

HOUSE OF
FLOWERS



SAINT SUBBER presents
TRUMAN CAPOTE and HAROLD ARLEN'S new musical



Starring **PEARL BAILEY**

Book
TRUMAN CAPOTE

Music
HAROLD ARLEN

Lyrics
CAPOTE and ARLEN

Direction
PETER BROOK

Sets and Costumes
OLIVER MESSEL

Choreography
GEORGE BALANCHINE

Lighting
JEAN ROSENTHAL

Musical Director
JERRY ARLEN

Orchestrations
TED ROYAL

with

Diahann
CARROLL

Juanita
HALL

Josephine
PREMICE

Dino
DiLUCA
and

Rawn
SPEARMAN

Jacques
AUBUCHON

Geoffrey
HOLDER

Ada
MOORE

Enid
MOSIER

and Frederick **O'NEAL**



"House of Flowers" poses its production staff —(left, bottom to top) Oliver Messel, sets and costumes, Peter Brook, director, Jerry Arlen, musical conductor. (Bottom row, left to right) producer Saint Subber, composer Harold Arlen and author Truman Capote.



SAINT SUBBER



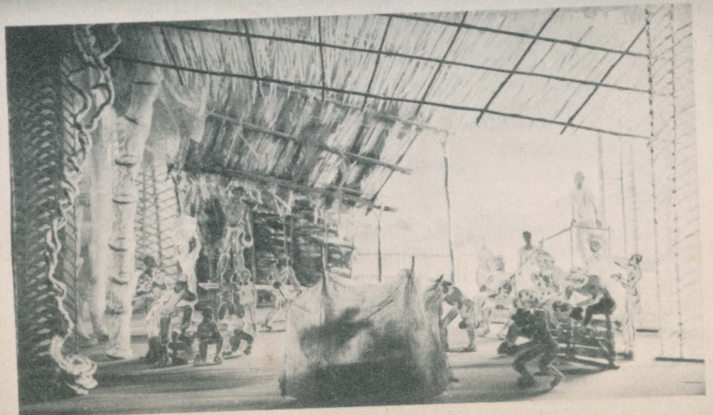
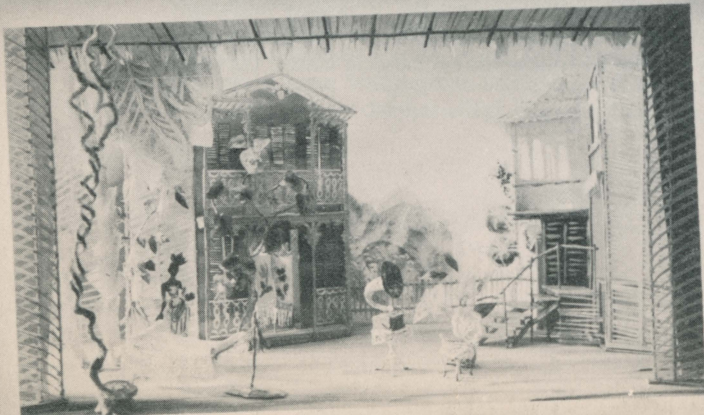
Saint Subber is a true theatrical producer in the full sense of the word. Never a mere fund raiser, he has, instead, an actively creative hand in all his productions from raw idea to curtain rise. "House of Flowers" is the latest in the series of Subber productions that began with the memorable "Kiss Me, Kate." There, as in a parade of later successes, it was his original idea of making a musical out of William Shakespeare's "The Taming of the Shrew" that sparked the assemblage of manifold talents that went into the fashioning of the fabulous "Kate."

Still in his early thirties, Mr. Subber is yet no newcomer in the world of footlights and fancy, having been an active part of it since his teens. From an early beginning as office boy to Lee Shubert, he has been production assistant on all types of productions from the spectaculars of John Murray Anderson to the distinguished dramatic productions of George S. Kaufman and Otto Preminger before launching his own bark upon the stormy waters of Broadway. Even before actually working in the theatre, he was saturated with the feel of it for his grandfather made theatrical costumes and his parents ran a successful theatre ticket agency in his native town of Washington, D. C., before moving their agency and their son to New York.

