; from these first meetings evolved a Children's theatre well-known as the Curtain Pullers, producing plays with child casts for child audiences. It was directed for many years by Harriet Brazier McConnell; Celeste Beckwith Chapman aided and abetted by designing and stitching costumes for the group.

Over the years, it has evolved as the Play House Youth Theatre into a five and a half month program, producing three or four productions annually, with an enrollment of some 150 eight to eighteen year olds. Staffed by apprentices, fellows and Equity artists in residence, the theatre offers courses in such basics as body movement, voice, improvisation, acting, fencing, puppetry and other phases of dramaturgy. The program culminates each year in a Theatre Fair, a day long theatrical collage. The Youth Theatre is presently administered by Jo Farwell, its Director.

Students in the Youth Theatre are called on to read for parts in regular productions; those older often serve as extras in crowd scenes. Many a budding Paul Newman, Eleanor Parker or a Sandor Vanocur began their careers in the Youth Theatre — perhaps as the third spear carrier from the left in some now-forgotten production.

### THE THEATRE WORKSHOP

Elizabeth Flory Kelly, daughter of one of the major forces behind the creation of the Play House, has received much note directing educational theatre workshops, sponsored jointly by the Play House, Cleveland State University and the Martha Holden Jennings Foundation. The Workshops invite guest experts to meet in seminars in theatre education, instructing them in classroom techniques which expand students' feelings, understanding and perception through dramatic expression. The workshop has an annual participation of some 750 teachers from the Cleveland area and is held periodically on Saturdays throughout the season.

### THE PLAY HOUSE GALLERY

Located in the lobby of the Euclid-77th Theatre is the Play House Gallery, founded

by, and under the curatorial eye of, Jane Iglauer Fallon. From tentative beginnings, the gallery has blossomed in the past few years as a major showcase for both Cleveland and National artists. Gallery openings, held four times annually, are extremely important on the local art scene. Planned for the immediate future is a gallery expansion which will include artifacts from the Play House archives, such as model sets, representative costumes, sketches, and graphic work created for specific productions.

### CHAUTAQUA

Each season since 1929, the Play House has served as the repertory theatre in residence at Chautauqua Institution in New York State. During the eight week season, productions from the past year are repeated, and in recent years, some new productions have been presented on a preview basis, prior to possible production in the coming Cleveland season.

In addition to the actual physical process of production, the theatre also maintains the Chautauqua Summer Theatre School, which meets for six hours a day, five days a week. Conducted by Play House actors, under the supervision of Ken Albers, of the Play House and a Professor at CWRU, the classes stress body movement, breath control, audition techniques, fencing and voice training, improvisation and scene work.

### THE APPRENTICE AND FELLOWSHIP PROGRAMS

Aspiring young actors have an unusual opportunity to perfect their craft through one of the oldest such programs in the United States at the Play House. Should these aspirants find their niche in their first Play House season, they are retained for a second season, usually rewarded by a modest cost-of-living stipend; the apprentice program is offered at no charge. The emphasis in the program is for actors and also technical theatre beginners cutting their teeth (some even their thumbs) in working on settings and costumes backstage at the Play House. The Play House also has a cooperative M.F.A. exchange program with Case Western Reserve University, in which theatre arts majors are permitted to participate in on-the-job training at the theatre.

## ITS AUXILIARIES: A TRIBUTE

As is the case with most non-profit institutions, the Play House has always been reliant on the fund-raising and public relations capabilities of its various auxiliary bodies — groups comprised of people who share in their desire to see theatre succeed and who are motivated by more than a simple love of live entertainment.

The Women's Committee, the Men's Committee and the Play House Club are the three major bodies who serve in this capacity, the latter, the direct outgrowth of an enlightened group of Men's Committee members who personally underwrote the establishment of the Club facility in 1960.

### THE WOMEN'S COMMITTEE

The Play House Women's Committee was established in the early thirties. As a link between the public and the theatre, their work was to secure subscriptions, read plays, support first nights, Play House Gallery openings, the Student Festivals, the Children's Theatre, and provide volunteer assistance for such projects as poster distribution. A side activity of this close-knit group of women was to provide hot suppers for technicians on the long evenings following the closing of a production; they went forth (for many years under the guidance of Nona Eudy) into the community reading plays aloud to disadvantaged groups. That they provide invaluable services to the Play House cannot be stressed enough; it was the Women's Committee which inaugurated the first subscription campaigns for the theatre.

The Committee has evolved in later years as a prime raiser of funds. Sponsoring sophisticated special events related to the theatre and bringing in theatrical luminaries — Tyrone Guthrie, Joshua Logan, Henry Hewes, Celeste Holm and Joel Grey are a few for instances — for one-day lectures, benefits, or performances are primary activities of the auxiliary.

The Women's Committee has also become involved in Play House productions, providing assistance in such areas as the theatre's costume department (more than 50 original costumes were built for the 1973-74 production of HAMLET) — or sponsoring coffee parties within their homes as part of the yearly subscription sales campaign. They have volunteered countless hours in helping maintain Play House archives, in massive phone campaigns and other like events. Women's Committee efforts add a substantial amount annually to the theatre's operating funds.

### THE MEN'S COMMITTEE

Just over a quarter century ago, twenty-five men all sharing the same love of

theatre, formed the Men's Committee; so successful and exciting are the activities of the group that its membership now numbers one hundred men; a lengthy waiting list is testimonial enough to its popularity.

Far from the traditional marching and chowder society, evidence of the Men's Committee's special brand of theatrical enthusiasm is apparent throughout the theatre. Their efforts — which have ranged from antique auctions to the solicitation of industrial support, to special theatre-going weekends for members and wives — are again responsible for substantial financial support of the Play House. They made a particularly notable donation to a matched-grant fund by the Cleveland Foundation for a complete renovation of the Drury Theatre's light board in 1975.

The Men's Committee has also been extremely active in community education projects, sponsoring its own benefits for the Fellowship Fund and assisting the Women's Committee in major fund-raising.

The proudest achievement in the history of the Men's Committee, however, has been in the creation and administration of the Play House Club, a highly successful operation which made its bow in 1960.

### THE PLAY HOUSE CLUB

Harold Fallon and Frederick T. McGuire, first President of the Men's Committee, were the visionaries who had the idea of converting an occasionally used rehearsal hall in the Euclid-77th Theatre into a plush supper club in 1960. Coincidentally, McGuire's wife, Kathryn, was completing her term as Chairman of the Women's Committee.

This unique and beautiful addition to the theatre complex is a private facility available at a modest annual fee to subscribers to the theatre.

An excellent kitchen and a well-stocked bar are just part of the attraction of the Club, which literally glitters with glamorous patrons on opening nights. During non-performance evenings or in the summer months, the Club also features entertainment which can range from aspiring staff members of the theatre having a try at a different kind of work, to performances by students from the Cleveland Institute of Music, to special revues put together by Club members.

By paying a substantial yearly rental to the theatre, and providing funds for improvement projects, the Club is also a vital source of income to the theatre.



A Women's Committee party honoring Dorothy Paxton

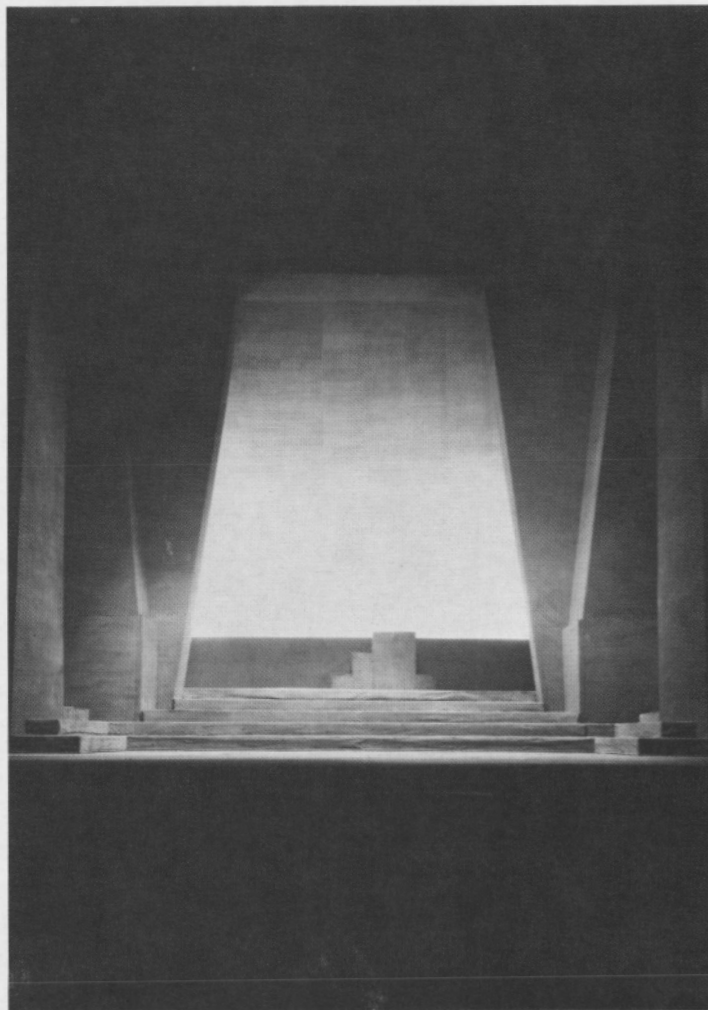


Men's Committee members (and friend)



