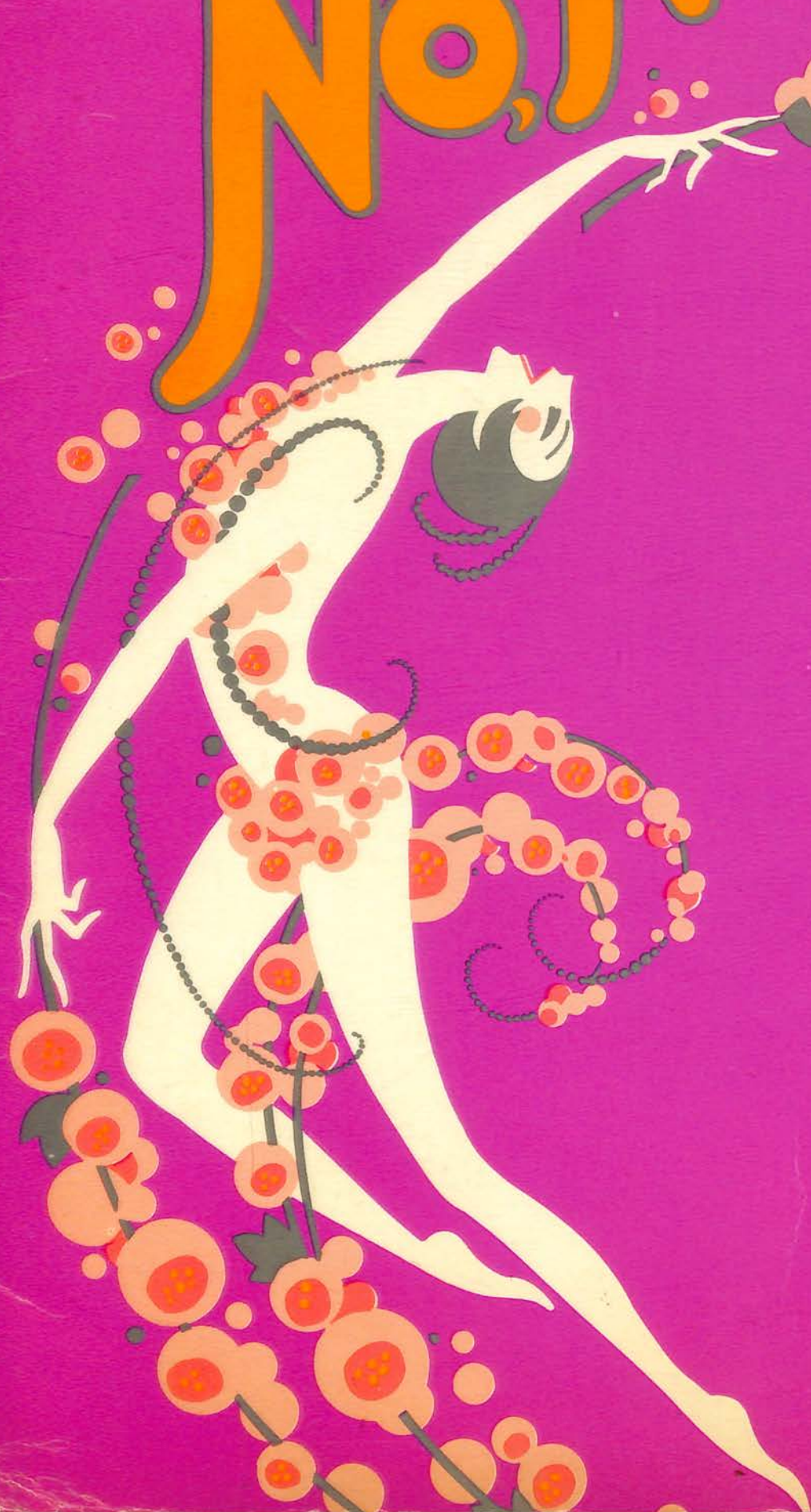


# No, No, Nanette



THE NEW 1925 MUSICAL

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# No, No, Nanette

and its stars

## RUBY KEELER as sue

Ruby Keeler became a legend in the early 1930's when all America despaired and the Depression Blues was the only song being sung. The nation escaped to the movie palaces to lose its worries and hearts to the girl from Yorkville, Manhattan whose crystal taps and wide-eyed innocence filled the silver screen with hope and love.