His production genius has been unflagging. His idea for an adaptation of the Amphitryon legend emerged as "Out of This World," with Cole Porter again doing the music as he had done for "Kate." In Paris for a vacation, Mr. Subber's eye was caught by a play authored by Albert Husson which he snapped up on the spot and which, a year later, became the hit comedy "My Three Angels" with direction by Jose Ferrer and an English adaptation by Sam and Bella Spewack.

It was while putting on the London production of "Kiss Me, Kate" that Subber read galley proofs of Truman Capote's new novel "The Grass Harp" and decided that the Capote talent was destined for the theatre. In due course, "The Grass Harp" made its Broadway bow and while its success was more artistic than financial, the critical acclaim spearheaded by such champions as Brooks Atkinson of the New York Times reinforced his opinion of the Capote feeling for the theatre. The closing of "The Grass Harp" found Subber and Capote signing contracts for another production, destined to be, three years later, "House of Flowers."

Unlike other successful producers, Subber has no desire to do or be anything else—except to produce more shows—dramas, musicals, comedies—it doesn't matter. Though a great admirer of all the allied arts, the theatre is his only preoccupation for he feels that one lifetime is too short in which to do all the exciting ideas he has within him for future productions. Always searching for new and exciting writers, ideas, talent combinations, etc., he is that rare person who is in love with his life's work—the theatre.





TRUMAN CAPOTE

With the appearance of his first novel, "Other Voices, Other Rooms," in 1948, the author of the book of "House of Flowers" became a figure to be reckoned with in the American literary scene. The two years following saw the appearance of "The Tree of Night," a short story collection, and "Local Color," a volume of travel sketches that further advanced Mr. Capote's reputation. An eagerly-awaited second novel, "The Grass Harp" made its bow in 1951, via Random House, and the author later turned it into a Broadway play, produced by Mr. Saint Subber.

Like most toilers in the literary vineyard, Mr. Capote was writing and learning his craft long before his first major success with "Other Voices" brought wide recognition. His first published work was at the age of seventeen, and two years later his "Miriam" captured an O'Henry short story prize, a feat which he was to duplicate in 1948 with the evocative "Shut A Final Door." Other stories and articles have made their appearance in Harper's Bazaar, Mademoiselle, the Atlantic Monthly, and other periodicals. Recently he completed his first motion picture effort, the screen play for "Beat the Devil," the John Houston directed vehicle which starred Humphrey Bogart and Jennifer Jones, and introduced Gina Lollobrigida.

Truman Capote was born in New Orleans thirty years ago, and although he has spent much of his life in the South, cannot be regarded as a regional writer. He attended school in Greenwich, Connecticut, where according to his own report he cut no dazzling scholastic figure, and now lives in New York. As with many other writers, he has earned his livelihood in a diverse variety of ways, including dancing on a river boat, painting on glass, writing speeches for a third-rate politician and as office boy for the New Yorker magazine.

It was while he was in Haiti that he first conceived of the idea for "House of Flowers." Fascinated by the strip of bordellos in Port-au-Prince, Capote became a latter-day literary Toulouse-Lautrec, spending his evenings on the cool porches talking to the girls and out of their conversations, he wove the prize short story upon which the musical is based.

Of his own work, Mr. Capote feels a certain impatience with those who hastily label it fantasy, although he is the first to proclaim it not of the realistic school. He prefers to consider it imaginative impressions of possible realities, and his devoted literary following is more than willing to follow his enchanting course between the realistic and the unanchored drift of the spiritual world.