The Play House Club





Setting, by Arch Lauterer, CAESAR AND CLEOPATRA, '26-'27

## THROUGH THE YEARS:

1916—1921	IN THE SHADOW OF THE GLEN	Syngne	CAPT. BRASSBOUND'S CONVERSION	Shaw	MARCH HARES	Gribble
THE GARDEN OF SEMIRAMIS	AN EPISODE	Schnitzler	ANNE PEDERSDOTTER	Jenssen-Masefield	THE BROTHERS KARAMAZOV	Dostoevsky-Newberry
EVERYMAN	A STRANGER MAY BE GOD	Tanaquil	*BELINDA	Milne	THE FAITHFUL HEART	Hoffe
THE DUMB MESSIAH	CANDIDA	Shaw	HAMLET	Shakespeare	KAREN	Heiberg
SAKUNTALA	BEYOND THE HORIZON	O'Neill	MAGIC	Chesterton	*DOCTOR FAUSTUS	Marlowe
PORTEUS	THE PORTRAIT OF A POLICEMAN	S. Bennett	THE ADMIRABLE BASHVILLE	Shaw	*MAGIC	Chesterton
THE TIDING BROUGHT TO MARY	MILES DIXON	Cannan	HINDLE WAKES	Houghton	*ANNE PEDERSDOTTER	Jenssen-Masefield
THE SABINE WOMEN	HOW HE LIED TO HER HUSBAND	Shaw	*CANDIDA	Shaw	*THE ADMIRABLE BASHVILLE	Shaw
THE LIFE OF MAN	<u>WAPPIN' WHARF</u>	Brooks	MIXED MARRIAGE	Ervine	*BEYOND THE HORIZON	O'Neill
DEIRDRE OF THE SORROWS	THE DEVIL'S DISCIPLE	Shaw	SIX CHARACTERS IN SEARCH OF AN AUTHOR	Pirandello-Storer	*HINDLE WAKES	Houghton
THE MISER	THE MOLLUSC	Davies	LITERATURE	Schnitzler	RICHARD II	Shakespeare
THE LEARNED LADIES	DOCTOR FAUSTUS	Marlowe	THE GLITTERING GATE	Dunsany	PYGMALION	Shaw
LOVE'S THE BEST DOCTOR	BELINDA	Milne	GRUACH	Bottomley	MAKERS OF LIGHT	Day
BARBER OF SEVILLE	THE FAREWELL SUPPER	Schnitzler	THE GAME OF CHESS	Goodman	THE MAN WHO ATE THE POPOMACK	Turner
THE MISTRESS OF THE INN	1922—1923		ANDROCLES AND THE LION	Shaw	THE ROMANTIC AGE	Milne
PELLEAS AND MELISANDE	THE NEW YORK IDEA	Mitchell	1923—24		THE PLAYBOY OF THE WESTERN WORLD	Syngne
SNOW	<u>LUCA SARTO</u>	Brooks	THE SILVER BOX	Galsworthy	MAN AND SUPERMAN	Shaw
1921—1922	S. S. TENACITY	Vildrac-Newberry				
THE IMPORTANCE OF BEING EARNEST						

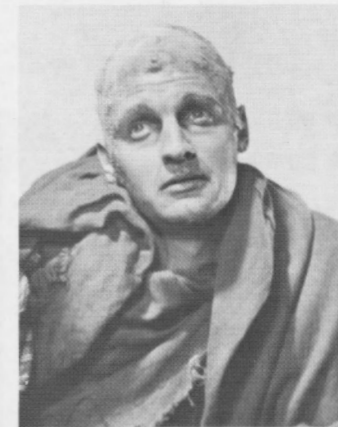
\* Indicates revivals



Margaret Hamilton, Richard Halverson, BLITHE SPIRIT, '66-'67



Janet Downs, Harriet Brazier, THE PLOUGH AND THE STARS, '55-'56



Alan Alda, JOB, '58-'59



William Paterson, Ruth Nelson, Edith Owen, Myrna Kaye, Dorothy Paxton, THE MADWOMAN OF CHAILLOT



Max Ellis, John Schuck, Bertram Tanswell, THE FANTASTICKS, '62-'63



Katherine Wick Kelly, OUTWARD BOUND, '25-'26

## THE PLAY HOUSE REPERTORY

1924—25	THE SECOND ROUND	Glover	*HENRY IV	Pirandello	IN A GARDEN	Barry
R. U. R.	YOU NEVER CAN TELL	Shaw	THE MASQUE OF VENICE	Gribble	THE THREE SISTERS	Chekhov
ICEBOUND	THE GREAT GALEOTO	Echegaray	JUSTICE	J. Galsworthy	MUCH ADO ABOUT NOTHING	Shakespeare
ROLLO'S WILD OAT	TURANDOT, PRINCESS OF CHINA	Gozzi-Vollmeoller	*ANDROCLES AND THE LION	Shaw	*HINDLE WAKES	Houghton
FRANCESCA DA RIMINI	1925—26		THE VEGETABLE	F. Scott Fitzgerald	*MARTA OF THE LOWLANDS	Guimera
*MAN AND SUPERMAN	OUTWARD BOUND	Vane	MARTA OF THE LOWLANDS	Guimera	*ARMS AND THE MAN	Shaw
*LUCA SARTO	JANE CLEGG	Ervine	ARMS AND THE MAN	Shaw	FANNY'S FIRST PLAY	Shaw
*MAKERS OF LIGHT	HEARTBREAK HOUSE	Shaw	1926—27		*THE MASK AND THE FACE	Chiarelli
*MARCH HARES	THE SUNKEN BELL	Hauptmann	CAESAR AND CLEOPATRA	Shaw	BEGGAR ON HORSEBACK	Kaufman-Connelly
JOHN FERGUSON	*THE SECOND ROUND	Glover	SUN-UP	Vollmer	THE JEST	Benelli
PAPA	*ANNE PEDERSDOTTER	Jenssen-Masefield	A LOVING WIFE	De Porto-Riche-Crawford	1927—28	
HENRY IV	*BEYOND THE HORIZON	O'Neill	GOAT SONG	Werfel-Langner	*ARMS AND THE MAN	Shaw
THE DOCTOR'S DEILEMMA	*TURANDOT, PRINCESS OF CHINA	Gozzi-Vollmeoller	THE CONCERT	Bahr	*THE JEST	Benelli
*ANNE PEDERSDOTTER	THE MASK AND THE FACE	Chiarelli	*S. S. TENACITY	Vildrac-Newberry	WHITE WINGS	Barry
*THE IMPORTANCE OF BEING EARNEST	THE WILD DUCK	Ibsen	*A FAREWELL SUPPER	Schnitzler	THE SKIN GAME	Galsworthy
*THE ROMANTIC AGE	KING LEAR	Shakespeare	*THE ADMIRABLE BASHVILLE	Shaw	*BEGGAR ON HORSEBACK	Kaufman-Connelly
*CANDIDA	*ICEBOUND	Davis	JUNO AND THE PAYCOCK	O'Casey	*THE BROTHERS KARAMAZOV	Dostoevsky

