

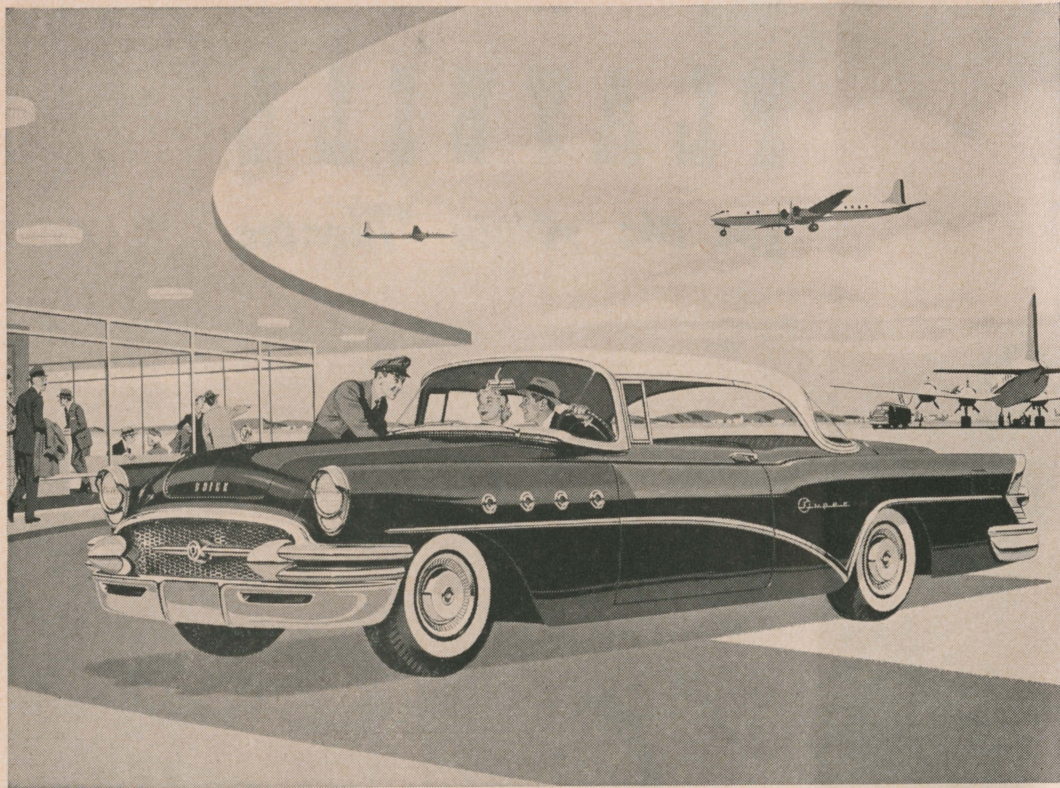
The

PLAYBILL[®]

for the Alvin Theatre



HOUSE OF
FLOWERS



True, it won't fly— but it does have
variable pitch propellers in its Dynaflow Drive*

YOU can see the fresh new styling. Perhaps you know there's 236 horsepower here also. But have you heard about the 1955 Buick's new transmission advance?

It comes from the way modern air liners get faster take-off with one pitch of their propellers—stretch their gasoline mileage at cruising with another pitch.

Now, as we said, Buicks don't fly. But they do have little propeller-like blades in their Dynaflow Drive. You save gas when the

blades are set for cruising. Change the pitch and you get take-off and a safety-surge—when you need it out on the highway—like you never had before in any earth-bound vehicle.

So this year there's only one way to know what's really new in automobiles—and that is to drive a Buick. Why not call us and arrange to drive "the thrill of the year"—soon?

*Dynaflow Drive is standard on Roadmaster, optional at extra cost on other Series

WHEN BETTER AUTOMOBILES ARE BUILT BUICK WILL BUILD THEM

Thrill of the year is Buick

SEE YOUR BUICK DEALER

To the Ladies

RUMORS and alarums about a silhouette revolution, wafting out of Paris late last summer and encountering inordinate distortion (whether also of French design, we never shall know) on their way here, created an enormous stir, a million dollars' worth of publicity for M. Christian Dior, and a Roman holiday for Hollywood press agents with sweated starlets on their hands.

But never for a moment, and to their everlasting credit, were our canny corsetiers, the fellows with most at stake in the matter, taken in.

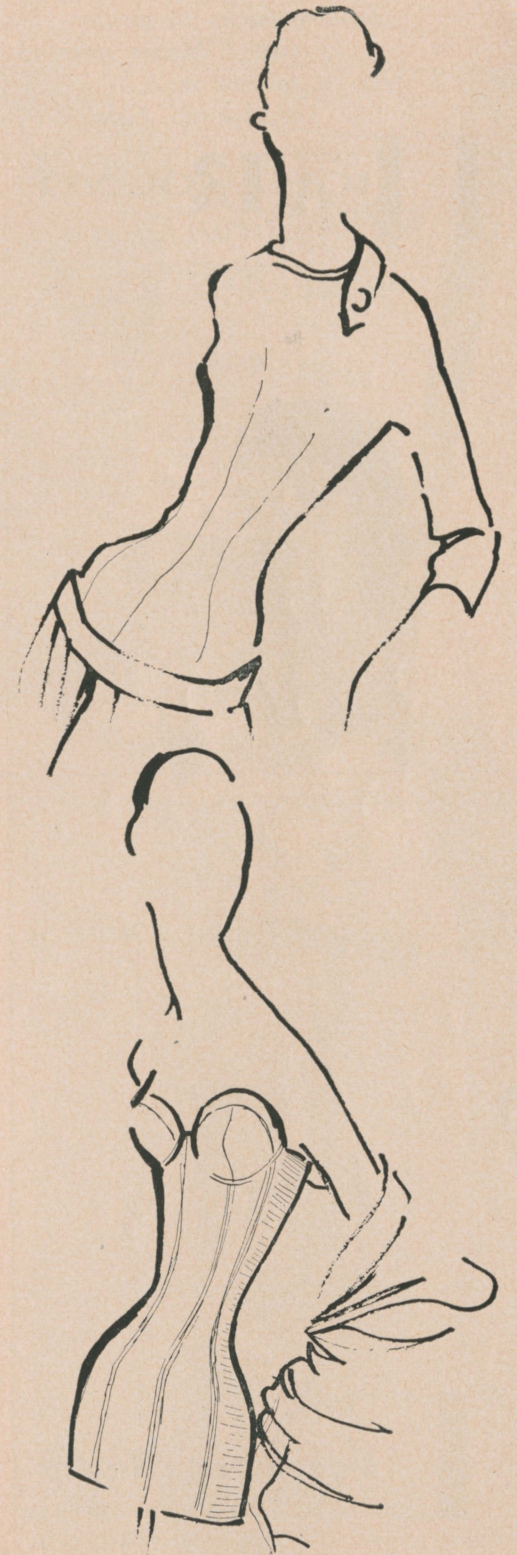
"Is that right!," they said, politely, biding their time while the phony controversy raged, and despatching their scouts to find out what all the shootin' really was for.

Soon it became clear that it never had been M. Dior's intention to raze the bust. (And a good thing, too, for the ultimate reply in good provincial American certainly would have been "Fat chance!", or maybe just "Oh pshaw, Dior!"). No, no; there merely had been a little international misunderstanding, and the verb was *raise*—to lift, to elevate; at the same time, also, to round. But definitely not to eliminate.

This, our proud vitamin-fed native physique being what it is, of course made things easier for the corsetiers.