PETER BROOK



Photo by Paul Radkai — Courtesy Harper's Bazaar

When it became apparent that "House of Flowers" was being fairly launched, the man who stood out in the mind of producer Subber as the 'right' director was Peter Brook, best known in America for his recently presented "Faust" for the Metropolitan, and his "King Lear" with Orson Welles on television's "Omnibus." It was while directing "Penny For A Song" in London that Mr. Brook's distinctive capacity for style and flair caught the attention of Subber. Peter Brook's directorial grasp and skill are the happy result of talent, inclination, and self-contrived opportunity that in early efforts sometimes put considerable strain on other aspects of the Brook's career. While at Oxford, the sixteen-year-old Peter Brook directed a strictly amateur film, "Sentimental Journey," an 18th Century costume affair done with student talent. This maiden effort at once achieved great critical acclaim and the hearty disapproval of the Oxford authorities, who promptly, "sent down" the burgeoning directorial genius. His reinstatement came only with the signing of a solemn agreement to eschew further theatrical activities that might interfere with his studies.

Degree in hand, however, young Mr. Brook returned to the vale of Thespis with a flourish, directing an off-Broadway production of "The Infernal Machine," followed by "Pygmalion" for Armed Forces audiences that got the attention of the late William Armstrong, who duly brought Brook to the notice of Sir Barry Jackson. For Sir Jackson's theatre in Birmingham, Brook directed an unbroken string of productions, one of which, "The Brothers Karamazov," introduced the then relatively obscure Alex Guinness.

Though only twenty-nine, Brook's list of successes reads like a catalog of the more conspicuous London theatre ornaments including "Dark of the Moon," Anouilh's "Ring Around the Moon," "The Little Hut" and "Measure for Measure" for the annual Stratford-on-Avon Shakespearian festival. As director of productions for London's famed Covent Garden, he staged five operas including "Boris Goudunoff," Priestley's "The Olympians" and the Dali-designed "Salome." Recently he directed Christopher Fry's "The Dark Is Light Enough," starring Edith Evans and is currently represented on the London boards with "Both Ends Meet," a comedy hit at the Apollo Theatre in London. Movie goers in America met Mr. Brook's directorial genius for the first time with his first moving picture "The Beggar's Opera," starring Laurence Olivier.

"House of Flowers" is the first musical comedy that Mr. Brook has ever directed. He had always wanted to do a musical but never felt that the various projects submitted to him were distinguished enough until he heard the Truman Capote book and listened to the Harold Arlen score. He thought "House of Flowers" had great style, great imagination and a great score and a wonderful project for his first theatre production in America. He is married to the beautiful Natasha Parry, currently being starred here in the film "Lovers, Happy Lovers."



OLIVER MESSEL

To those who know him best Oliver Messel's decision to accept the commission as set and costume designer for "House of Flowers" came as no surprise. Always intrigued by opportunities for real imaginative scope, Mr. Messel's very earliest artistic efforts have consistently transcended the pedestrian, and left the rigidly realistic to others. At 26, his frighteningly decadent, expressionless masks for the dancers in Noel Coward's "This Year of Grace" created an immediate stir in theatrical ranks.

As airy in disdain of cost in his designs as he is meticulous in detailing his creations, Messel stupified C. B. Cochrane, one of the mightiest producers ever to grace British theatre, with a then-unheard of demand for 2,000 pounds to design Cochrane's English version of Offenbach's "La Belle Helene." Undaunted by an indignant wire of refusal, Messel pretended not to have received the wire, and laid siege to Cochrane with completed models of sets. One look, and Cochrane melted, as well he might. Messel's startling all-white set for Helene's bedroom alone was enough to set theatrical producers on both sides of the Atlantic by the ears, and established an entire trend of lavish opulence during the depression-ridden era.

The range of his movie designing efforts includes a staggering list from the Shearer-Howard "Romeo and Juliet" through "The Scarlet Pimpernel," "Don Juan," and "Caesar and Cleopatra."

His recent stage productions have included the exciting sets and costumes for "Ring Round The Moon," "The Lady's Not For Burning," "Romeo and Juliet," "The Little Hut," "A Letter From Paris," "Under Sycamore Tree" and Christopher Fry's "The Dark Is Light Enough."

"House of Flowers" is Mr. Messel's first musical comedy for which he turned down four other important productions so captivated was he by the tremendous visual scope and rare opportunity to practise his craft on a musical that was not tied down to ordinary cliches and formulas.