\* Indicates revivals



OUR BETTERS		*THE MOLLUSC	Davies	SWEENEY TODD, THE DEMON BARBER	Brent	THE MAD HOPES		GREAT EXPECTATIONS	Monactor-Dickens	TAMING OF THE SHREW	Shakespeare	OUT OF THE FRYING PAN	Swann	"BUT NOT GOODBYE"	Seaton
THE GREAT GOD BROWN	Maugham	*CANDIDA	Shaw	OF FLEET STREET	Pitt	*TWELFTH NIGHT	Shakespeare	DAVID GARRICK	Phidelah Rice-Robertson	TONIGHT AT 8:30	Coward	SKYLARK	Raphaelson	THE CORN IS GREEN	E. Williams
*MARCH HARES	Gribble	*FASHION	Mowatt	BROOMSTICK	Dunkerson	CRIMINAL AT LARGE	Wallace	THE MASTER BUILDER	Ibsen	VOLPONE	Zweig	THUNDER ROCK	Arday	DISTINGUISHED GATHERING	Parish
*ANNE PEDERSDOTTER	Jenssen-Masefield	1929-30		*MARCH HARES	Gribble	THE MOON IN THE YELLOW RIVER	Johnston			PLAY HOUSE REVUE	Moore	A MURDER HAS BEEN ARRANGED	Williams	*MEN IN SHADOW	Bell
THE SCHOOL FOR SCANDAL	Sheridan	*THE MARQUISE	Coward	*MARCH HARES	Gribble	THE LATER CHRISTOPHER BEAN	Howard	1936-37		STOP THIEF		1942-43		ANGELS WEEP	Nelson
THE GOOD HOPE	Heijermans	OLYMPIA	Molnar-Howard	*THE SECOND MAN	Behrman	*A NIGHT LODGING	Gorky	*THE BISHOP MISBEHAVES	Jackson	1939-40		*A MURDER HAS BEEN ARRANGED	Williams	TOMORROW THE WORLD	Gow - d'Usseau
MACBETH	Shakespeare	EACH IN HIS OWN WAY	Pirandello-Livingston	THE MAN IN POSSESSION	Harwood	THE CIRCLE	Maugham	MERRILY WE ROLL ALONG	Kaufman-Hart	THE GENTLE PEOPLE	I. Shaw	*SKYLARK	Raphaelson	NINE GIRLS	Pettitt
*MUCH ADO ABOUT NOTHING	Shakespeare	*THE WILD DUCK	Ibsen	HIDE IN THE DARK	Hart	THE RED SWAN	de Tanko-Buckner	WITHIN THE GATES	O'Casey	OUR TOWN	Wilder	THE EVE OF SAINT MARK	Anderson	NIGHT MUST FALL	E. Williams
*DOCTOR FAUSTUS	Marlowe	THE DAUGHTER OF JORIO	d'Annunzio	*ANDROCLES AND THE LION	Shaw	THE DRUNKARD: OR THE FALLEN SAVED	Play House ver.	NOT FOR CHILDREN	Rice	EIGHT O'CLOCK TUESDAY	Eberhad-Wallsten	SUSPECT	Percy-Denham	1945-46	
*KING LEAR	Shakespeare	THE RACKET	Cormack	THE TRAGEDY OF JOSEPHINE MARIA	Brooks	TARTUFFE: OR THE HYPOCRITE	Moliere	LIBEL	Wooll	THE RIVALS	Sheridan	JASON	Raphaelson	*TOMORROW THE WORLD	Gow-d'Usseau
ON APPROVAL	Lonsdale	SERENA BLANDISH	Behrman	THE STREETS OF NEW YORK	Boucicault	*CANDIDA	Shaw	CALL IT A DAY	Smith	WHAT A LIFE	Goldsmith	GEORGE WASHINGTON SLEPT HERE	Kaufman-Hart	THE TIME OF YOUR LIFE	Saroyan
*CAESAR AND CLEOPATRA	Shaw	THE TOMB OF THE UNKNOWN SOLDIER	Raynal	RED DUST	Kirchon-Ouspensky Verron	1934-35		JOHNNY JOHNSON	Green	HEAVY BARBARA	Voskovec-Werich	ARSENIC AND OLD LACE	Kesselring	BLITHE SPIRIT	Coward
RIGHT YOU ARE (IF YOU THINK SO)	Pirandello	ESCAPE	Galsworthy	THE DRUNKARD: OR THE FALLEN SAVED	Play House version	*THE DRUNKARD: OR THE FALLEN SAVED	Play House version	THE SHINING HOUR	Winter	I KILLED THE COUNT	Coppel	THE MORNING STAR	E. Williams	KISS AND TELL	Herbert
TRELAWNY OF THE WELLS	Pinero	AND SO TO BED	Ibsen	*A MIDSUMMER NIGHT'S DREAM	Shakespeare	*A MIDSUMMER NIGHT'S DREAM	Shakespeare	HER MASTER'S VOICE	Kummer	ALL IN FUN	W. C. Revue	KIND LADY	Chodorov	A BELL FOR ADANO	Hersey-Osborn
HIPPOLYTUS	Euripides	HEDDA GABLER	Savoir	TEN MINUTE ALIBI	Armstrong	THE GREAT FOMBOMBO	D. Wallace	THE TEMPEST	Shakespeare	*TWELFTH NIGHT	Shakespeare	HEAVEN CAN WAIT	Segall	DUCHESS OF MALFI	Webster
DARK LADY OF THE SONNETS	Shaw	THE FALL OF BERG-OP-ZOOM	Guitry-Seldes	THE DRUNKARD: OR THE FALLEN SAVED	Play House version	*PYGMALION	Shaw	PLAY HOUSE REVUE	Van Drueten	VENUS AND ADOLPHUS	Stevens	CLAUDIA	Franken	MORNING'S AT SEVEN	Osborn
THE GREEN COCKATOO	Schnitzler	THE FAN	Goldoni	*A MIDSUMMER NIGHT'S DREAM	Shakespeare	THREE CORNERED MOON	Tonkonogy	A SLEEPING CLERGYMAN	Bridie	THE TWO ORPHANS	d'Ennery-Cormen	PETTICOAT FEVER	Reed	TEN LITTLE INDIANS	Christie
*EVERYMAN	Anonymous	*THE ILLUSIONIST	Guitry	THE FIRST MRS. FRASER	Ervine	SOMETHING TO LIVE FOR	George O'Neil	THE SERVANT OF TWO MASTERS	Goldoni	FOR SERVICES RENDERED	Maugham	CLARENCE	Tarkington	*NIGHT MUST FALL	E. Williams
*MAGIC	Chesterton	*THE IMPORTANCE OF BEING EARNEST	Wilde	THE LONDON MERCHANT	Lillo	ON STAGE	Kaye	MEN MUST FIGHT	Lawrence-Lau'ren	WHITEOAKS	de la Roche	PAPA IS ALL	Greene	CLOSE QUARTERS	Somin-Lennox
THE ADDING MACHINE	Rice	THE FIRE IN THE OPERA HOUSE	Kaiser	THE WELL OF THE SAINTS	Synge	YELLOW JACK	Howard			1940-41		1943-44		WINGS OVER EUROPE	Nichols-Browne
FASHION	Mowatt	S. S. GLENCAIRN	O'Neill	YOUNG LOVE	Raphaelson	THE PLAYS THE THING	Molnar			YOU CAN'T TAKE IT WITH YOU	Kaufman-Hart	*CLAUDIA	Franken	SLEEP, MY PRETTY ONE	Charlcie-Garrett
1928-29		*SUN-UP	Vollmer	JEALOUSY	Vernueuil-Walter	THE DEVIL'S MOON	Carpenter-Stevenson			MARGIN FOR ERROR	Boothe	*PAPA IS ALL	Greene	JANIE	Bentham-H. Williams
*TRELAWNY OF THE WELLS	Pinero	HANG 'EM ALL	Linek	THE NEW SIN	Hastings	EXCURSION	Manley			THE ASS AND THE SHADOW	Voskovec-Werich	YOU TOUCHED ME	Williams-Windham	1946-47	
*RIGHT YOU ARE (IF YOU THINK SO)	Pirandello	THE WAR FLY	Leslie	STRINGING BROADWAY	Tatterman Marionettes	THE AMAZING DOCTOR CLITTERHOUSE	Lyndon			MIDDLETOWN MURAL	Maibaum	ANGEL STREET	Hamilton	*TEN LITTLE INDIANS	Christie
THE MAN WITH A LOAD OF MISCHIEF	Dukes	*CANDIDA	Shaw	DOUBLE DOOR	Shakespeare	GEORGE AND MARGARET	Savory			TONY DRAWS A HORSE	Storm	GRUMPY	Hodges-Percival	THE LATE GEORGE APLEY	Kaufman-Marquand
*BEYOND THE HORIZON	O'Neill	*THE ADDING MACHINE	Rice	AFTER SUCH PLEASURES	McFadden	JUDGMENT DAY	Rice			WE WERE HERE FIRST	Bryan-Farr	CARRIAGE TRADE	Thomsen-Powell	COMMAND	Kaines
THE PATRIOT	Neumann-Dukes	1930-31		UNCLE TOM'S CABIN	Aiken	FRENCH WITHOUT TEARS	Rattigan			FAMILY PORTRAIT	Cowan	LOVE FOR LOVE	Congreve	AH, WILDERNESS	O'Neill
*TURANDOT, PRINCESS OF CHINA	Gozzi-Vollmoeller	*THE FALL OF BERG-OP-ZOOM	Guitry-Seldes	THE SACRED FLAME	Maugham	JUST MRS.	W. C. Revue			FLIGHT TO THE WEST	Rice	THERE SHALL BE NO NIGHT	Sherwood	WINTERSET	Anderson
THE TEXAS NIGHTINGALE	Akins	THE SEA GULL	Chekhov	GIRLS IN UNIFORM	Winsloe	THE COMEDY OF ERRORS	Shakespeare			THE MALE ANIMAL	Thurber-Nugent	THE THRACIAN HORSES	Valency	LOVE IN THE CITY	Wolfson
*BEGGAR ON HORSEBACK	Kaufman-Connelly	THE HIGH ROAD	Lonsdale	1935-36		NOAH	Obey			GRAB BAG REVUE	W. C. Revue	JUNIOR MISS	Chodorov-Field	PORTRAIT IN BLACK	Goff-Roberts
*JUNO AND THE PAYCOCK	O'Casey	THE TICKET-OF-LEAVE MAN	Taylor	*DOUBLE DOOR	McFadden	THE GREEN BAY TREE	Shairp			JULIUS CAESAR	Shakespeare	*SUN-UP	Vollmer	STATE OF THE UNION	Lindsay-Crouse
PERIPHERIE	Langer-McConnell	ROADSIDE	Riggs	BETWEEN TWO WORLDS	Rice	THE NIGHT OF JANUARY 16TH	Rand			*WHITEOAKS	de la Roche	MEN IN SHADOW	Bell	*JANIE	Bentham-H. Williams
TWELFTH NIGHT	Shakespeare	THE DEVIL PASSES	Levy	ACCENT ON YOUTH	Raphaelson	THE CHILDREN'S HOUR	Hellman			HERE TODAY	Oppenheimer	INVITATION TO A MURDER	King	A SOUND OF HUNTING	Brown
THE MARQUISE	Coward	WHISTLING IN THE DARK	Gross-Carpenter	LOST HORIZONS	Hayden	PENNY WISE	Black			INVITATION TO A MURDER	King	ON BORROWED TIME	Osborn	BERKELY SQUARE	Balderson
THE CHERRY ORCHARD	Chekhov	THERE'S ALWAYS JULIET	Van Drueten	THE BISHOP MISBEHAVES	Jackson	THE NIGHT OF JANUARY 16TH	Rand			A DECENT BIRTH, A HAPPY FUNERAL	Saroyan	THE OLD LADIES	Ackland	THERESE	Job-Zola
*THE GREAT GOD BROWN	O'Neill	THE PETRIFIED FOREST	Sherwood	THE CHILDREN'S HOUR	Hellman	1938-39				THE THRACIAN HORSES	Valency	*PAPA IS ALL	Greene	1947-48	
THE CONSTANT NYMPH	Kennedy-Dean	POST ROAD	Steele-Mitchell	THE CHILDREN'S HOUR	Hellman	THE STAR WAGON	Anderson			JUNIOR MISS	Chodorov-Field	BRIEF HOLIDAY	Finletter	*PORTRAIT IN BLACK	Goff-Roberts
HE WHO GETS SLAPPED	Andreyev-Zilborg	RAIN FROM HEAVEN	Behrman	THE CHILDREN'S HOUR	Hellman	ON THE ROCKS	Shaw			*SUN-UP	Vollmer	THE SKIN OF OUR TEETH	Wilder	JOAN OF LORRAINE	Anderson
THE TRUTH ABOUT BLAYDS	Milne	THE SCHOOL FOR HUSBANDS	Guiterman-Langner	THE CHILDREN'S HOUR	Hellman	*HEARTBREAK HOUSE	Shaw			MEN IN SHADOW	Bell	A MURDER HAS BEEN ARRANGED	Williams	DEAR RUTH	Drasna
THE FAITHFUL	Masefield	THE PLEASURE OF HONESTY	Pirandello-Livingston	THE CHILDREN'S HOUR	Hellman	YES, MY DARLING DAUGHTER	Reed			INVITATION TO A MURDER	King	THE OLD LADIES	Ackland	SUDS IN YOUR EYE	Kirkland
THE ILLUSIONIST	Guitry	THE BONDS OF INTEREST	Benavente	THE CHILDREN'S HOUR	Hellman	LILIOM	Molnar			ON BORROWED TIME	Osborn	THE OLD LADIES	Ackland	YEARS AGO	Gordon
OUTSIDE LOOKING IN	Anderson	HAMLET	Shakespeare	THE CHILDREN'S HOUR	Hellman	AMERICAN LANDSCAPE	Rice			HEART OF A CITY	Storm	THE OLD LADIES	Ackland	ALL MY SONS	Miller
*THE ADDING MACHINE	Rice			THE CHILDREN'S HOUR	Hellman	SHE STOOPS TO CONQUER	Goldsmith			*A MIDSUMMER NIGHT'S DREAM	Shakespeare	THE OLD LADIES	Ackland	*ARSENIC AND OLD LACE	Kesselring
WILD BIRDS	Totherah			THE CHILDREN'S HOUR	Hellman	OF MICE AND MEN	Steinbeck					THE OLD LADIES	Ackland	*OUR TOWN	Wilder

