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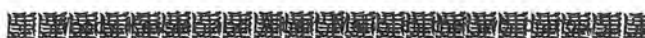
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Who's Who in the Cast

MARY MARTIN (*Agnes*) became a star on that so-fateful night when she first stepped onto a Broadway stage, in a lynx jacket and little else, and sang "My Heart Belongs to Daddy." The three minute number stopped the show (as few shows have been stopped) and the young girl from Weatherford, Texas, was well on her way to fame. Since then she has graced the stages of the world in a triumphant succession of unforgettable performances and has so deservedly been acclaimed The First Lady of the American Musical Theatre; Evidenced by the very mention of some of her vehicles — *One Touch of Venus*, *Lute Song*, the National Company of *Annie Get Your Gun*, the historic *South Pacific*, both the stage and television versions of *Peter Pan*, and the fantastically successful *The Sound of Music*. Most recently Miss Martin has been playing Dolly Levi in *Hello, Dolly!* literally around the world. After five months on tour in this country, Miss Martin took Dolly to Tokyo, sponsored by the U.S. State Department, and then to Vietnam, Okinawa, and Korea, concluding the junket with Dolly with a six months triumph at Drury Lane in London. Incidentally, *Hello, Dolly!* marked Miss Martin's first appearance in a David Merrick production and her first theatre association with director Gower Champion. Miss Martin has always known just what she wants to do in the theatre and it has been on the stage that she has always been happiest. Prior to her determined turn to the theatre she made eleven films in Hollywood, in four years time, and co-starred with Bing Crosby on a network radio program at the same time. Nellie Forbush of *South Pacific* was written for her and the girl might never have existed at all if Miss Martin had not 'challenged' Rodgers and Hammerstein to write "I'm Going to Wash That Man Right Out of My Hair" and they had not so wondrously thrown the 'challenge' right back at her. Prior to *Peter Pan* Miss Martin essayed one of her few non-musical roles, in *Kind Sir*. One other non-musical fling was her engagement in Thornton Wilder's *The Skin of Our Teeth*,

in Washington, Paris, Chicago and New York. Miss Martin has also been on friendly terms with television, literally conquering the medium when she and Ethel Merman did their so singular bits, together, as a team, on the Ford 50th Anniversary Show. Another TV duo was her so especially remembered one with Noel Coward, and, of course, it was she who brought *Annie Get Your Gun* to television. Her more recent television *Peter Pan* has already been seen nationally three times. And, after an eighty-three city tour from Texas to Alaska in both *Music With Mary Martin* and *Magic With Mary Martin*, she proceeded to amaze the entire country when she performed both shows on television on one Easter Sunday. It was indeed Mary Martin who first became intrigued with the idea of bringing Maria Von Trapp to the musical stage and, naturally approached Rodgers and Hammerstein with the idea. They responded with equal enthusiasm and the record-breaking *The Sound of Music* was brought to the musical theatre and Miss Martin never missed a performance in her two years in it on Broadway. Off-stage Miss Martin is Mrs. Richard Halliday, wife of the producer, and has been for twenty-six years. Their spare time (which is precious little) is spent on their many acres, with their thousands of chickens, in Brazil. After playing her present role for a year on Broadway, Miss Martin and her husband enjoyed a restful vacation at their home in Brazil before embarking on the national tour for "I Do! I Do!"

ROBERT PRESTON (*Michael*) Overnight triumphs come only after years of hard work. Robert Preston's "overnight success" came on December 19th, 1957, when the New York drama critics rushed from the Majestic Theatre to their typewriters, brushed off their dictionaries to find new suprelatives, and hailed Mr. Preston as Broadway's surprising, almost-new, find — for his performance in the title role of *The Music Man*. The least surprised person the next day was Mr. Preston himself, who, though a star, had left Hollywood in 1951 determined to devote himself almost entirely to the Broadway stage. He was outspokenly tired of starring in dozens of less than Grade-A films,