FOR Miley
 who always greets you
 with a warm & cheerful
 smile - quite nice -
 sincerely
 Harold Arlen

HAROLD ARLEN
 1-15-55



Photo by Hans Nemuth - Courtesy Harper's Bazaar

Harold Arlen's 25 years in ASCAP cannot be compressed into one page easily. His prolific career as a tunesmith started out in high gear when he teamed up with Ted Koehler, starting with "Get Happy" and continuing through those famed Cotton Club revues when they wrote "Stormy Weather" for Ethel Waters, "Between the Devil and The Deep Blue Sea" for Bill Robinson and "World on a String" for Cab Calloway as well as two editions of Earl Carroll's "Vanities" which brought forth "I've Got A Right To Sing the Blues."

Then came a flourishing alliance with E. Y. Harburg beginning with "Life Begins at 8:40" on which Ira Gershwin also collaborated. The team of Arlen-Harburg continued with great success through "The Show Is On," "Hooray For What," and "Bloomer Girl" for the theatre. In Hollywood, they turned out such hits as "The Wizard of Oz" from which comes the magnificent "Over The Rainbow," Judy Garland's first big success and "Cabin In The Sky" for Ethel Waters which fathered "Happiness Is Just A Thing Called Joe."

Johnny Mercer is the third in line of lyricists who have shared in Harold Arlen's success. Together they wrote such great standards as "Blues In The Night" and "Black Magic," and the musical comedy "St. Louis Woman." Among their movies were "The Sky's The Limit" in which Fred Astaire introduced "One For My Baby," and "Here Comes The Waves," with Bing Crosby singing "Accentuate The Positive."

Currently with Ira Gershwin as his lyricist, he did the score for Judy Garland's "A Star Is Born" which contains the magnificent "The Man Who Got Away" and Bing Crosby's forthcoming "Country Girl." For the first time in the theatre Mr. Arlen is collaborating with author Truman Capote on the lyrics to the fifteen songs that comprise the score of "House of Flowers."

Son of a Buffalo cantor, Arlen sang in the synagogue choir and planned to become a pianist and teacher. But the beguilements of the popular music he played and sang nightly as a wandering pianist on the Lake Boat circuit proved too strong and he grayitated to Broadway where his, unique style of singing, his fine piano and his ingenious arrangements won him an immediate birth in the theatre, and from which evolved Harold Arlen, the composer, and the man responsible for many of this century's greatest songs.

SIDELIGHTS ON THE PLAY



The idea for an imaginative musical comedy based on Truman Capote's prize short story, "House of Flowers" sprang up simultaneously in the minds of Saint Subber and the author some months after the closing of "The Grass Harp," which gave Broadway an artistic, if not a box office, triumph. Realization of the idea, however, was beset with complexities that suggest the negotiation of international peace treaties before the way was smoothed to fulfillment.

Mr. Subber, in New York, received the first draft of "House of Flowers" by mail from Portofino, Italy, where Capote was working on the script of the screen play, "Beat the Devil." On reading the "Flowers" draft, Subber felt at once that Harold Arlen, whose reputation began with the Cotton Club revues, was the perfect composer to do the score. It remained to convince Capote, which meant a flying visit to Italy. Having ignited the author's enthusiastic agreement, it became necessary to persuade the unsuspecting Arlen, who just happened to be in Hollywood, completing work on no less than two major projects. Judy Garland's vehicle, "A Star Is Born," and Bing Crosby's "Country Girl," still to be released. Such were the blandishments of Mr. Subber that the harrassed Arlen was nevertheless induced to forego a well-earned vacation to work with Capote on "House of Flowers." Since three thousand miles and an ocean still separated the two collaborators, the first stages of work were done through the medium of trans-Atlantic telephone calls, tape recordings, airmail, cable and messages delivered by mutual friends. Upon Capote's return to these shores, the creative team met for the first time and confirmed the mutual respect and admiration that each had formed for the other's talents.