And now the new 1955 models in foundation items are out, and we all may take it that the controversial new line is in. If the corsetiers say so, it's so! And they do say so, in terms of everything from simple bandeaux, each little more than a pair of (raised.

(Continued on page 2)



Fashion favors the gentle line . . . higher, rounded bosom, relaxed waist, smoother hip. Flexees

HIGH ROUND makes this fashion a fact, not a promise.
Bra \$4.95. Girdle \$15.95.
Corselet \$22.95.



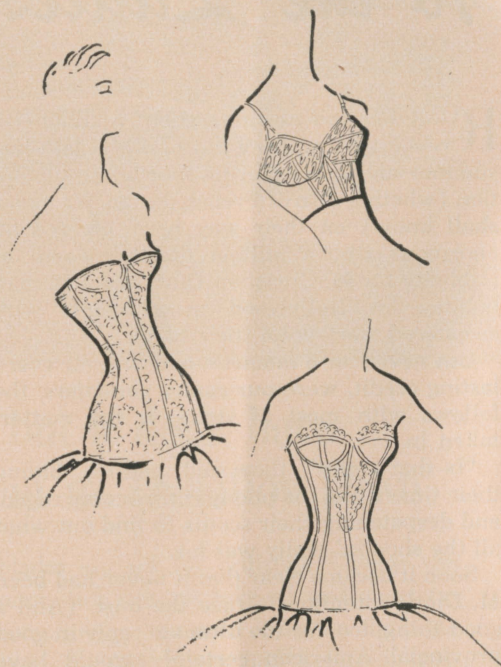
FLEXEES
*T. M. Reg. Applied For U. S. Pat. Off
Flexees, Inc., 417 Fifth Avenue, New York 16, N. Y.

TO THE LADIES

(Continued)

rounded) cups, to elaborations like the new "Scanties" of Model, which is a light and wonderful long-torso corset bounded on the North by a (raised, rounded) bra and on the South by its own attached petticoat; the complete all-in-one, which we'll take pleasure in showing in these pages later on.

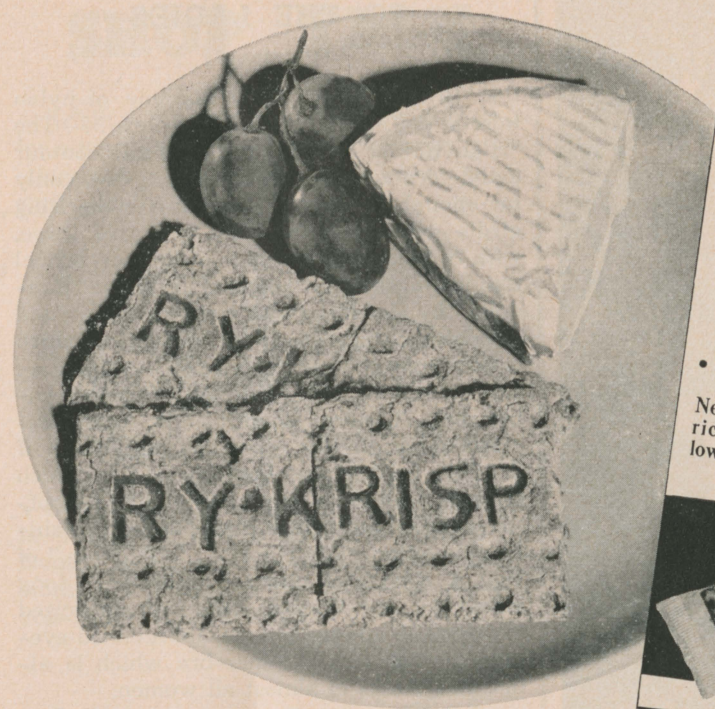
For now, our pictures are all of bras; in the main, the super-bras which should be cited for effort above and beyond the call of



duty (What do they think they are, corsets? Well—yes!). But we have included two which, while they place their (rounded) cups higher on the chest, still are plainly and simply bras, in the old sense. We thought you'd like to know that this indispensable type has not, after all, been thrown on the discard heap.

Our examples, chosen for their good looks, powers of persuasion, and a remarkable degree of comfort in the wearing, show you what to expect and look for when you shop for your 1955 figure. In order of appearance they are:

(Continued on page 4)



AFTER-THEATRE TREAT:

ENJOY
Ry-Krisp
AND
CAMEMBERT
AT THE
COQ ROUGE

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New crisper texture—same rich rye flavor. Famous low-calorie cracker.

the handbag that steals the show

Often copied — never duplicated

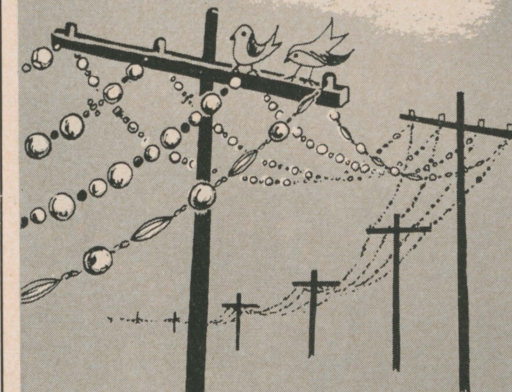


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original



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sold at better stores everywhere

ACROSS THE COUNTRY



WOMEN WHO KNOW THEIR ROPES
ARE WATCHING FOR

Marvella[®]

SIMULATED PEARLS, BEADS
AND FASHION JEWELRY
THIS SPRING

383 FIFTH AVE., NEW YORK 16

Garay

The smart theatre going public adores . . .

“White Shoulders”

“Most Precious”

“Golden Shadows”

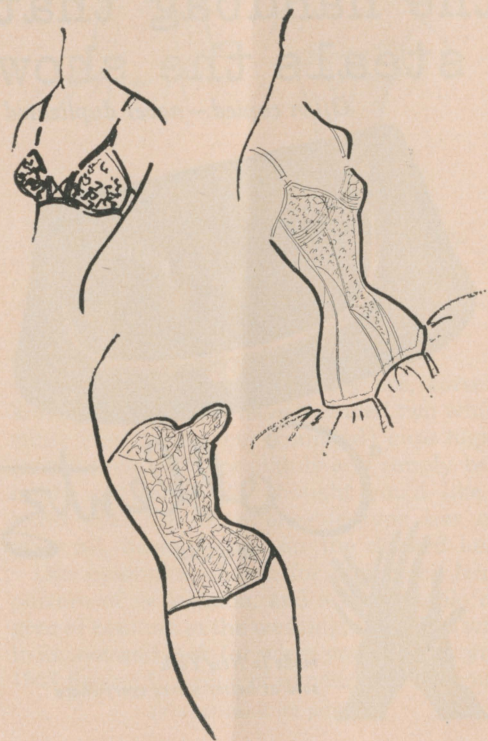
perfumes.

TO THE LADIES

(Continued)

the “Bra-s’lette” of Lady Marlene, of nylon taffeta and elastic, with wired cups . . . The “High Round” of Flexees, of gentle contour and determined separation, coming down only far enough to meet the top of a high-rising girdle—shown, in our first group of three, with two strapless beauties of the new school that infringes on the rights of corsetry: “Rondelle,” by Goddess (with complete cups); and a Sidallis conception (with half-cups) which is exclusive in New York with B. Altman . . . And in this column—Harriette Ross’ perennial pet, “Cheers,” identified by the criss-cross ribbon divider (between half-hoops of flexible, featherlight boning), a bra which scarcely had to do any remodelling to be of-the-moment and which now comes in a rainbow selection of 14 colors . . . “Balinese,” of Bali, a marvel of unwired uplift on a long stem . . . and Warner’s wisp of elasticized marquisette and nylon lace, abbreviated evening version of the super-bra which is almost all things to almost all women.