\* Indicates revivals

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THE LINDEN TREE		THE VOICE OF THE TURTLE	Van Drueten	THE LEFT HOOK	Eleanor & Leo Bayer	BURNING BRIGHT	Steinbeck	THE POTTING SHED	Greene	EPITAPH FOR GEORGE DILLON	Osborne	UNDER THE YUM YUM TREE	Roman	A PHOENIX TOO FREQUENT (AND)	Fry-Girardeaux
THE LADY HAS IDEAS	Priestley	*MUCH ADO ABOUT NOTHING	Shakespeare	*THE NIGHT OF JANUARY 16TH	Rand	DIAL M FOR MURDER	Knott	INHERIT THE WIND	Lawrence-Lee	MISSOURI LEGEND	Ginty	SISTER WAS A SPORT	Wolf	THE APPOLO OF BELLAC	Fry-Girardeaux
HOME OF THE BRAVE	Kelly	1950—51		THE FATAL WEAKNESS	Kelly	TIME OUT FOR GINGER	Alexander	THE DESK SET	Marchant	SOMEONE WAITING	Williams	SIMONE	Hecht	THE BANKER'S DAUGHTER	Elisco-Kaplan-Boucicault
HAND IN GLOVE	Laurents	*THE SILVER WHISTLE	McEnroe	AFFAIRS OF STATE	Verneuil	A BEAR IN THE ATTIC	Kanzell-Riley	A PHOENIX TOO FREQUENT	Fry	*PYGMALION	Shaw	THE SOUND OF MURDER	Fairchild	DRUMS UNDER THE WINDOW	O'Casey
NONE SO BLIND	Freeman-Savory	BORN YESTERDAY	G. Kanin	DARKNESS AT NOON	Kingsley	*HAMLET	Shakespeare	*ANDROCLES AND THE LION	Shaw	SAY, DARLING	Bissell-Burrows	ENRICO IV	Pirandello	THE EXILES	Joyce
*A NIGHT LODGING	McCulloch	HARVEY	Chase	MISTER ROBERTS	Heggen-Logan	KING OF HEARTS	Kerr-Brooke	THE RELUCTANT DEBUTANTE	Home	ELECTRA	Sophocles	PERIOD OF ADJUSTMENT	T. Williams	MADWOMAN OF CHAILLOT	Giradoux-Valency
THE FIFTH WIFE	Gorky	*MORNING'S AT SEVEN	Osborn	OTHELLO	Shakespeare	*JULIUS CAESAR	Shakespeare	HOTEL PARADISO	Feydeau-Desvallieres	THIRD BEST SPORT	Beyer	*THE TEMPEST	Shakespeare	OH DAD, POOR DAD, MAMA'S HUNG	
GETTING MARRIED	Kurlander-Linel	RING ROUND THE MOON	Anouilh-Fry	*LADIES IN RETIREMENT	Percy-Denham	THE CAINE MUTINY COURT MARTIAL	Wouk	THE MOUSTRAP	Christie	THE RIVALRY	Jonson	*ARMS AND THE MAN	Shaw	YOU IN THE CLOSET AND I'M FEELIN'	SO SAD
	Shaw	O MISTRESS MINE	Rattigan	*CLAUDIA	Franken	*NIGHT MUST FALL	E. Williams	MANDRAGOLA	Machiavelli-Dukes	*VOLPONE	Corwin	*PICTURES IN THE HALLWAY	O'Casey (adapted Paul Shyre)	BECKET	Kopit
1948—49		THE BROKEN QUIET	Copeland	*A MIDSUMMER NIGHT'S DREAM	Shakespeare	1955—56		THE BOY FRIEND	Wilson	SUNRISE AT CAMPOBELLO	Schary	A COOK FOR MR. GENERAL	Gethers	HENRY IV, PART I	Anouilh
*THE LADY HAS IDEAS	Kelly	MAN IN THE HOUSE	Dinelli	REGINA	Blitzstein	*THE CAINE MUTINY COURT MARTIAL	Wouk	A HOLE IN THE HEAD	Schulman	THE GAZEBO	Coppel	FIVE FINGER EXERCISE	Shaffer	THE TYPISTS (AND) THE TIGER	Schisgal
THE GREAT CAMPAIGN	Sundgaard	DUET FOR TWO HANDS	Bell	VENUS OBSERVED	Fry	*TIME OUT FOR GINGER	Alexander	*THE GLASS MENAGERIE	T. Williams	THE BOYS FROM SYRACUSE	Abbott	1962—63		SCAPIN	Schisgal
ANOTHER PART OF THE FOREST	Hellman	ROOM SERVICE	Murray-Boretz	1953—54		THE REMARKABLE MR. PENNYPACKER	O'Brien	*THE TAMING OF THE SHREW	Shakespeare	TIPSY REBELLION	Jory	*UNDER THE YUM YUM TREE	Roman	THE DOCK BRIEF	Moliere
LIFE WITH FATHER	Lindsay-Crouse	GOODBYE, MY FANCY	F. Kanin	*AFFAIRS OF STATE	Verneuil	PICNIC	Inge	*SIX CHARACTERS IN SEARCH OF AN AUTHOR	Pirandello-Johnston	*THE COMEDY OF ERRORS	Shakespeare	*A COOK FOR MR. GENERAL	Gethers	THE MADWOMAN OF CHAILLOT	Giradoux-Valency
JOHN LOVES MARY	Krasna	MARSEILLES	Pagnol-(adapted, Howard)	THE LADY'S NOT FOR BURNING	Fry	THE TENDER TRAP	Shulman-Smith	MIDDLE OF THE NIGHT	Chayefsky	1960—61		*THE IMPORTANCE OF BEING EARNEST	Wilde	*TAKE HER, SHE'S MINE	Ephron
THE GLASS MENAGERIE	Williams	*THE PLAY'S THE THING	Molnar-Wodehouse	STALAG 17	Bevan-Trzcinski	THE PLOUGH AND THE STARS	O'Casey	1958—59		*CANDIDA	Jonson	THE FANTASTICKS	Jones-Schmidt	GALILEO	Ephron
AN INSPECTOR CALLS	Priestley	DETECTIVE STORY	Kingsley	THE COUNTRY GIRL	Odets	RECLINING FIGURE	Bevan-Trzcinski	THE DIARY OF ANNE FRANK	Hackett	*DOCTOR FAUSTUS	Marlowe	I KNOCK AT THE DOOR	O'Casey	THE PRIVATE EAR (AND)	Brecht
THE FIREBRAND	Mayer	THE HEIRESS	Ruth & Augustus Goetz	*A MIDSUMMER NIGHT'S DREAM	Shakespeare	THE SOLID GOLD CADILLAC	Kurnitz	THE MOUSTRAP	Christie	THE GAZEBO	O'Neill	LONG DAY'S JOURNEY INTO NIGHT	O'Neill	THE PUBLIC EYE	Shaffer
HAPPY BIRTHDAY	Loos	*THERE'S ALWAYS JULIET	Van Drueten	BELL, BOOK AND CANDLE	Van Drueten	THE WAYWARD SAINT	Teichmann-Kaufman	THE HAPPIEST MILLIONAIRE	Chrichton	THE GOLDEN FLEEING	Coppel	*GHOSTS	Ibsen	ALL THE KING'S MEN	Warren
SHERLOCK HOLMES	Gillette	*THE TAMING OF THE SHREW	Shakespeare	THE MALE ANIMAL	Thurber-Nugent	OH MEN, OH WOMEN	Carroll	THE CONFIDENTIAL CLERK	Eliot	THE DEADLY GAME	Semple	RHINOCEROS	Ionesco	RATTLE OF A SIMPLE MAN	Dyer
*GETTING MARRIED	Shaw	1951—52		BLOOMER GIRL	Herzig-Saidy	*THE TIME OF YOUR LIFE	Chodorov	THE OEDIPUS REX	Sophocles	BETWEEN TWO THIEVES	Leroy	THE MIRACLE WORKER	Gibson	THE CHALK GARDEN	Dyer
PARLOR STORY	McCleesey	*ROOM SERVICE	Murray-Beret	COME BACK, LITTLE SHEBA	Inge	DESIRE UNDER THE ELMS	O'Neill	MONIQUE	Blankfort	A TOUCH OF THE POET	O'Neill	SUNDAY IN NEW YORK	Krasna	A THOUSAND CLOWNS	Bagnold
JANUARY THAW	Roos	THREE MEN ON A HORSE	Holm-Abbott	THE INNOCENTS	Archibald	THE DESPERATE HOURS	Hayes	THE MAGNIFICENT YANKEE	Lavery	LITTLE MARY SUSHINE	Besoyan	THE BALD SOPRANO (AND)	Ionesco	*MAJOR BARBARA	Gardner
A STAR IN THE NIGHT	Fawke	ANNE OF THE THOUSAND DAYS	Anderson	HOME AT SEVEN	Sherriff	*MUCH ADO ABOUT NOTHING	Shakespeare	PICTURES IN THE HALLWAY	O'Casey	INVITATION TO A MURDER	King	THE AMERICAN DREAM	Albee	TWELVE ANGRY MEN	Rose
CHRISTOPHER BLAKE	Hart	DREAM GIRL	Rice	THE LOVE OF FOUR COLONELS	Ustinov	A ROOMFUL OF ROSES	Sommer	MOTHER COURAGE	Brecht	TWO FOR THE SEESAW	Gibson	CRITIC'S CHOICE	Levin	ENTER LAUGHING	Stein
THE SHOP AT SLY CORNER	Percy	THE GAY RASCAL (THE LIAR)	Goldoni	*THE SCHOOL FOR SCANDAL	Sheridan	*A ROOMFUL OF ROSES	Sommer	TO DOROTHY, A SON	MacDougall	LOOK HOMEWARD, ANGEL	Frings	A THURBER CARNIVAL	Thurber	*A MIDSUMMER NIGHT'S DREAM	Shakespeare