With the two collaborators duly embarked, Subber was free to recruit the other vital members of his production team—two of Britain's most brilliant figures in their respective fields of direction and theatre design. . . . Peter Brook and Oliver Messel. The Subber persuasive powers were again brought to bear, crowned by the maneuver of flying Capote and Arlen to London with the complete book and score. Upon first hearing, the Messrs. Brook and Messel shelved all other commitments to come to America to do their first musical production on these shores.

Enticing George Balanchine from the City Center for the choreography came next and "House of Flowers," three years after it was just a gleam in the minds of Capote and Subber, became a full-dimensional reality. The various creative people connected with "House of Flowers" have endeavored to capture the spirit, the atmosphere and the excitement of the French West Indies without being realistic or specific. No such islands ever existed except in the magic of Truman Capote's pen, Harold Arlen's piano, Oliver Messel's drafting board, Peter Brooks directorial chart, and George Balanchine's dance patterns.



The brilliant staff of "House of Flowers" listen as Peter Brook, director, charts out a scene. L. to R. (back to camera) stage manager Lucia Victor, musical director Jerry Arlen, Harry Sitz, rehearsed pianist, (sitting) director Peter Brook, Dino Di Luca, D. D. Ryan, Harold Arlen and George Balanchine.



Author Truman Capote, star Pearl Bailey and composer Harold Arlen — an informal moment.



PEARL BAILEY

"It ain't the singin', it's the relaxin' that does it," is the way Pearl Bailey characterizes her own effortless delivery, and it may well be that Miss Bailey's own analysis is nearest the mark. At any rate, it would be different to imagine anyone more fittingly talented for the role of Madame Fleur 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 appearance 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.

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.

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 expressive hands 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.

HOUSE OF FLOWERS



(L. to R.) Pearl Bailey and Juanita Hall rehearse a scene.

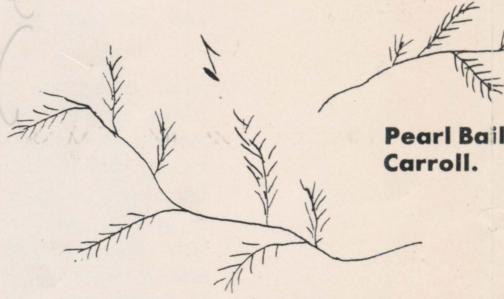


Pearl Bailey Carroll.



Josephine Premice, well known for her records and club work, plays the important role of Tulip.

(L. to R.) Rawm Spearman who play the role of the



backstage scenes

re-

...ley in a rehearsal scene with Diahann



...n and Diahann Carroll
...e young lovers.



(L. to R.) Frederick O'Neal, Josephine Premice
and singing star Pearl Bailey take time out
to relax.

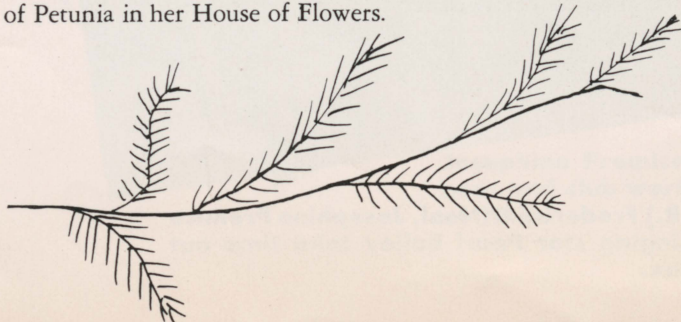
HOUSE OF FLOWERS

A SYNOPSIS

On an Island cooled by the French West Indian trade winds, the rival palaces de joie of the Mesdames Fleur and Tango vie for the attentions of the local residents, and an occasional windfall in the form of a visiting battleship. At rise, the fortunes of the Maison Des Fleurs are at a low ebb, due to the effects of an epidemic of mumps among its blossoms during the visit of the last battleship. Madame Fleur's only chance for retrieving her share of the local custom seems to hinge upon a profitable disposition of her innocent young protege, Otilie, to the admiring care of M. Jamison, a wealthy shipping agent. This unbalance in the hold of the maisons Fleur and Tango on the local populace is the direct result of Mme. Tango's purchase of a whole, genuine piano with the proceeds of her fortunate monopoly during the preceding battleship visitation as well as the imported talent among her "dancing" ladies.