—B. B.

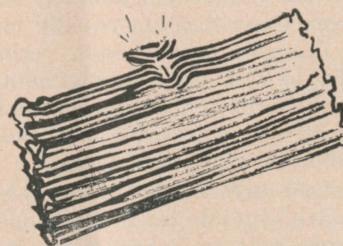


SHOP TALK

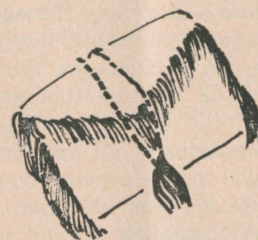
- Bright future for the evening bag dressed for a party, with an old-time flurry of trimmings and strictly new-time *lebensraum* for stuff-and-things.



- Suede dresses up for a “little evening,” in this velvety-black accordion envelop by Deutz, the flap wearing a suede flower spray worked in color with that coveted made-for-you-alone look. Nat Lewis.



- With all of Koret’s flair for meticulous detail and “finish”—their clutch bag of black satin laid in pleats, clasped with gilt and rhinestones, opening on a glowing pinky-orange lining. Bergdorf Goodman.



- Touch of Spanish grandeur, born of a marriage of black velvet and thick silk fringe: Style-Art’s clutch, twice folded over, wound with a tasseled cord, the satin lining a flash of color. De Pinna.

Garay

bags and belts

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\$1.50

Save the case, plated with 24-carat gold. Refills, 75¢. All prices plus tax.

TABU

LIPSTICK OF

the "forbidden" perfume



Dana

PARIS • NEW YORK

The THEATRE

By EUGENE BURR

THEATRICAL ghost stories, it seems almost superfluous to report, are hard to come by—particularly if you insist on authentication strong enough to cause the average historian or biographer to set down as fact any sort of story except a ghost story. It's an odd thing about tales of the phenomena that we, in the present state of science, agree to classify as supernatural—for some reason they seem to require more authentication, before they are repeated by determinedly serious researchers, than any other anecdotes, even those that are equally unbelievable. If a dramatic scholar says, perhaps as a gag, that he went eight days without food or drink while writing his essay on the tonal patterns of off-stage bird-calls in Shakespeare's comedies; if a popular composer (or his press agent) says his hit tunes habitually spring full-blown into his brain complete to the last grace-note, while he is sitting in traffic-stalled taxis listening to the cacophony of Times Square, these "facts" will probably turn up sooner or later in accredited biographies. But if the same fellows tell any tale in the slightest degree extra-scientific, it's immediately dismissed as hogwash or the result of too many martinis.

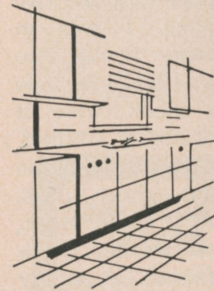
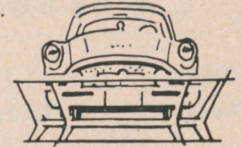
This, of course, is simply the age-old attitude that regards anything inexplicable in terms of the day's science as, therefore, impossible; it's the attitude that assumes the boundaries of the day's knowledge are the ultimate boundaries of all knowledge. A lot of people who prided themselves on their common sense laughed like mad when Ben Franklin started fooling around with a kite and a key.

The last two authenticated theatrical ghost stories reported in this precinct made their appearance a couple of years ago. But recently, while reading a volume of old letters,

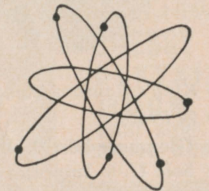
(Continued on page 8)



Get your best bib and tucker off the rack . . . The Motorama is heading back . . . A hundred trucks—red, white and blue . . . Bringing their thousand thrills to you . . . And, if you liked it in '54 . . . You're sure going to like this year's show more . . . For it's not only filled with brand-new cars . . . Those fabulous General Motors stars—The new Chevrolet and Pontiac . . . Oldsmobile, Buick and Cadillac . . . But we've added, just for extra kicks . . . Some even more fantastic tricks In dream car design—tomorrow's trends—Proving GM progress never ends . . .



And, speaking of progress, girls, just listen . . . If you like kitchens you'll love this'n . . . The wonder kitchen that puts to shame Last year's Kitchen of Tomorrow fame . . .



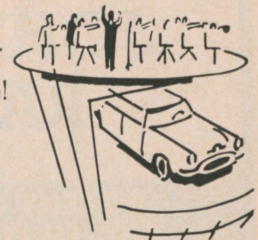
And whether you're scientific or no, You're bound to go for our big stage show, Completely original, completely new . . . Its title—in caps—"LOOKING AT YOU"



Its stars . . . Liane Dayde, the girl, Who's had blasé Paris in a whirl . . . David Atkinson, Priscilla Gillette . . . Each of them a Broadway pet . . . Those tumbling Ashtons from Down Under . . . The Cabots . . . whose dancing is pure wonder . . . A dancing and singing chorus and then Victor Young's orchestra of twenty-six men . . . Produced and directed for your acclaim By Dick and Edith Barstow of circus fame . . .



"Greatest show on wheels" . . . why, man alive! It's the GM Motorama of '55 . . . So get those glad rags off the hook . . . And come on over and have a look.



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THE THEATRE

(Continued)

your more or less faithful correspondent came across an example quite well attested. It isn't particularly startling; and, if it concerned anything except the supernatural, even serious biographers would accept its truth as a matter of course. Perhaps the best way of presenting it is simply to quote:

"Didn't you tell me once that you saw me standing near you when I was in reality far away? I'll tell you what happened to me two nights before Mary left me. I was in New York, in bed; it was about two in the morning. I was awake; I felt a strange puff of air strike my right cheek twice; it startled me so that I was thoroughly aroused. I turned in bed, when I felt the same on the left cheek—two puffs of wind—ghost-kisses. I lay awake wondering what it could mean, when I distinctly heard these words, 'Come to me, darling; I am almost frozen,' as plainly as I hear this pen scratching over the paper. It made a strange impression on me, the voice was so sad and imploring. When I was in the cars on my way thither (Dorchester, Mass.), little dreaming that she was so seriously ill, I saw, every time I looked from the car window, Mary dead, with a white cloth tied around her head and chin. I did not find her so



exactly, nor in the position I saw her from the window, but I saw her as distinctly a dozen times at least as I saw her when I arrived—dead, and in her coffin. What does all this mean?"

The letter was written by Edwin Booth on March 3, 1863, and was addressed to his close personal friend, Adam Badeau, then a captain in the Union army. The Mary who had died was Mary Devlin Booth, the actor's first wife, with whom he was deeply in love.