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habitually as the villain. Today Robert Preston does not have that problem. He is one of the most sought after performers on the stage or screen, and he can choose his own roles. Last season he starred on Broadway as King Henry II in James Goldman's critically acclaimed *The Lion in Winter* and he also recently starred on six television specials, *This Proud Land*, in which he took viewers on a tour of six different areas of the U.S. Born, in Newton Highlands, Massachusetts he was named Robert Preston Meservey. After graduation from high school in Los Angeles he joined a repertory company, run by Tyrone Power's mother. It was called The Elizabethan Stock Company and had a short life. Undaunted, Mr. Preston was soon a member of the famed Pasadena Playhouse company, where he appeared in forty-two plays, learning his craft and gaining a wealth of experience. Motion picture talent scouts, on the lookout for new talent, often attended the Playhouse performances because of its close proximity to the studios. So, at the advanced age of nineteen, Robert Preston found himself under contract to Paramount Pictures. After a few minor roles, his first important assignment was playing Barbara Stanwyck's husband in *Union Pacific*. This was followed by important roles in *Beau Gests*, *Northwest Mounted Police*, *Moon Over Burma*, *Blood on the Moon*, *Tulsa*, *Sundowners* and many others of the easily-forgotten ilk. Of them all, Mr. Preston is proud of a few, especially *The Macomber Affair*, the James Agee *The Bride Comes to Yellow Sky* segment of *Face to Face*, *The Dark at the Top of the Stairs*, and one or two others. When Mr. Preston finally decided to leave Hollywood and tackle Broadway, where he was sure the artistic climate would be more stimulating, his first appearance was as Jose Ferrer's star replacement in the revival of "20th Century." Other roles followed in *The Male Animal*, *His and Hers*, *The Tender Trap*, *Janus*, and *The Hidden River*. It was not until *The Music Man*, however, that Mr. Preston really came into his own and became known as one of the most versatile actors on stage or screen. After three years on Broadway in *Music Man*, he then went back to Hollywood and repeated his role for the film, and continuing the change of pace pattern, starring

in *Dark at the Top of the Stairs* and "*All The Way Home*." He has since starred on Broadway in "*Nobody Loves An Albatross*," the title role in the musical, "*Ben Franklin in Paris*" and his present role which he played for one year before embarking on a coast to coast tour.

GOWER CHAMPION (*Director*) hates adjectives. This is hardly characteristic of a man who works in show business, where adjectives are used backstage as freely (and soggly) as Kleenex tissues. But Mr. Champion dislikes phoney embellishments of any kind, and that goes for semantics as well as stagecraft. The director-choreographer-dancer has always believed in letting his work speak for him, without benefit of verbal lily-gilding. But others - notably the presentors of his five Antoinette Perry "Tony" awards, his two Critics' Circle citations, and his individual honors from Variety, the Donaldson committee, and the Outer Circle Critics - have exercised no such restraint. They have used superlatives galore to describe Mr. Champion's contributions to the entertainment world. These have been many, continuing, and (forgive us, Mr. C!) spectacular. Since he became a professional dancer at fifteen, his success has testified triumphantly to the agility not only of the Champion feet, but of the Champion brain. He has masterminded his career, and that of his wife and dancing partner, Marge, with the skill of a champion chess player. His choreographies and dance direction were the foundation on which the Champions built their act to the top. For years, they were the most sought-after dancers in America. They were the dancing stars of a long list of films, of super supper clubs coast to coast and of innumerable television shows. But neither of the Champions intended to keep dancing indefinitely. While Marge was temporarily out of the act with an ankle injury, he tried his first direction for a Broadway show: the revue called *Lend an Ear*. It got to Broadway, won its audiences - and also won both the Tony and the Donaldson Award for its agile stager. Marge's injuries mended, and the team resumed. Mr. Champion satisfied his directorial urge, temporarily, on television, directing the *Omnibus* spectacular, *Forty Five*

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Minutes from Broadway, starring Tammy Grimes, and *Accent on Love*, with Ginger Rogers, Louis Jourdan, Mike Nichols and Elaine May. He also directed the television mystery drama, *The Datchet Diamonds*, with Rex Harrison, and *Cindy's Fella*, with James Stewart. All the time, the Champions were moving closer to their joint goal: Gower to become a full-time director, Marge to become a part-time homemaker, with trips back to show-business when the time and temper were right.