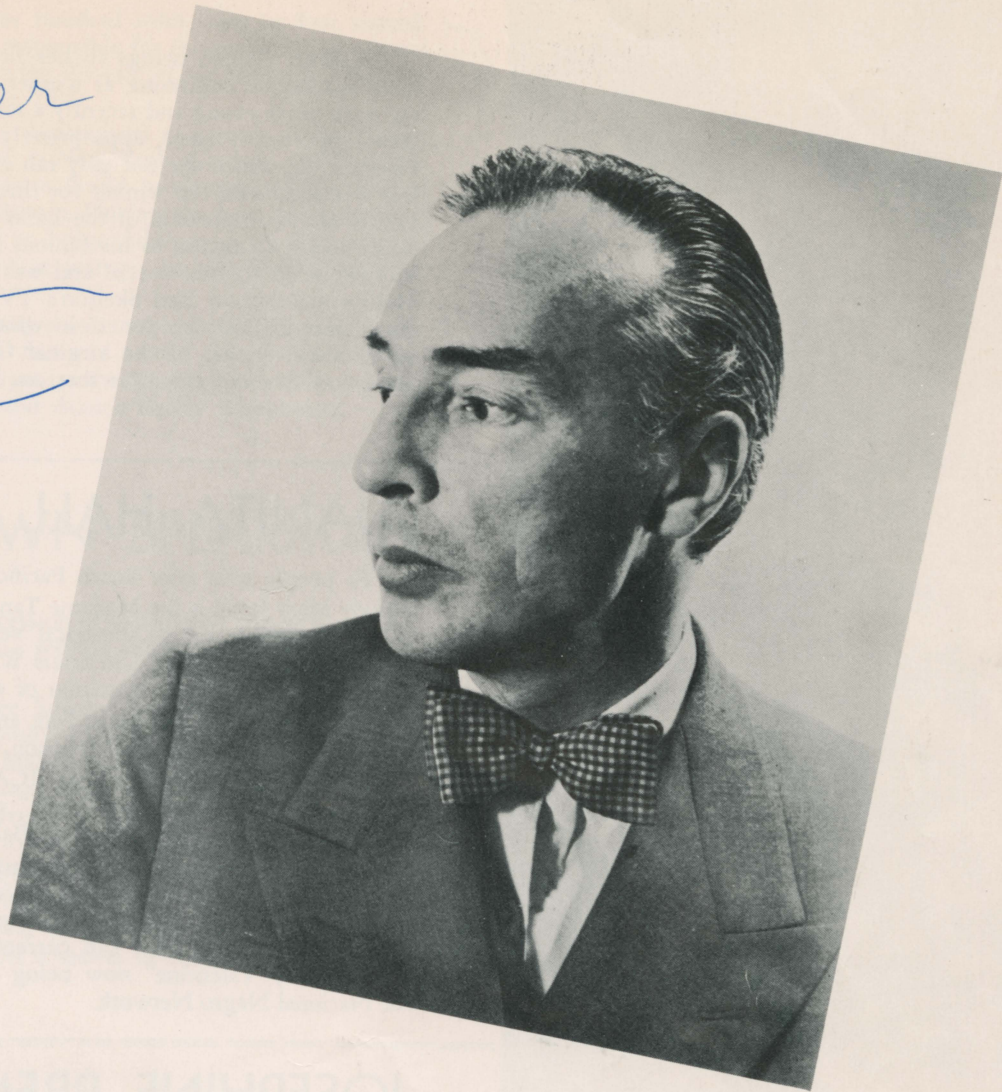
Into these admirably meshed gears, the advent of young love throws a sudden wrench, when Otilie, secretly homesick for the barefoot abandon of her hill childhood, falls in love practically at first sight with Royal Bonaparte, a mountain boy in town for the first time to see the carnival and to enter his bird in the cockfight. When Royal's bird is killed by the local champion, and he himself is beaten into the bargain, the affections of the tenderhearted Otilie are completely won, to the dismay of Mme. Fleur and M. Jamison. Driven against her better nature by the lash of harsh necessity, Mme. Fleur succumbs to temptation and has young Royal spirited away, the night before the wedding, in a barrel by the raffish Captain Jonas, an old flame whose rust-eaten little tramp steamer has served her in such capacities before, when the enforced absence of some troublesome husband became necessary. Royal, however, escapes from the barrel and leaps overboard to the consternation of the redoubtable Captain Jonas, who had only meant to deliver him safely to another island too far away to ever interfere with Mme. Fleur's well-laid plans. Since the island waters are shark and monster infested, everyone but Otilie believe Royal to be dead.