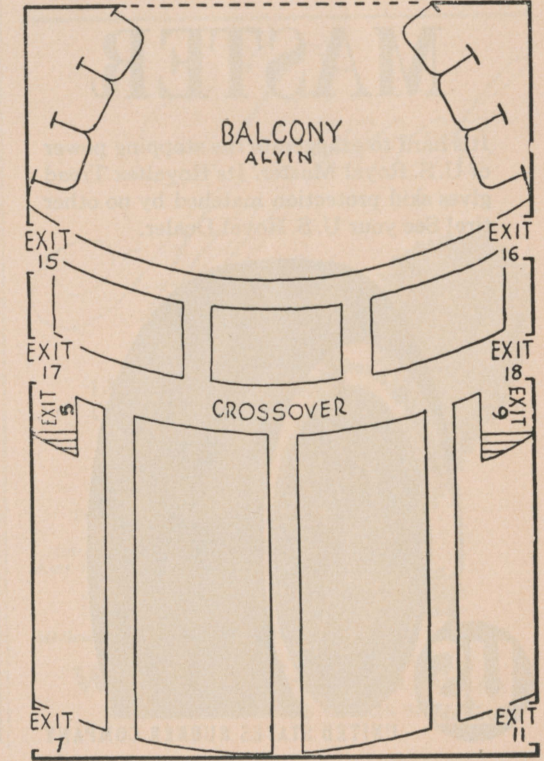
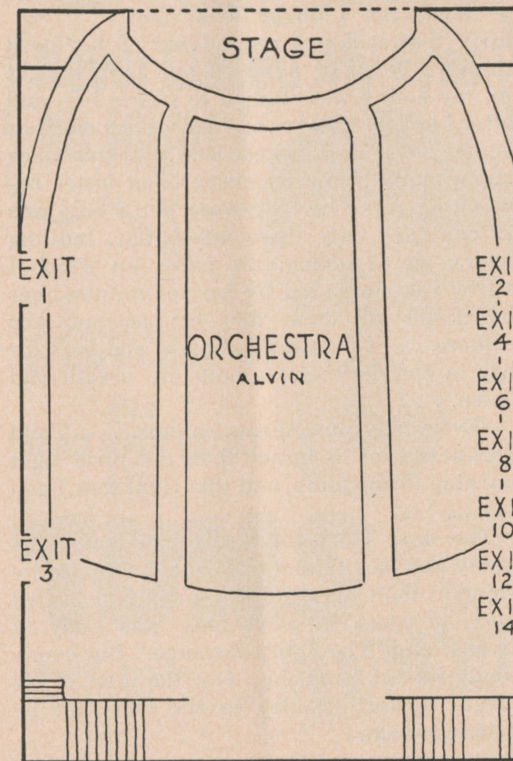
As a matter of fact, the entire letter in which Booth poured out his grief to the man who was his best friend is an amazingly moving and beautiful expression of sorrow at death—all the more moving when you consider that it was an entirely private outpouring, not intended for publication and not composed by a professional writer.

(Continued on page 10)

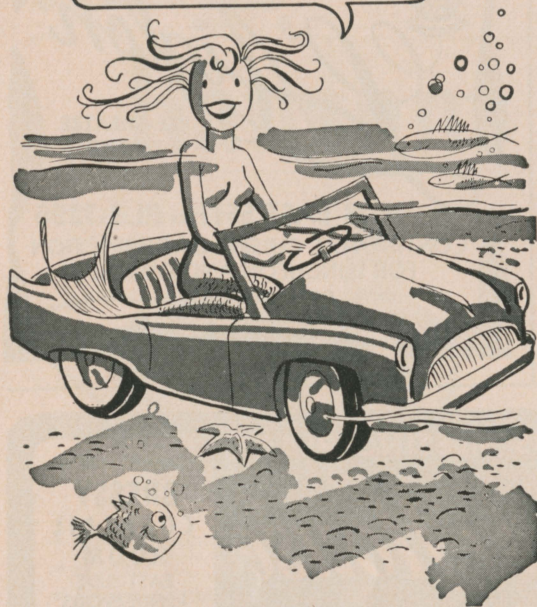
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UNITED STATES RUBBER COMPANY

THE THEATRE

(Continued)

"My heart," Booth wrote to Badeau, "is crushed, dried up, and desolate. I have no ambition now, no one to please, no one to cheer me. . . . I left her in the bloom of health and hope, joyful and loving, throwing kisses to me as I parted from her; two little tiny weeks slipped by, and I was summoned to her bedside. I came too late—my wife lay dead. Can you believe it, Ad? I can't. I call her, every time the door opens. Every little toy of hers, every little scrap of paper the most worthless, are full of her because she has touched them. . . ."

"They tell me that time and use will soften the blow, that I shall grow to forget her. God forbid! My grief, keen as it is, and crushing, is still sweet to me; for it is a part of her. Were I to live a thousand years, I'd ask no greater blessing than to mourn for her, to be wrapped up in my grief as in a shroud, alone with her. . . ."

"What can I do or look upon that will not remind me of her? All things I loved or admired she took delight in; my acting was studied to please her, and after I left the theatre, and we were alone, her advice was all I asked. . . . In this once happy house I see on every hand bitter remembrances of her: the very pen I hold was in her hand only three weeks ago, inditing loving words to me; the paper on which I write was purchased by her for my use; her books lie all about me; her sewing, her dresses. . . . I lie awake at night and look for her in the darkness; I hold my breath and listen. . . ."

"Every day now seems endless. . . . Total darkness even is better than the lurid light burning in the tomb, and that is all that I can see. . . ."

The lines the actor wrote had more sincerity and beauty and power to communicate emotion than those he was habitually called upon to speak in plays like "The Lady of Lyons" and "The Fool's Revenge." But eventually he did forget her. Not the least of his future misfortunes lay in the fact that he married again.



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Alex Fogarty "At the Piano"
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EDW. F. CAVANAGH, JR.
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Thoughtless persons annoy patrons and endanger the safety of others by lighting matches during the performance and intermissions. This violates a city ordinance and renders the offender liable to ARREST. It is urged that all patrons refrain from lighting matches in the auditorium of this theatre.

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Matinees Wednesday and Saturday

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TRUMAN CAPOTE and HAROLD ARLEN'S

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HOUSE OF FLOWERS

Starring

PEARL BAILEY

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Music by HAROLD ARLEN

Lyrics by CAPOTE and ARLEN

Direction by PETER BROOK

Sets and Costumes by OLIVER MESSEL

Dances and Musical Numbers by HERBERT ROSS

Lighting by JEAN ROSENTHAL

Musical Director — JERRY ARLEN Orchestrations — TED ROYAL

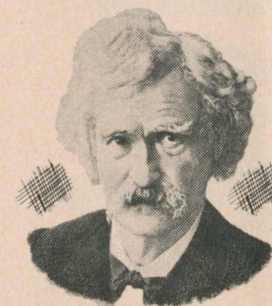
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Diahann Juanita Ray Dino
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Rawn Geoffrey Ada Enid Dolores
SPEARMAN HOLDER MOORE MOSIER HARPER

and

Frederick O'NEAL



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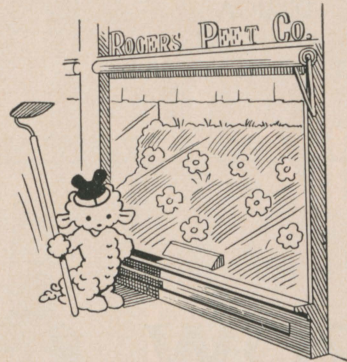
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Shows... 9:30 and 12:15. Cover at 9:30. Luncheon weekdays from noon. Closed Sundays.