In a series of Warner Bros. backstage musicals, she was the one kid in the chorus line everyone rooted for; and when something awful happened to the star and Ruby had to take over the leading role with only three hours of rehearsal, the feat was never questioned by an audience which itself longed to triumph over adversity.

Even as a child at the St. Catherine of Siena Grammar School on the East Side, she practiced the routines which enabled her to perform at a round of church socials. She attended proper dance classes in a school located in the Old Met and later at the Professional Children's School.

Barely in her teens, Ruby was exposed to the rigors of the hooper's life when she joined the chorus of *The Rise of Rosie O'Reilly*, a minor Broadway opus of 1923. In the years following, she alternated her stints at Texas Guinan's nighteries with fleeting appearances in short-lived productions like *Bye Bye Bonnie*, *Lucky*, and *Side-walks of New York*, all of which managed to open in the one year of 1927.

In 1929, the sprightly dancing lady was starred by Florenz Ziegfeld, Jr., in his opulent production, *Show Girl*, which also featured Clayton, Jackson and Durante, Eddie Foy, Jr., Harriet Hoctor, Frank McHugh, Nick Lucas, Duke Ellington's Orchestra and a score by George Gershwin that included "Liza."

In 1933, Miss Keeler revealed her charms in three musical films which have come to be regarded as masterpieces of the "backstage" school of cinematic art, *42nd Street*, *Gold Diggers of 1933*, and *Footlight Parade*, all of which were staged by Busby Berkeley, and all of which paired her with the apple-cheeked crooner of the 1930's, Dick Powell. Their teamwork led them both to stardom, and they were coupled in *Dames*, *Flirtation Walk*, *Shipmates Forever*, and *Colleen*. Ruby appeared in *Go Into Your Dance* and concluded her Warners cycle of backstagers by tapping up and down the keys of an oversized typewriter with Lee Dixon in *Ready, Willing and Able*.

After making a few last films, Miss Keeler retired in 1941, married industrialist John Lowe, and assumed the role of housewife and mother to their four children and son from her previous marriage.

Miss Keeler's decision to star in *Nanette* came a year and a half after the death of Mr. Lowe and after her youngest child graduated from college.

Broadway welcomes home Ruby Keeler.

## BENNY BAKER as jimmy

Benny Baker is appearing at the 46th St. Theatre for the third time in a career spanning more than four decades. He first played here in 1931, in *You Said It*—his first Broadway show, although he had begun his theatrical laughmaking four years earlier with a stock company in Rochester, N. Y. In 1939, he was onstage here with Bert Lahr in *DuBarry Was a Lady*, singing a comic Cole Porter score. He lent his fun-filled face to the national companies of three of Broadway's biggest hits—singing "Brush Up Your Shakespeare" in *Kiss Me, Kate*, "Honey

(continued on next page)







Bunn" in *South Pacific*, and "Shipoopi" in *The Music Man*. New Yorkers saw his antics in *Let's Face It*, Danny Kaye's first starring musical, and audiences throughout the country have seen him in 75 motion pictures, beginning with comedy shorts with Patsy Kelly in the early 30's, and continuing through last year's "big" Western, *Paint Your Wagon*. He recently returned from Durango, Mexico, where he filmed *Jory* for Howard Minsky. In his long career, Mr. Baker has had a brief fling at Shakespeare—he played Stephano in Margaret Webster's production of *The Tempest*—and last year he appeared at the Huntington Hartford Theater in Hollywood in support of Zero Mostel in the Paddy Chayefsky play, *The Latent Heterosexual*.

## BOBBY VAN as billy

After bounding across the boards in *Alive and Kicking* in 1950, Bobby Van made his bow in the screen dancing to a spirited version of "A Foggy Day" in MGM's *Because You're Mine*, which starred Mario Lanza. As a permanent resident of Leo the Lion's Lair, Bobby played parts of ever-increasing importance in *Skirts Ahoy*, *Small Town Girl* (staged by Busby Berkeley) and finally the title role in *The Affairs of Dobie Gillis*. His lithe dancing helped illuminate the film version of Cole Porter's *Kiss Me, Kate*, in which his fans finally saw their hero in living 3-D.

Bobby is a frequent visitor to television, where he has been seen on the *Kraft Music Hall*, *Engelbert Humperdinck Show*, *Ed Sullivan Show*, and the *Hollywood Palace*.