*TWELFTH NIGHT	Shakespeare	THE VELVET GLOVE	Casey	*FAMILY PORTRAIT	Coffee-Cowan	THE SOLID GOLD CADILLAC	Teichmann-Kaufman	MOTHER COURAGE	Brecht	MARRIAGE-GO-ROUND	Stevens	THE ASPERN PAPERS	James	THE WALTZ OF THE TOREADORS	Anouilh
1949—50		YES M'LORD	W. D. Home	THE MOON IS BLUE	Herbert	THE SEVEN YEAR ITCH	Axelrod	NO TIME FOR SERGEANTS	Levin	*ARMS AND THE MAN	Shaw	GIDEON	Chayevsky	MARY, MARY	Kerr
EDWARD, MY SON	Morley-Langley	TWENTIETH CENTURY	Hecht-MacArthur	A TREE GROWS IN BROOKLYN	Smith-Abbott	UNCLE VANYA	Chekhov	THE PERFECT ALIBI	Milne	LOOK HOMEWARD, ANGEL	King	BREATH OF SPRING	Coke	THE PHYSICISTS	Duerrenmatt
THE TRAITOR	Wouk	THE WINSLOW BOY	Rattigan	THE CRADLE SONG	Gregorio-Maria Sierra	PURPLE DUST	O'Casey	UNCLE VANYA	Chekhov	MARRIAGE-GO-ROUND	Stevens	THE TAVERN	Coke		
LIFE WITH MOTHER	Lindsay-Crouse	THE CONSUL	Menotti	THE CRADLE SONG	Gregorio-Maria Sierra	WHO WAS THAT LADY I SAW YOU WITH	Krasna	UNCLE VANYA	Chekhov	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan	1965—66	
TWO BLIND MICE	Spewack	BIOGRAPHY	Behrman	THE SEVEN YEAR ITCH	Axelrod	*TWELFTH NIGHT	Shakespeare	PURPLE DUST	O'Casey	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan	*MARY, MARY	Kerr
PRESENT LAUGHTER	Coward	THE CURIOUS SAVAGE	Patrick	ABE LINCOLN IN ILLINOIS	Sherwood	*POINT OF NO RETURN	Osborn	WHO WAS THAT LADY I SAW YOU WITH	Krasna	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan	*TARTUFFE	Moliere
*YOU CAN'T TAKE IT WITH YOU	Kaufman-Hart	DEATH OF A SALESMAN	Miller	THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	THE SONG OF BERNADETTE	Kerr	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan	THE BALLAD OF THE SAD CAFE	Albee
THE SILVER WHISTLE	McEnroe	SECOND THRESHOLD	Barry-Sherwood	THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	A STREETCAR NAMED DESIRE	T. Williams	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan	SLOW DANCE ON THE KILLING GROUND	Hanley
DUET FOR ONE	Greene-Blake	*SPRINGTIME FOR HENRY	Levy	THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan	CARVED IN SNOW	Geiger
4.80 TOP	Bohnen	AS YOU LIKE IT	Shakespeare	THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan	*UNCLE VANYA	Chekhov
HOPE IS A THING WITH FEATHERS	Horrity	*BORN YESTERDAY	G. Kanin	THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan	ANTIGONE	Anouilh
THE LONG MOMENT	J. Sinclair	1952—53		THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan	NEVER TOO LATE	Long
ROMEO AND JULIET	Shakespeare	*THE VELVET GLOVE	Casey	THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan	*YOU CAN'T TAKE IT WITH YOU	Kaufman-Hart
CRIME AND PUNISHMENT	Dostoevsky-Ackland	THE HAPPY TIME	Taylor	THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan	DYLAN	Michaels
OH! SUZANNA	Ryerson-Clements	ANTIGONE	Anouilh	THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan	POOR RICHARD	Kerr
MISALLIANCE	Shaw	*CAESAR AND CLEOPATRA	Shaw	THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan	*YOU NEVER CAN TELL	Kerr
*LIBEL	Wooll	FINIAN'S RAINBOW	Harburg-Saidy	THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan	THE AMOROUS FLEA	Shaw
THE FAMILY REUNION	Eliot	THE COCKTAIL PARTY	Eliot	THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan	THE AMOROUS FLEA	Shaw
				THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan	WHO'S AFRAID OF VIRGINIA WOOLF?	Devine-Montgomery
				THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan		Albee
				THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan		
				THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan		
				THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan		
				THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan		
				THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan		
				THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan		
				THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan		
				THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan		
				THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan		
				THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan		
				THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan		
				THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan		
				THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan		
				THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan		
				THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan		
				THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan		
				THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan		
				THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan		
				THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan		
				THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan		
				THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan		
				THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan		
				THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan		
				THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan		
				THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan		
				THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan		
				THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan		
				THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan		
				THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan		
				THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan		
				THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan		
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				THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN	Osborn	FAIR GAME	Locke	MARRIAGE-GO-ROUND	Stevens	THE CARETAKER	Cohan		
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				THE CRADLE SONG	Gregorio-Maria Sierra	*POINT OF NO RETURN</									