CAST

(In order of appearance)

- | | |
|----------------------------|---------------------------|
| TULIP | DOLORES HARPER |
| GLADIOLA | ADA MOORE |
| PANSY | ENID MOSIER |
| DO | WINSTON GEORGE HENRIQUES |
| DON'T | SOLOMON EARL GREEN |
| MADAME FLEUR | PEARL BAILEY |
| CAPTAIN JONAS | RAY WALSTON |
| MADAME TANGO | JUANITA HALL |
| MAMSELLE IBO-LELE | PEARL REYNOLDS |
| THE SISTERS MERINGUE | LEU COMACHO, MARGOT SMALL |
| MAMSELLE HONOLULU | MARY MON TOY |
| MAMSELLE CIGARETTE | GLORY VAN SCOTT |
| OTTILIE alias VIOLET | DAHANN CARROLL |
| MOTHER | MIRIAM BURTON |
| ROYAL | RAWN SPEARMAN |
| THE CHAMPION | GEOFFREY HOLDER |
| CHIEF OF POLICE | DON REDMAN |

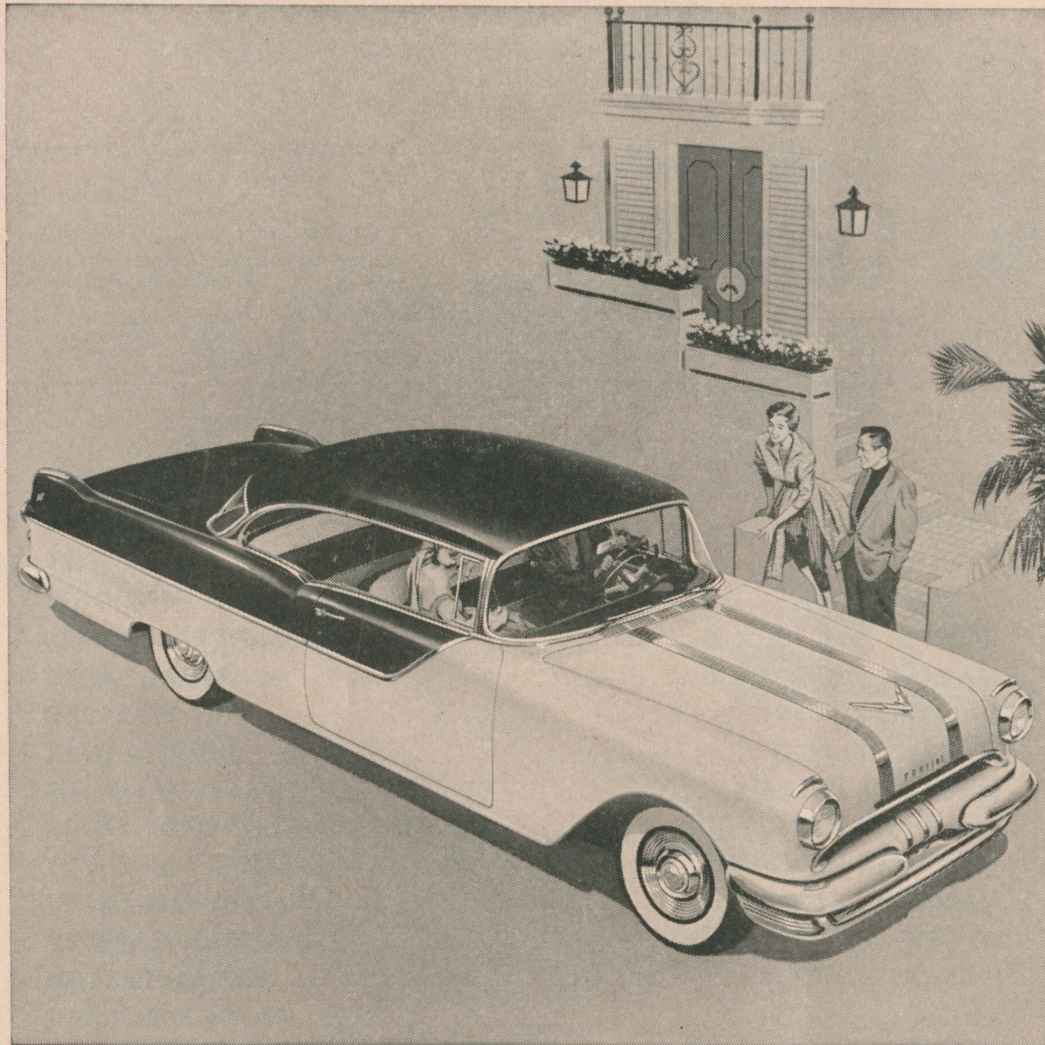
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ALVIN ALVIN AILEY

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THE HOUNGAN FREDERICK O'NEAL

DUCHESS OF THE SEA MIRIAM BURTON

STEEL BAND { MICHEL ALEXANDER
 RODERICK CLAVERY
 ALPHONSO MARSHALL

TOWNSPEOPLE { JOSEPH COMADORE
 HUBERT DILWORTH
 PHILLIP HEPBURN
 LOUIS JOHNSON
 MARY LOUISE
 AUDREY MASON
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 SABU
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executed with highest form . . ." The contourette
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ACT I.

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- Scene 2: On the Way to the Cockfight.
- Scene 3: At the Cockfight.
- Scene 4: Maison Des Fleurs.
- Scene 5: The Houngan's Hut.
- Scene 6: The Harbor of the Town.

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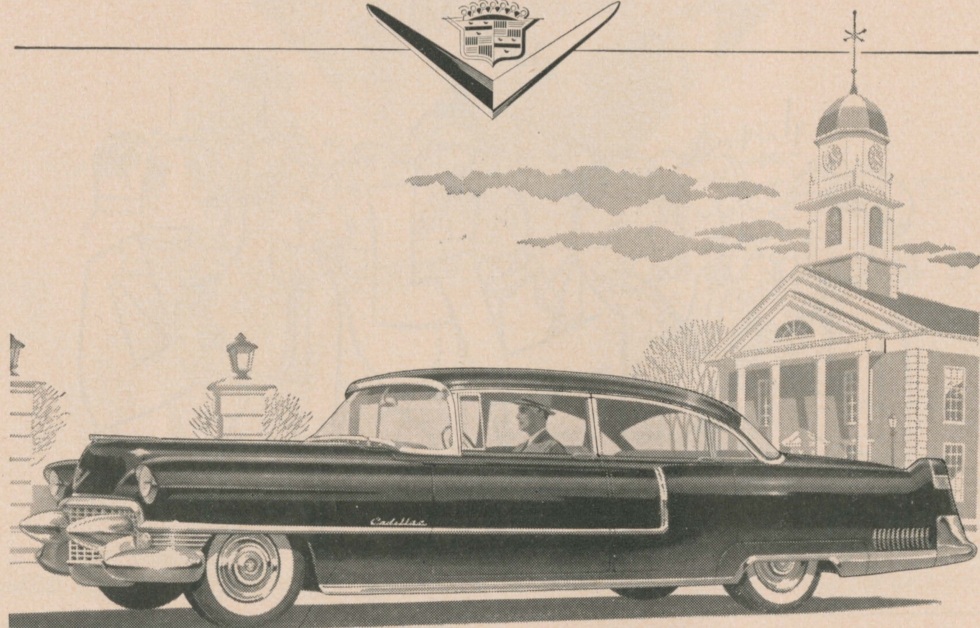
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ACT II.

Scene 1: Maison Des Fleurs.

Scene 2: Madame Fleur's Salon.

Scene 3: The Houngan's Hut.

Scene 4: Madame Tango's Salon.

Scene 5: Madame Fleur's Salon.

Scene 6: Maison Des Fleurs.

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MUSICAL NUMBERS

ACT I.

Scene 1.

- 1. "Waitin' " Pansy, Tulip, Gladiola
- 2. "One Man Ain't Quite Enough" Madame Fleur
- 3. "Madame Tango's Tango" Madame Tango, Tango Belles
- 4. "A Sleepin' Bee" Otilie, Pansy, Tulip, Gladiola

Scene 2.