Now a resident of California, Bobby has recently finished a film for Universal called *The Lost Flight*, in which he co-stars with Lloyd Bridges. He has regrettably been forced to leave behind his lovely wife, Elaine Joyce, who is currently co-starring on the Don Knotts show.

## HELEN GALLAGHER as lucille

Helen Gallagher is the ambrosial delight of the musical comedy epicure. It was the bright theatregoer whose eyes lighted upon young Helen as one of the frantic flappers in *Billion Dollar Baby* or later as the tango-mad maid in *High Button Shoes*. She made such a hit in Walter and Jean Kerr's revue, *Touch And Go*, in 1949, that she was invited to repeat her performance in London. After playing comedy leads opposite Harold Lang in both *Make a Wish* and *Pal Joey* (for which she received a Tony), Helen finally landed a starring role in *Hazel Flagg*.

While the knowledge that the role of Hazel would be played by Jerry Lewis in the film version might have shattered some girls, the undaunted Miss Gallagher galloped on, first replacing Carol Haney as Gladys in *The Pajama Game*, and later assuming comic leads in major revivals of *Annie Get Your Gun*, *Guys and Dolls*, *Finian's Rainbow*, *Brigadoon*, and *Oklahoma!*

Recently, Helen started out as the wise-cracking dancehall hostess Nickie in *Sweet Charity* and wound up succeeding its star, Gwen Verdon, for the remainder of the run. She has also tempered her mettle as Agnes Gooch in *Mame*, won acclaim in last season's regrettably short-lived *Cry for Us All*, and has been awarded a Tony for her starring role in *Nanette*. She has found time to conquer the swank world of supper clubs like the Persian Room and the gaudy halls of Las Vegas, and on television commercials has sold everything from detergents to cream cheese, from air line tickets to stomach settlers.

Helen is the loving wife of Frank Wise of CBS and an inspiration to a group of musical comedy students who are studying their craft from a master.

photo: JACK MITCHELL



# No, No, Nanette

and its stars

## PATSY KELLY as pauline

Both on stage and screen, Patsy Kelly has been one of America's best-loved funmakers for more than four decades. With a tidiness which one might expect from an actress who has played so many housemaids, Patsy began her career by punctually appearing in a different Broadway musical every year for six years.

It all began in 1927, when Patsy supported Frank Fay in *Harry Delmar's Revels*. The following year, she appeared with Will Rogers in *Three Cheers*. In 1929 and 1930, she did two shows for Earl Carroll, first the *Sketchbook* and then the *Vanities*. She shared the stage with Al Jolson in *The Wonder Bar* in 1931, and in 1932 starred with Clifton Webb in the Schwartz-Dietz revue, *Flying Colors*.

Although Patsy had appeared in an earlier Vitaphone short, she burst on the Hollywood scene in the Marion Davies-Bing Crosby musical, *Going Hollywood*, in 1933. From the first, her sassy wisecracking and hardy ebullience delighted moviegoers. After co-starring with Thelma Todd in a series of Hal Roach shorts, Patsy tooted a harmonica while performing the Dying Flamingo Dance in *Go Into Your Dance*, sang in an ersatz-Southern vocal trio in *Every Night at Eight*, trouped with Dick Powell in *Thanks a Million*, coached football in *Pigskin Parade*, and outsneered Ned Sparks as Walter Winchell's gal Friday in *Wake Up and Live*.

Miss Kelly has been seen in stock productions of *My Sister Eileen* and *On the Town*, and toured with her old friend, Tallulah Bankhead, in *Dear Charles*. For her current role as Pauline, she has been awarded a Tony as the best supporting actress in a musical.

From her earliest days when she studied dancing with Ruby Keeler, to her recent film appearances in *Please Don't Eat the Daisies* and *Rosemary's Baby*, Patsy Kelly has remained a blooming perennial, whose bright good humor fills the Broadway stage after too long an absence.

## BARBARA HEUMAN as nanette

This lithe and lovely blue-eyed blonde pronounces her name "human"—and a warm human being she is, too. In *No, No, Nanette*, she makes her debut on Broadway, although she stood by for Abigail and Martha in 1776 at the Majestic for a long period of time. She is no stranger to the 1920's, having understudied all three female roles in last season's production of *Dames at Sea* at the Plaza 9 room of the Plaza Hotel. Outside of New York, she has trekked from Fairbanks, Alaska, where she played Julie Jordan in *Carousel*, to San Juan where she sang with the Sandpipers at the Hilton Inn, to Chicago where she worked with Joan Fontaine and Ray Milland in *Relatively Speaking*. West coast audiences applauded her in *South Pacific*, *Oklahoma*, *Madame Butterfly* and *The Wizard of Oz*, and she understudied the role of Dorothy Gamble in the national company of *On a Clear Day*. She was also in Meredith Willson's 1491 and *My Fair Lady* at the Dorothy Chandler Pavilion Los Angeles Civic Light Opera Assn. If you watch television, you might have seen her on *The Dating Game* or *Hollywood Palace* and in dozens of commercials. Miss Heuman studied at the Los Angeles Civic Light Opera Musical Comedy Workshop.