*TWELFTH NIGHT	Shakespeare	<u>THE DAY OF THE LION</u>	Wyman	GALLOWS HUMOR	Richardson	OLD TIMES	Pinter
*OUR TOWN	Wilder	SUMMERTREE	Cowen	ENDGAME	Beckett	*THE CARETAKER	Pinter
ABSENCE OF A CELLO	Wallach	<u>MRS. LINCOLN</u>	Cullinan	LYSISTRATA	Aristophanes	BUTTERFLIES ARE FREE	Gershe
1966—67		THE DOCTOR IN SPIRE OF HIMSELF	Moliere	<u>EXCEPT FOR SUSIE FINKEL</u>	Manchester	SHERLOCK HOLMES	Gillette (adapted-Rosa)
*ABSENCE OF A CELLO	Wallach	THE BIRTHDAY PARTY	Pinter	SPOON RIVER ANTHOLOGY	Masters	*RICHARD MORSE MIME THEATRE II	Morse
<u>A PROFILE OF BENJAMIN FRANKLIN</u>	Paterson	*AH, WILDERNESS	O'Neill	YOU KNOW I CAN'T HEAR YOU WHEN	Anderson	THE LOVES OF CASS McGUIRE	Friel
<u>A PROFILE OF HOLMES</u>	Paterson	A FLEA IN HER EAR	Feydeau	THE WATER'S RUNNING	Anderson	ONE FLEW OVER THE CUCKOO'S NEST	Wasserman
*THE MISER	Moliere	THIEVES' CARNIVAL	Anouilh	SUMMER AND SMOKE	Williams	LAST OF THE RED HOT LOVERS	Simon
THE SUBJECT WAS ROSES	Gilroy	AFTER THE RAIN	Bowen	THE WHITE HOUSE MURDER CASE	Feiffer	*ROMEO AND JULIET	Shakespeare
*THE SKIN OF OUR TEETH	Wilder	*THE PLAY'S THE THING	Molnar	BEYOND THE FRINGE	Bennett-Cook-Miller-Moore	<u>THE RABINOWITZ GAMBIT</u>	Goldemberg
U.S.A.	Dos Passos-Shyre	MONEY	Axelrod-Whedon-Pottle	THE DEVIL'S DISCIPLE	Shaw	1973—74	
A CASE OF LIBEL	Denker	<u>THE UNITED STATES VS. JULIUS AND ETHEL ROSENBERG</u>	Freed	THE PROMISE	Arbuzov	*THE FRONT PAGE	Hecht - MacArthur
*LIFE WITH FATHER	Lindsay-Crouse	IPHIGENIA IN AULIS	Euripides	PLAZA SUITE	Simon	THE SCHOOL FOR WIVES	Moliere
BRECHT ON BRECHT	Tabori	*THE MALE ANIMAL	Thurber-Nugent	1971—72		<u>THE REMOVALISTS</u>	Williamson
*BLITHE SPIRIT	Coward			*PLAZA SUITE	Simon	*A TOUCH OF THE POET	O'Neill
THE HOSTAGE	Behan	1969—70		DARK OF THE MOON	Richardson-Berney	IN FASHION	Jory-Burstein
ANY WEDNESDAY	Resnick	*THE UNITED STATES VS. JULIUS AND ETHEL ROSENBERG	Freed	A DOLL'S HOUSE	Ibsen	<u>THE MORGAN YARD</u>	O'Morrison
BAREFOOT IN THE PARK	Simon	THE ROYAL HUNT OF THE SUN	Schaffer	<u>THE BIRDS</u>	Aristophanes (adapted-Kerr)	LOOK BACK IN ANGER	Osborne
*THE TEMPEST	Shakespeare	JOE EGG	Nicholls	WOMAN IN THE DUNES	Coe	COUNT DRACULA	Tiller
1967—68		<u>THE EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS</u>	Zindel	WHAT THE BUTLER SAW	Orton	*HAMLET	Shakespeare
*BAREFOOT IN THE PARK	Simon	*HARVEY	Chase	CHILD'S PLAY	Marasco	PRIVATE LIVES	Coward
THE GOVERNMENT INSPECTOR	Gogol	BLACK COMEDY	Schaffer	FRANK MERRIWELL (OR HONOR CHALLENGED)	Redwine-Frank-Gould	ROSECRANTZ & GUILDERNSTERN ARE DEAD	Stoppard
LUV	Schisgal	*THE COUNTRY WIFE	Wycherly	MOBY DICK, REHEARSED	Welles	*BORN YESTERDAY	Kanin
THE STRONG ARE LONELY	Hochwaelder	LOOT	Orton	THE PRIME OF MISS JEAN BRODIE	Allen	1974—75	
*MORNING'S AT SEVEN	Osborn	ALL THE WAY HOME	Mosel	HOUSE OF BLUE LEAVES	Guare	*COUNT DRACULA	Tiller
CHARLEY'S AUNT	Thomas	RED'S MY COLOR, WHAT'S YOURS?	Wexler	THE PRICE	Miller	HAPPY END	Brecht-Weill
THE ODD COUPLE	Simon	DON JUAN IN HELL	Shaw	THE LIAR	Goldoni (adapted-Yalman)	THE SEA HORSE	Moore
THE DUMBWAITER (AND) THE COLLECTION	Pinter	*ARSENIC AND OLD LACE	Kesselring	FORTY CARATS	Allen	CAT ON A HOT TIN ROOF	Williams
GENERATION	Goodhart	<u>WHATEVER HAPPENED TO HUGGING AND KISSING? (AND) THE HUFF AND THE PUFF</u>	Wexler	<u>THE PORTABLE CHEKHOV</u>	Chekhov	THE FREEDOM OF THE CITY	Friel
THE ROSE TATOO	Williams	1970—71		1972—73		THE COUNT OF MONTE CRISTO	Borden
DEAR LIAR	Kilty	*DON JUAN IN HELL	Shaw	I AM A WOMAN	Lindfors	COLETTE	Jones
*THE GLASS MENAGERIE	T. Williams	*WHATEVER HAPPENED TO HUGGING AND KISSING? (AND) THE HUFF AND THE PUFF	Wexler	*FORTY CARATS	Allen	THE HOT L BALTIMORE	Wilson
THE MERRY WIVES OF WINDSOR	Shakespeare	THE THREEPENNY OPERA	Brecht-Weill	A YARD OF SUN	Fry	RICHARD III	Coward
HALFWAY UP THE TREE	Ustinov	FALLEN ANGELS	Coward	RICHARD MORSE MIME THEATRE I	Morse	CONFESSION AT NIGHT	Arbuzov
WAITING FOR GODOT	Beckett			<u>THE SHORT MAGICAL MINISTRY OF THE REVEREND DOCTOR JOHN FAUST</u>	Ranelli	*THE RIVALS	Sheridan
1968—69				JOHNNY NO-TRUMP	Mercier	THE PRISONER OF SECOND AVENUE	Simon
*DEAR LIAR	Kilty					* Indicates revivals	