- 5. "Bamboo Cage" The Champion, The Steel Band, Do, Don't, Pansy, Tulip, Gladiola, Madame Tango, Chief of Police, and The Ensemble

Scene 3.

- 6. "House of Flowers" Royal, Otilie

Scene 4.

- 7. "Two Ladies in de Shade of de Banana Tree" Sung by: Pansy, Gladiola
Danced by: Carmen, Tulip and Ensemble

- 8. "What Is a Friend For?" Madame Fleur

Scene 5.

- 9. "A Sleepin' Bee" (Reprise) Otilie, Royal

Scene 6.

- 10. "Mardi Gras" Sung by: Mother
Danced by: Carmen, Alvin and The Ensemble

- 11. "I Never Has Seen Snow" Otilie

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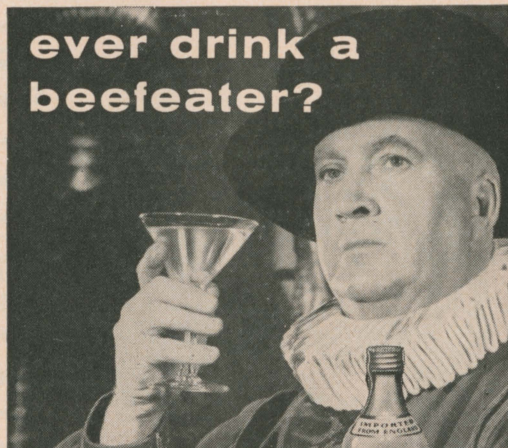
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ACT II.

Scene 1.

1. "Husband Cage" Pansy, Tulip, Gladiola and Ensemble
2. "I'm Gonna Leave Off Wearing My Shoes" Otilie and Ensemble

Scene 2.

3. "Has I Let You Down?" Madame Fleur, Pansy, Tulip, Gladiola

Scene 3.

4. Voudou The Houngan and The Ensemble
The Drummers Sabu, Joseph Comadore, Michael Alexander,
Alphonso Marshall
Duchess of the Sea Miriam Burton
Octopus Albert Popwell
Shark Walter Nicks, Arthur Mitchell, Alphonso Marshall
Turtle Joseph Comadore and Ensemble
Baron of the Cemetery Geoffrey Holder
(Banda dance choreographed by Mr. Holder)

Scene 4.

5. "Slide, Boy, Slide" Sung by: Madame Tango and The Ensemble
Danced by: Alvin and The Ensemble

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- Scene 5.**
6. "Don't Like Goodbyes" Madame Fleur
- Scene 6.**
7. "Turtle Song" Royal, Otilie and The Ensemble
- Scene 7.**
8. Finale: "Bamboo Cage" (Reprise) The Entire Company and The Ensemble
"Banana Tree" (Reprise) The Entire Company

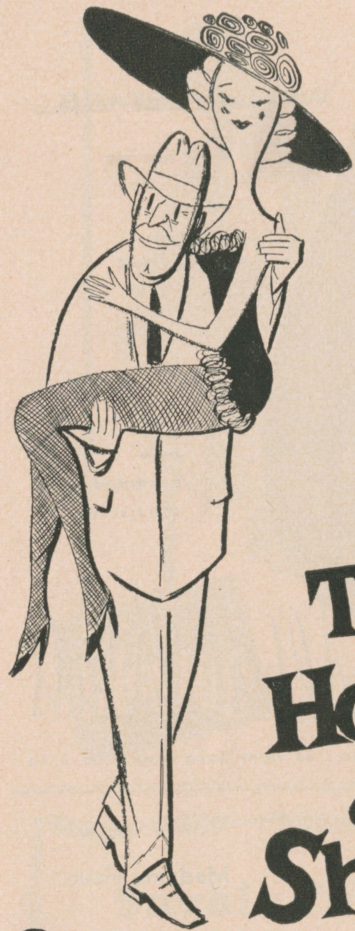
Understudies for "House of Flowers"

Note: Understudies never substitute for listed players unless a specific announcement of the appearance is made at the time of the performance.

Madame Fleur, Ada Moore; Madame Tango, Miriam Burton; Otilie, Mary Louise; Gladiola, Mary Louise; Pansy, Glory Van Scott; Tango Belles, Audrey Mason; Royal, Herbert Stubbs; The Hougan, Hubert Dilworth; Captain Jonas, Bill Sharron; Monsieur Jamison, Bill Sharron; Champion, Albert Popwell; Police Chief, Walter Nicks.

CREDITS

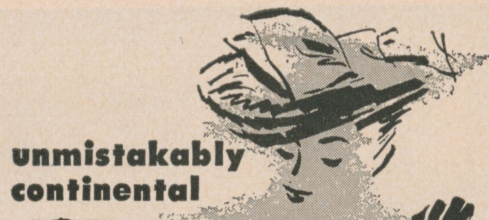
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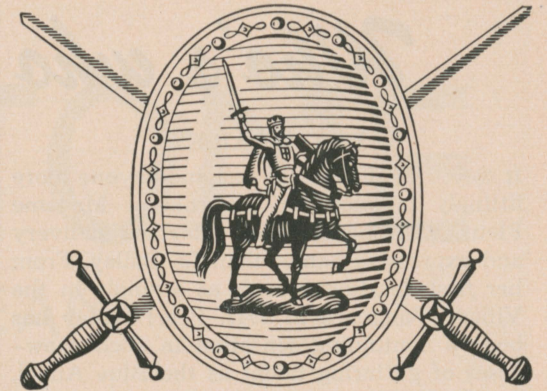
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Who's who in the cast

PEARL BAILEY

It would be difficult to imagine anyone more fittingly talented for the role of Madame Fleur, with her relaxed effortless delivery and expressive hands, than La Bailey. From her first dazzling success as a single in the Village Vanguard in 1941, Pearl Bailey has been a continuing sensation in such showcases of glittering talent as the Blue Angel, La Vie En Rose, and others too numerous to catalog. While still in the flush of her first success, Miss Bailey interrupted her New York appearances to tour for USO camp shows, and returned with popularity unabated to turn in a procession of personal triumphs. Her stage debut came in "St. Louis Woman," where in spite of her own misgivings about the new medium she captured instant critical raves, won a Donaldson Award for the most promising new performer of that season. There followed another solid score in "Arms and The Girl," and the more recent "Bless You All," and an unbroken succession of electrifying appearances on such top-drawer television shows as the Milton Berle and Ed Wynn shows, Ed Sullivan's "Toast of the Town," "The Show of Shows," "This Is Show Business," and numerous others. Her recent screen portrayal of Frankie in "Carmen Jones" has captivated the critics and her sing-talk lazy vocalizing remains one of the few voices that were not dubbed into the film. Tall and willowy, with long, tapering fingers that fluently translate her ideas, Pearl's salty humor via subtle gestures and intimate phrasing was an absolute natural for the role of Madame Fleur, owner of a most titillating and tantalizing establishment and has given her her first starring role on Broadway. Of the hit records she has vocalized into the top ten class, "Row, Row, Row," "That's Good Enough For Me," "Tired," "Legalize My Name," "Get It Off Your Mind," "Fifteen Years," and "Takes Two To Tango" are a fair sampling.