Mme. Fleur is overcome with remorse and M. Jamison repeats his offer of love and protection plus marriage to Otilie when Royal reappears in a triumphal scene, having conquered the sea, and becomes the island's hero. There is a tender lovers' reunion with the blessings of the now magnanimous Mme. Fleur whose cup runneth over when Captain Jonas entices away the entire personnel of Mme. Tango's establishment for a world cruise, leaving Mme. des Fleur to enjoy her own local monopoly. In a final gesture, Madame Fleur offers her defeated rival the post of Petunia in her House of Flowers.



For a Great dancer
many from her
personal
choreographer
G. Balanchine

GEORGE BALANCHINE



To say something about Mr. Balanchine that is not already completely familiar to any audience that does not regard the word "ballet" as an anatomical reference seems almost impossible. Certainly no other figure in the world of the dance is better known to world-wide audiences, nor can any be said to have contributed more to Mr. Balanchine's chosen field. Perhaps the most important single factor in George Balanchine's universal popularity with balletomaines and the lay public alike lies in his combination of great talent, the highest artistic standards, and a non-precious, straight forward attitude toward his art that has gone far toward dispelling the pink-tinted vapour in which the classical ballet was once enveloped.

In enlisting the abilities of Mr. Balanchine, Mr. Subber solved at one stroke the problems of choreography for "House of Flowers," and added a formidable box office magnet. It was Balanchine who, as director of the New York City Ballet Company, for the past five years, enticed record-breaking numbers of onlookers into theatres on two continents with a relatively unknown company made up almost entirely of homegrown American talent. Indeed, it was Balanchine who, some eighteen years ago, put ballet on the Broadway stage in the landmark "On Your Toes," which touched off an entire trend in theatre production, and which has been successfully revised this season. With such other smashes as "Babes in Arms," "I Married An Angel," "Louisiana Purchase," "Rosalinda," "Where's Charley," and a host of others already to his credit, Mr. Balanchine's association with "House of Flowers" seems destined to be a happy one.

The Russian-born Balanchine was trained in the Imperial Russian Ballet School and escaped Soviet Russia to join Diaghilev's Ballet in Paris. By the time he was 20, he was ballet master and the last choreographer of this famed company. His recent ballet of "The Nutcracker Suite" has broken all previous attendance records at the City Center.



DIAHANN CARROLL

Diahann Carroll brings to her first stage role a fresh and luminous talent, and a most auspicious beginning as winner of a Metropolitan Opera School scholarship. Just eighteen years young and recently a sociology student at New York University, 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 Red Skelton's TV show. While in California, she was signed for a small part in "Carmen Jones" in which she plays a prostitute. Since her role in "House of Flowers" is that of the virginal Otilie, Miss Carroll surely makes one of the most abrupt switches of character that can be required of a young actress.



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." Miss Hall's performances in an impressive list of theatrical vehicles range from "Green Pastures," "The Pirate," "Sing Out, Sweet Land," "St. Louis Woman," "Street Scene," and "Deep Are The Roots," and have gained her a reputation of the first rank.

As a devotee of American folk and spiritual music, Juanita has achieved great fame both as director of the Hall-Johnson Choir and her own group, the Juanita Hall Choir. On the popular vocal scene her RCA Victor records of "Scarlet Ribbons," "Don't Cry, Joe," "Love Is A Precious Thing," continue to share public acceptance with her still better-known "Happy Talk" and "Bali Hai" from "South Pacific."