Both made it. Mr. Champion was invited to direct and choreograph *Bye, Bye Birdie* in 1960. It was a swinging sensation, winning him two more Tonys. Next he did the direction and choreography for the David Merrick production, *Carnival*. The Variety poll win and the Outer Circle Critics' award were the satisfying outcome of this. The artistic block-buster for Mr. Champion was of course, *Hello, Dolly!* starring, variously, Carol Channing, Mary Martin, Ginger Rogers, Betty Grable, Dorothy Lamour, Eve Arden, Martha Raye and currently Pearl Bailey all of whose productions Mr. Champion masterminded. He next directed "I Do! I Do!" and most recently Mr. Merrick's new musical success, *"The Happy Time."* Mr. Champion has the unique distinction of being the first director-choreographer to have three hit musicals running simultaneously on Broadway.

TOM JONES (*words*) and HARVEY SCHMIDT (*music*) are the creators of *The Fantasticks*, the fantastically successful off-Broadway musical which has become the longest-running show in off-Broadway history, and which on November 5th passed the run of *My Fair Lady*, becoming the longest-running musical of all time, and which is destined to become in not too many months the longevity champion of all American stage productions (all categories) when it surpasses the runs of *Tobacco Road* and *Life With Father*. Mr. Jones and Mr. Schmidt first began collaborating in 1951 when they were both students at the University of Texas. After a sojourn in the Army, during which they wrote songs by long distance mail, they came to New York and began writing revue material for Julius Monk's *Upstairs at the Downstairs* shows. *The Fantasticks* was their first full

length musical since college days, and since its opening on May 3, 1960, it has played in over 400 American cities and thirty foreign countries. A few seasons ago Mr. Jones and Mr. Schmidt were represented on Broadway with the music and lyrics for the successful David Merrick musical *110 in the Shade*, which also toured the United States and will be presented in London this season. Their short film, *A Texas Romance - 1909*, won first prize at the San Francisco Film Festival, and will soon be released by Janus Films. As for the future, they are currently at work on a new experimental musical called *Celebration*.

LUCIA VICTOR (*Assistant to the Director*) has been for some time one of the singularly major talents on David Merrick's Staff. She has been Production Stage Manager for Mr. Merrick since *Take Me Along*, and has served in this capacity such distinguished productions as *Becket*, *Carnival*, *Tchin-Tchin*, and *The Rehearsal*. Just as she did for this production, she served as director Gower Champion's assistant on the still robust and fabulous hit musical *Hello, Dolly!* She went to England and Australia to reproduce the Champion staging of the Critics Prize-winning *Carnival*. As a writer, Miss Victor's play, *Detour After Dark*, was produced in London and is soon to be seen on the screen. She has been a dancer, a lighting technician and a director. She has travelled in Europe as advance technical stage manager for both the New York City Ballet and Martha Graham. Her indelible stamp of production perfection has left its magical mark on more than 50 productions. Miss Victor restaged the choreography for the current Broadway production of "*Hello, Dolly!*" starring Pearl Bailey and Cab Calloway.

DAVID MERRICK, *Producer*, is the most vital force in the theatre today. As its leading producer, he has, in 12 years, presented 50 plays and musicals, 75% of which were smash hits. A legend in his own time, he has enriched the theatre with the diversity of his productions. He is currently represented on Broadway with the international musical hit, *Hello, Dolly!* starring Pearl Bailey and Cab Calloway; the comedy successes, *Cactus*

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Stage Managers Mary Porter &
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Staff Associates Sylvia Schwartz,
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Production Carpenter . . . Theodore Van Bommel
Production Electrician Mitch Miller
Production Propertyman Leo Herbert
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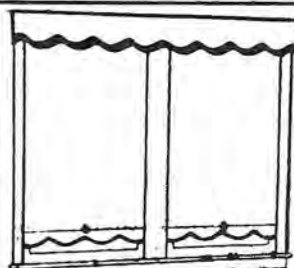
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