DIAHANN CARROLL

Diahann Carroll brings to her first stage role of Otilie a fresh and luminous talent, and a most auspicious beginning as a winner of a Metropolitan Opera School scholarship. Just

barely nineteen and a recent sociology student, at New York University and before that a graduate of New York's High School of Music and Art, Diahann's great opportunity came, appropriately enough, on the television program, "Chance of a Lifetime" in which she not only ran away with the honors on her premiere performance but was acclaimed the winner for three consecutive weeks—a record for feminine artists. Lou Walters, impresario of the Latin Quarter, booked her to appear there for one week as an added attraction to his famous show. She was such a success that the engagement was extended to four weeks and was followed by a sensational appearance at Ciro's in Hollywood and on the Red Skelton TV show. While in California, she was signed for a small part in "Carmen Jones," her only previous acting appearance.

JUANITA HALL

To people who saw "South Pacific" it is perhaps enough to say that Juanita Hall, of Bloody Mary fame is the Madame Tango of "House of Flowers," but for all the pitiful few, who, perhaps trapped in abandoned mineshafts, missed "Pacific," some other background may be welcome. Miss Hall's performances in an impressive list of theatrical vehicles range from "Green Pastures," "The Pirate," "Sing Out Sweet Land," "St. Louis Woman," and "Street Scene," and have gained her a reputation and personal following among theatre-goers of the first rank. As a devotee of American folk and spiritual music, Juanita has achieved great fame as director of the Hall-Johnson Choir and of her own group, the Juanita Hall Choir. On the popular vocal scene—"Scarlet Ribbons," "Don't Cry Joe," "Love Is A Precious Thing," and other songs including her own recent "Love Can Hurt You," continue to share public acceptance, with her "Happy Talk" and "Bali Hai" from "South Pacific." The winner of many outstanding awards including the Donaldson and Antoinette Perry Awards for her outstanding supporting performance in "South Pacific" the Bill "Bojangles" Robinson Award for her devotion to charitable causes, and a recent special

(Continued on page 32)

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Who's who in the cast (continued)

citation from United States Defense Department for her many appearances before the armed forces, Miss Hall can be currently heard on the radio as star of the dramatic series "Ruby Valentine" now being heard in forty-five cities of the United States. She has also appeared in such top night clubs as the Latin Quarter, in New York, Town Casino in Buffalo, Flamingo in Las Vegas and the Black Orchid in Chicago.

RAY WALSTON

Last season saw Ray Walston (Captain Jonas) as Mac, the stage manager of "Me and Juliet" and for two years previous to that, he was featured as that stalwart opportunist, Luther Billis, in both the National Company and London's Drury Lane replica of "South Pacific." Like author Truman Capote, he was born in New Orleans but it wasn't until the family moved to Houston, Texas, that he was bitten by the acting bug, eventually becoming associated with Margo Jones at the Houston Civic Theatre, remaining there six years, playing an average of twelve roles a year. A three-season stint with the Cleveland Playhouse followed after which he came to New York, appearing in eleven plays, including Maurice Evans' "G.I. Hamlet," a revival of "The Front Page," "The Rat Race," and three productions at the City Center—"The Insect Comedy," "S.S. Glencairn," and "The Alchemist." His portrayal of the travelling salesman in Tennessee Williams' "Summer and Smoke" brought him two coveted acting prizes—the Clarence Derwent award for the best non-featured performance and the New York Drama Critics' Circle citation for the most promising actor of the year.

FREDERICK O'NEAL

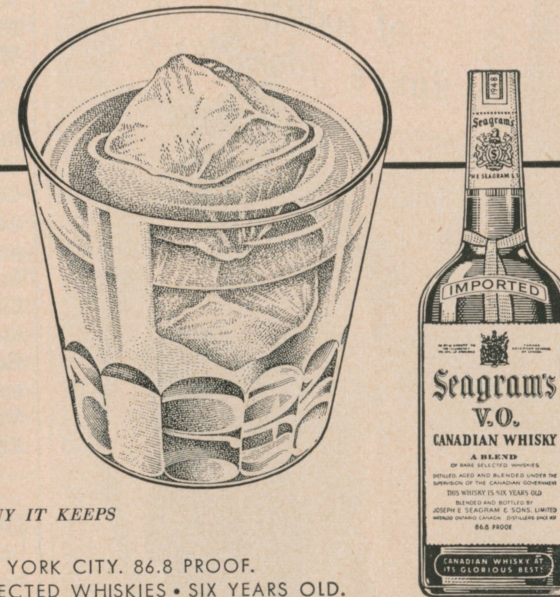
Frederick O'Neal, the Houngan, has played over a hundred roles since he first started his acting career in the Midwest in 1925, and was responsible for the organization of one of the earliest community theatre groups, the Aldridge Players, in his native St. Louis in 1927. He is also founder of American Negro Theatre, 1940. He is probably best remembered by Broadway theatre-goers as creator of the comic bully Frank in "Anna Lucasta" in which he played in New York, Chicago, and London. He has recently staged the

(Continued on page 34)

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FRANK SINATRA

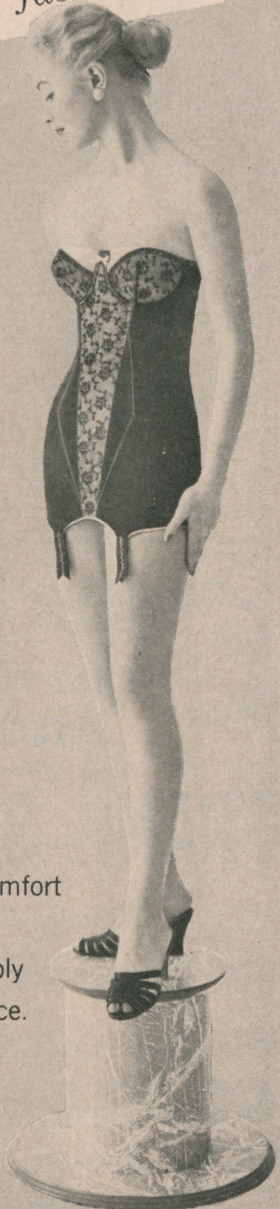
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Who's who in the cast (continued)

American Negro Theatre Guild production of the Philip Jordan play which is currently playing in Great Britain. During the past season he was featured as Lem Scott in "Take A Giant Step" and as Judge Addison in the Playwrights' production of Elmer Rice's "The Winner." In motion pictures he was seen as Jake in "Pinky," and Bulam in "Tarzan's Peril." He has also narrated Army Training films, and appeared as the narrator with the New York Philharmonic Orchestra in the Children's Series of Concerts. Among the awards of merit to which he can point with pride are the Derwent and Donaldson Awards; first and second place winner of the Variety Critics Poll and tie with Sir Cedric Hardwicke for the best actor of 1945-46 Chicago season. Equally well-known for his organizational energy and ability he is currently the 3rd Vice President of Chorus Equity and Actor's Equity Association.

DINO DiLUCA

Dino DiLuca (Monsieur Jamison) is perhaps best known to Broadway audiences through his notable American debut with Shirley Booth in "The Time of The Cuckoo," but the estimated 300,000 Italian-Americans who listen to his personally, written, produced, acted, and directed Italian language radio broadcast known him better through that medium. Since leaving the Italian military service at the age of twenty, Mr. DiLuca has enjoyed a string of successful appearances with the Teatro delle Arti in an O'Neill cycle including "Electra," and "Anna Christie," and an international tour in Italian and French repertory. His film career has included close association with his friends Vittorio DiSica, and Anna Magnani, in her stage and film debut. He has also organized his own musical comedy company in Milan, where he introduced the now famous song, "J'Attendrai," in its original Italian version. Since his American debut last season, Mr. DiLuca, after a sojourn in his native Italy, returned to these shores and has been featured on many of the top-rated television programs such as Suspense and Robert Montgomery.