She has 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.

The winner of many outstanding awards including the Donaldson and Antoinette Perry Awards, Miss Hall can currently be heard on the radio as star of the dramatic series "Ruby Valentine" now being heard in forty-five cities of the United States via the National Negro Network.



JOSEPHINE PREMICE

Josephine Premice who plays the important role of Tulip in "House of Flowers" is called "La Bomba" in France, "Madonna Negro," in Italy, and simply "wonderful" by critics, and the ecstatic audiences who forced the extension of her Blue Angel engagement to a record seven months. Reared in Haiti from the age of seven, Miss Premice returns there almost yearly among other travels.

After her debut in "Blue Holiday," Josephine joined with Josh White and through Columbia Concerts she sang and danced in a tour throughout the United States. Returning to New York she began her solo engagements, first at the Village Vanguard and then to the Blue Angel.

One of America's most uniquely-styled singers, Josephine is now a Coral Recording star and her electric sense of comedy, a primitive, bestial kind of passion and a brooding sense of the dramatic are making her records a "must" on juke boxes. She rockets from a raucous, sexy song like "Fancy Living," which is world famous now, to a sensuous, dramatic ballad like "Faute a Tes Yeux" and then right into the unnamed Aphrodisiac rhythms deep in her own background of Haitian and Afro-Cuban music. Her current Coral release is "Teacher" and "I Would If I Could."



DINO DILUCA

Dino DiLuca 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 know 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 friend Vittorio DiSica, and Anna Magnani, in her stage and film debuts.

Although he has established himself as a fine actor, Mr. DiLuca has also been accepted enthusiastically, in his native Italy, as a singer, and in "House of Flowers" playing the important role of M. Jamison, he displays his acting as well as vocal prowess.

Since his American debut last season, Mr. DiLuca, after a sojourn in his native Italy, returned to those shores and was featured on many of the top-rated television programs such as "Suspense" and "Robert Montgomery."

FREDERICK O'NEAL

Mr. O'Neal, the Houngan, has played over one 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 theatregoers 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 American Negro Theatre Guild production of the Philip Yordan 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."

Many awards of merit have come to him, among those to which he can point with pride are the Derwent and Donaldson Awards, and first and second place winner of the Variety Critics Poll. Equally well-known for his organizational energy and ability, he is currently the 3rd Vice-President of Chorus Equity and Actor's Equity Association.



RAWN SPEARMAN

Rawn Spearman has reeled off an impressive succession of awards and critical accolades in the crowded years since injuries sustained while serving with the Army in Alaska brought about his honorable discharge in 1946.

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."

As Royal, the young lover in "House of Flowers," he will be 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.



JACQUES AUBUCHON

Jacques Aubuchon will soon be seen as Nero in Warner Brothers forthcoming "The Silver Chalice." Before this, movie goers have seen him in "So Big," "Beneath the 12 Mile Reef," and "Operation Manhunt." If television is your enthusiasm, he has been on every major dramatic show from Studio One to Robert Montgomery through Suspense, Danger and Omnibus.

His last part on Broadway was as Ragueneau, the colorful baker in Jose Ferrer's City Center production of "Cyrano de Bergerac." A native of Fitchburg, Massachusetts, the American Theatre Wing gave him his theatrical training after his discharge from the army and landed him a role as the Sewer Man in "The Madwoman of Chaillot."

Following that he replaced Kurt Kaszner in New York as Uncle Louis in "The Happy Time" and toured the United States in that role. His appearances as Buzfuz in "Mr. Pickwick" brought about the movie offers. Possessing a natural bass baritone, his role of Captain Raven in "House of Flowers" will be his debut as a musical comedy performer.



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 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 sequence.

Mr. Holder has presented his troupe 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. He was engaged as the leading male dancer of "House of Flowers" when he was discovered by producer Saint Subber, in the audience at a Martha Graham concert, which was being given in the same New York theater (the Alvin) where the show is playing.