Underscored play titles indicate American or World Premieres. See list below.

### WORLD AND AMERICAN PREMIERES

1921 WAPPIN' WHARF\* 1922 LUCA SARTO\* 1928 PERIPHERIE\* 1928 THE ILLUSIONIST\* 1929 THE FALL OF BERGOP-ZOOM\* 1930 THE ROOF\* 1931 HIDE IN THE DARK\* 1932 THE VERY GREAT MAN\* 1933 THE RED SWAN\* 1934 THE GREAT FOMBOMBO\* 1934 SOMETHING TO LIVE FOR\* 1934 ON STAGE\* 1935 LOST HORIZON\* 1936 NOT FOR CHILDREN\* 1937 THE OTHER HALF STONE\* 1937 THE DEVIL'S MOON\* 1939 HEAVY BARBARA\* 1939 EIGHT O'CLOCK TUESDAY\* 1939 VENUS AND ADOLPHUS\* 1940 MIDDLETOWN MURAL\* 1940 WE WERE HERE FIRST\* 1940 THE ASS AND HIS SHADOW\* 1943 YOU TOUCHED ME\* 1943 EVE OF ST. MARK\* 1943 CARRIAGE TRADE\* 1943 BRIEF HOLIDAY\* 1944 ANGELS WEEP\* 1944 THE THRACIAN HORSES\* 1946 COMMAND\* 1946 LOVE IN THE CITY\* 1947 THE LADY HAS IDEAS\* 1947 HAND IN GLOVE\* 1947 NONE SO BLIND\* 1947 THE FIFTH WIFE\* 1948 A STAR IN THE NIGHT\* 1949 DUET FOR ONE\* 1949 THE LONG MOMENT\* 1950 BROKEN QUIET\* 1952 LEFT HOOK\* 1954 A BEAR IN THE ATTIC\* 1958 JOB\* 1959 TIPSY REBELLION\* 1961 SISTER WAS A SPORT\* 1961 BUILD ME A BRIDGE\* 1961 SIMONE\* 1963 JOHNNY\* 1965 CARVED IN SNOW\* 1966 A PROFILE OF BENJAMIN FRANKLIN\* 1966 A PROFILE OF HOLMES\* 1968 THE DAY OF THE LION\*\* 1968 MRS. LINCOLN\* 1968 THE UNITED STATES VS. JULIUS & ETHEL ROSENBERG\* 1969 THE EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS\* 1969 RED'S MY COLOR, WHAT'S YOURS\* 1969 WHATEVER HAPPENED TO HUGGING AND KISSING AND THE HUFF AND THE PUFF\* 1970 EXCEPT FOR SUSIE FINKEL\* 1971 THE BIRDS\* 1971 WOMAN IN THE DUNES\* 1971 THE PORTABLE CHEKHOV\* 1972 A YARD OF SUN\*\* 1972 RICHARD MORSE MIME THEATRE I\* 1972 THE SHORT MAGICAL MINISTRY OF THE REVEREND DR. JOHN FAUST\* 1972 RICHARD MORSE MIME THEATRE II\* 1972 THE RABINOWITZ GAMBIT\* 1973 THE REMOVALISTS\*\* 1973 THE MORGAN YARD\* 1974 THE COUNT OF MONTE CRISTO\* 1975 CONFESSION AT NIGHT\*\*

\* WORLD PREMIERE \*\* AMERICAN PREMIERE



Dorothy Pasch Steiner, Robert Allman, A MAJORITY OF ONE, '61



Frederic McConnell and lion Russell Collins, ANDROCLES AND THE LION, '31



K. Elmo Lowe, daughter Stanja and wife, Dorothy Paxton, rehearse CRITIC'S CHOICE, '62-'63



Vivienne Stotter, Clayton Corzatte, Franklin Cover, TEAHOUSE OF THE AUGUST MOON, '56-'57



William Woodman, Russell Collins, Myrna Kaye, Richard Oberlin, Phillip Kerr, Judith Adams, Michel Ackerman rehearse TARTUFFE, '65-'66



Max Ellis, Janet Coffin, INHERIT THE WIND, '57-'58



Kirk Willis, Andre Womble, SLOW DANCE ON THE KILLING GROUND, '65-'66



Rolf Engelhardt, Mary Hopkins, Robert Allman, BORN YESTERDAY, '51-'52



William Swetland, ABE LINCOLN IN ILLINOIS, '56-'57



Dom DeLuise, Al Fann, Earl Rowe, BLOOMER GIRL, '53-'54



TARTUFFE, 1965 Opening Production, 50th Season



Richard Halverson, Bob Moak, J. Vernon Oaks, SCAPIN, '63-'64



Eve Roberts, Carolyn Prescott, ANNE OF THE THOUSAND DAYS, '51-'52



Ed Binns, Noel Leslie, STATE OF THE UNION, '46-'47



# PLAY HOUSE PRESIDENTS



1972 - Harold Fallon



1971-72 Mrs. John H. Kennedy



1963-71 Kenyon C. Bolton



1954-59 Alexander C. Brown



1950-54 Jay Iglauer



1948-50 Frederick T. McGuire, Jr.



1945-48 Clarence L. Collens



1942-45, 59-63 Robert A. Weaver



1939-42 Thomas L. Sidlo



1935-39 Laurence H. Norton



1932-35 Louis Rorimer



1929-32 Whitney Warner



1927-29 Leonard C. Hanna, Jr.