RAWN SPEARMAN

Rawn Spearman as Royal, the young lover in "House of Flowers" is making his debut in musical comedy and was the choice for the

role over hundreds of other candidates. To appear in "House of Flowers," he has had to cancel a season of concert touring which would have taken him across the United States. During the crowded years since injuries sustained while serving with the Army in Alaska brought about his honorable discharge in 1946, he has reeled off an impressive succession of awards and critical accolade. Already warmly applauded by musical authorities for the beauty of his untrained tenor voice, Mr. Spearman resolved to devote himself to music instead of his former profession of printing after his injuries had healed. After touring for a year with the Fisk Jubilee Singers, he entered the American Theatre Wing for a program of intensive voice study, to such good purposes that he carried off a succession of awards, including the Marion Anderson Award, and others from John Hay Whitney, the Griffith Music Foundation, and the American Theatre Wing. His Broadway debut came in the dual role of Alfred and Clem in Benjamin Britten's "Let's Make An Opera," followed by soloist in Blitzstein's "AirBorne," and the role of St. Chavez in the recent ANTA revival of "Four Saints in Three Acts."

GEOFFREY HOLDER

Only recently brought to the attention of American audiences through his recordings of Trinidadian folk and work songs and his dance recitals, Geoffrey Holder (The Champion) is more than well known in his native Trinidad, and to European and Caribbean audiences. Originally most interested in dancing, Mr. Holder was persuaded to give equal attention to his original and authentic rendering of songs of the Caribbean region by Riverside Records. His troupe's renditions of Carib material are regarded as so authentic that the Puerto Rican Department of Education chose them for the documentary filming of several dance and musical sequences. Mr. Holder has presented his company at the Caribe-Hilton Hotel, and also during their recent American sojourn at Jacob's Pillow, and on the Garry Moore and Eddie Albert television shows. The steel band, playing instruments native only to the West Indies, are members of Mr. Holder's Trinidad Company and were brought to New York especially for "House of Flowers." In February Mr. Holder

(Continued on page 36)

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Who's who in the cast (continued)

will also have his first New York one-man show of his West Indian paintings at the Barone Gallery.

ADA MOORE

Until she had been encouraged by Duke Ellington to study singing, Ada Moore, (Gladiola) had spent much of her time searching for a career. In California she attended the University of California; in Denver she attended the University of Colorado; and in Chicago, her home-town, she attended a beauty school to learn a trade. As a hobby, Ada wrote songs and it was Freddie Bartholmew's wife who, hearing them, first introduced Ada to Duke Ellington, in the hopes that he would like them. After her encouragement from Ellington, Ada started singing in clubs and with bands. After selling two songs to a record company, and finding that she was still without musical recognition, she auditioned for her own solo spot at the Village Vanguard—and it was there, just a few months ago, that producer Saint Subber saw and signed her for the role of Gladiola.

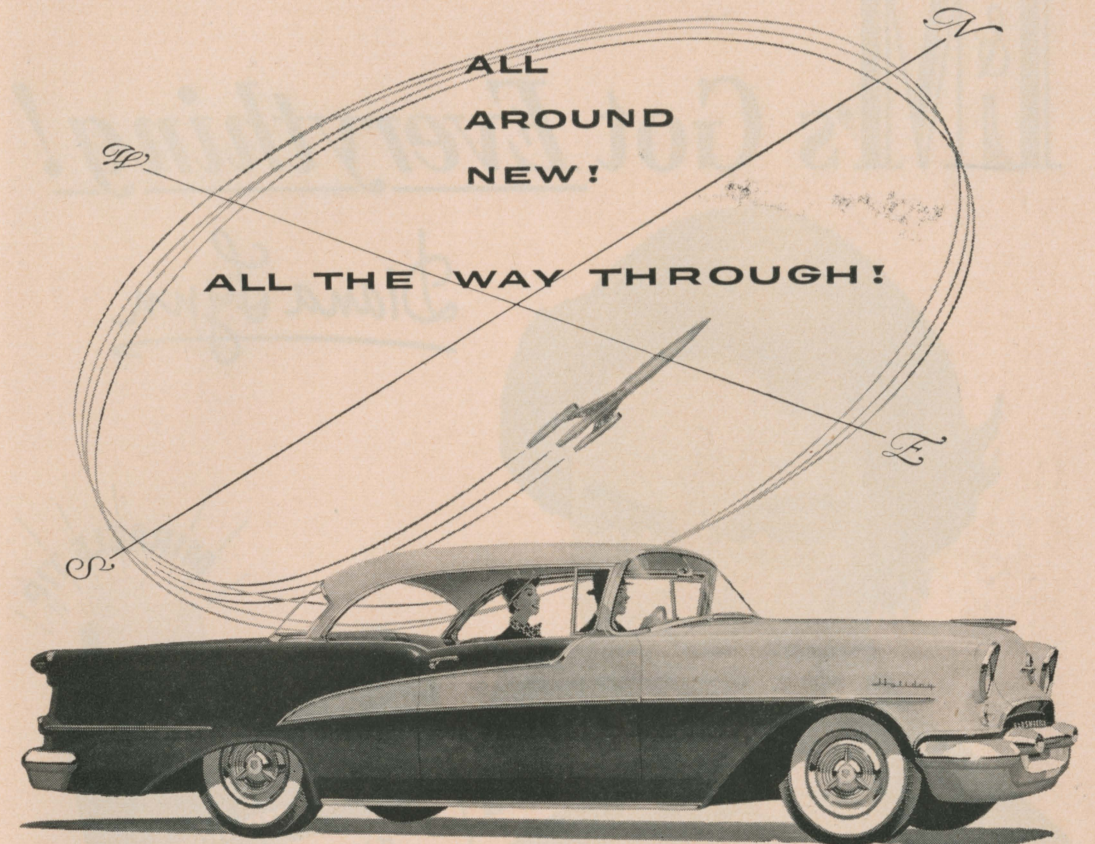
ENID MOSIER

From the moment of her Broadway bow in "Blue Holiday" Enid Mosier (Pansy) has scored an unbroken chain of personal successes in "Caribe Song," "St. Louis Woman," "Beggar's Holiday" and the Morey Amsterdam "Hilarities." Blessed with a remarkable singing voice, reviewers persisted in acclaiming her as a dancer, until Lena Horne suggested to James Mason that Enid might be just the girl singer for a part in a movie he was filming called "Lady Possessed," and Enid got the job. After receiving critical acclaim as a singer she was booked for a month's engagement in Europe which stretched into two years.

DOLORES HARPER

Dolores Harper (Tulip) is making her musical comedy debut with "House of Flowers" though she toured the world as a dancer and singer with Katherine Dunham's troupe for six years. Last year, she was an important member of Joe Louis' vaudeville act and Phil Moore's revue at La Vie En Rose in New York. Most recently, she has had her own featured night club act at that intimate Greenwich Village supper club, the Bon Soir.

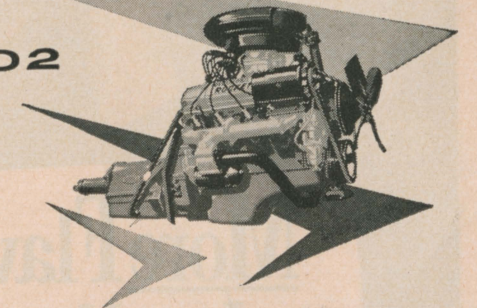
"House of Flowers" premiere, December 30, 1954.



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