1920-22 Leonard Smith



1919-20 John Strong Newberry



1917-19 Walter L. Flory



1916-17, 22-27 Charles S. Brooks

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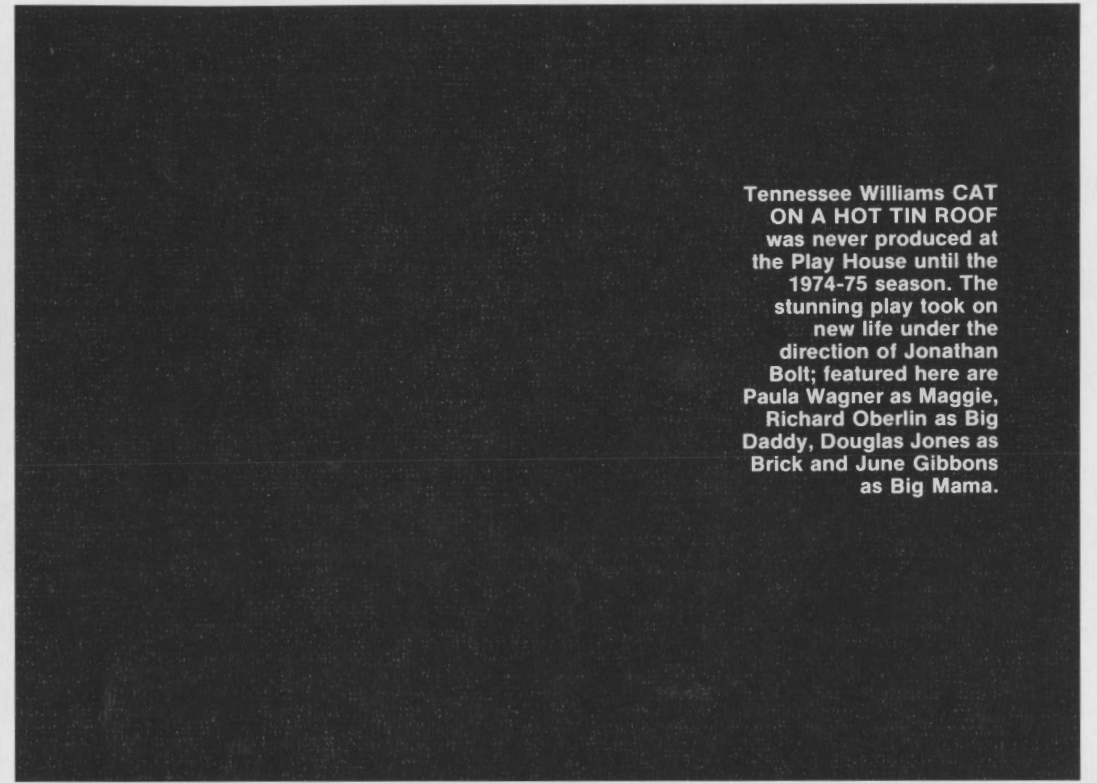
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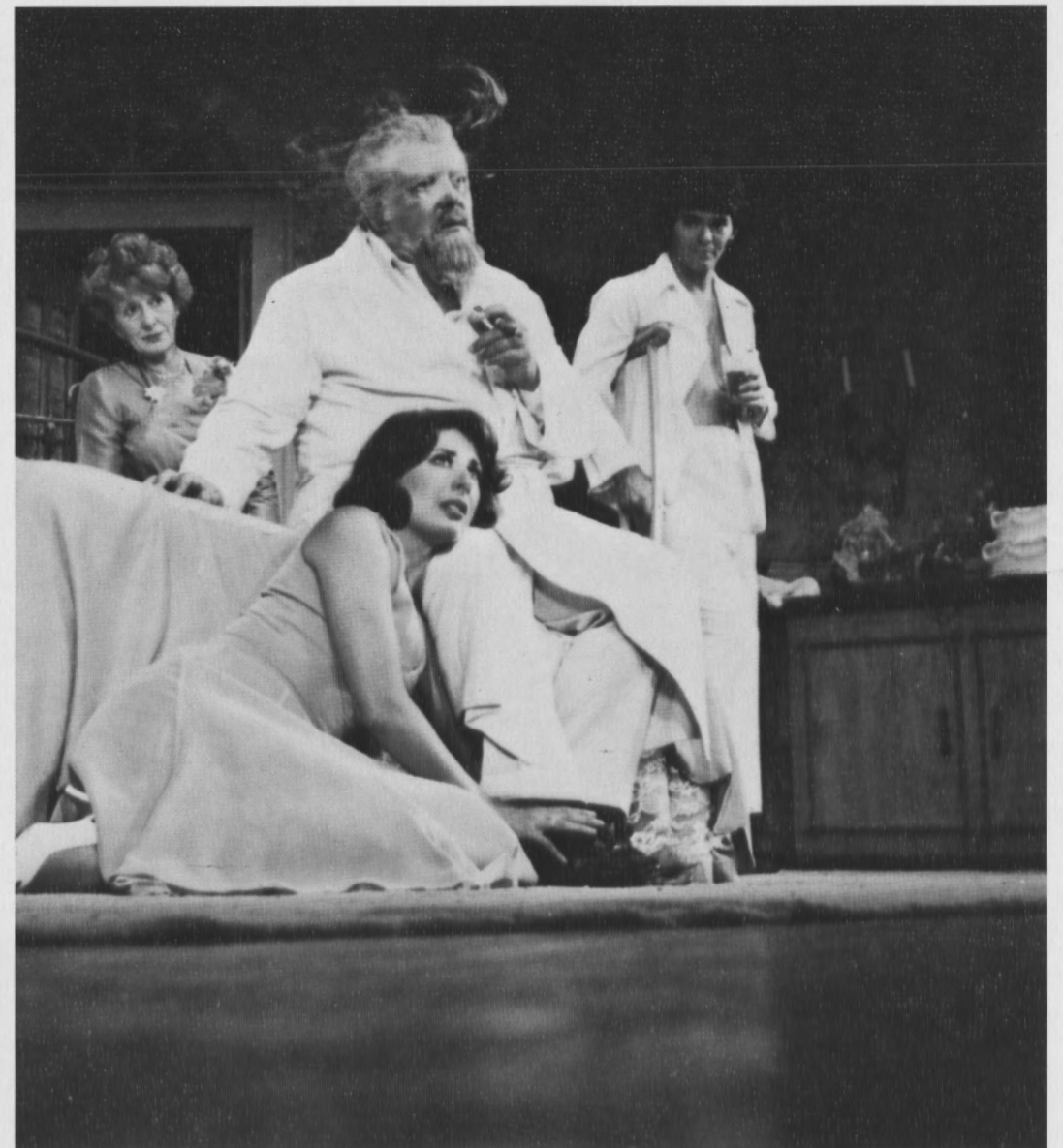
Richard T. Baker • Kenyon C. Bolton • Robert R. Broadbent • James C. Brooks, Jr. • Ralph A. Colbert • Robert P. Dalton • Mrs. Francis K. Draz • C. W. Elliott • Oliver F. Emerson • Walter M. Goldhamer • Mrs. John A. Hadden, Jr. • H. Stuart Harrison • Henry W. Hopwood • Robert M. Hornung • Mrs. Robert Housum • Robert Housum • Frank H. Hurley • James D. Ireland • Mrs. G. Robert Klein • Mrs. Emil Klewer • Hayden B. Kline • Jack W. Lampl, Jr. • Alan L. Littman, Jr. • Mrs. K. Elmo Lowe • David W. Murray, Jr. • Mrs. John C. Nichols • Mrs. R. Henry Norweb, Sr. • R. Henry Norweb, Jr. • Dean G. Ostrum • Mrs. Brayton Prescott • Mrs. H. Chapman Rose • H. Chapman Rose • Frederic H. Roth • Mrs. Theodore M. Sherman • Everett Ware Smith • Mrs. Fred P. Stashower • Robert A. Weaver • Ben D. Zevin

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Tennessee Williams CAT ON A HOT TIN ROOF was never produced at the Play House until the 1974-75 season. The stunning play took on new life under the direction of Jonathan Bolt; featured here are Paula Wagner as Maggie, Richard Oberlin as Big Daddy, Douglas Jones as Brick and June Gibbons as Big Mama.



*"The stage but echoes back the public voice.  
The drama's laws the drama's patrons give,  
For we that live to please, must please to live."*

*Samuel Johnson (1709-1784)  
On the opening of the  
Drury Lane Theatre, London*