## ROGER RATHBURN as tom

As if being young, handsome, possessor of an M.A. in American and English literature, gifted with a fine baritone voice, and winner of a coveted leading role in his first Broadway show is not quite enough, Roger Rathburn still dreams of the day when he can play Shakespeare.

After teaching high school and college English for a few years, Roger took the advice of friends and auditioned for the National company of *Mame*, in which he understudied Patrick, a role he later played with Susan Hayward in Las Vegas.

Recently, he toured as Orson in the rock musical, *Your Own Thing*, and saw his summer stock rise as Tony in *The Boy Friend*, Jack in *Charley's Aunt*, Haemon in *Antigone*, and Philip in *The Lion in Winter*. If Roger's iambic pentameter can match his softshoe, John Gielgud had better look to his laurels!

*No, No, Nanette* is the show which dares to make the statement that good things come in threes. Witness the three attractive young ladies who hurl temptation into the path of a proper old publisher of Bibles.

## JILL JARESS as betty

Jill Jaress took her statuesque figure and long brunette tresses to an entire quartet of universities—Michigan, UCLA, California State, and U.S.C.—before deciding that a showbusiness career was what she wanted. Summer theater audiences have since seen her starring in *Oklahoma*, *Carousel*, *Brigadoon* and *Bells Are Ringing* and she has also appears in such dramas as *Look Homeward, Angel* and *Wait Until Dark*. On TV, a number of series *McCloud*, *Andy Williams*, and *Love, American Style* have employed her talents, and she has smiled prettily in commercials for Right Guard, Chevrolet, and Hamm's beer, among others. She starred in ABC's series, *The New People* and is in a film called *The Resurrection of Sen. Clayton Wheeler*.

## SALLY COOKE as flora

A young lady with vocal talents as obvious as her physical ones, Miss Cooke has sung Off-Broadway in *Jacques Brel is Alive and Well* and *Living in Paris*, at Carnegie Hall in a concert version of *The Threepenny Opera* with Lotte Lenya, and on Broadway in *Oliver*. Audiences across the nation have seen her in touring troupes of *Sweet Charity*, *Cabaret*, *Oliver*, and *Sound of Music*. She is also an actress who has appeared in *Diary of Anne Frank*, *Abie's Irish Rose*, and *Tobacco Road*, among others. With her nightclub act, she traveled through New England, played New York spots, and jourined westward to Cleveland and Chicago. When the *All-Star Israel Show* was presented at Carnegie Hall, Miss Cooke was co-host with Henny Youngman. She studied theater at Texas Christian University and the American Academy of Dramatic Arts.

## JUDY KNAIZ as winnie

Judy Knaiz, who made her film debut as Gussie Grainger, Barbra Streisand's ally in trapping Walter Matthau in *Hello, Dolly*, (remember her carrying the pig in the 14th St. Parade?), makes her Broadway debut in *No, No, Nanette*. Miss Knaiz appeared off-Broadway in *Dames At Sea*, and *That's Entertainment*, on tour as Ethel in *George M*, and at Upstairs at the Downstairs on W. 56 St. She has appeared on video's *Love American Style* and the *Today Show*, and as Marie in the film *Such Good Friends*. Summer stock audiences have applauded her as Irma La Douce, Ado Annie in *Oklahoma!*, and in *Misalliance* and *Three Men on a Horse*.



# No, No, Nanette

and its authors

## VINCENT YOUMANS

Regarded as one of Broadway's master melodists, Vincent Youmans was virtually at the outset of his career in 1924, when he composed *Nanette's* score. His first show, *Two Little Girls in Blue*, a vehicle for the popular Fairbanks Twins, had opened on May 3, 1921, when the young songwriter was only twenty-two years old. It was *Wildflower* (1923) that contained his first hit song, "Bambalina." Two minor productions, *Mary Jane McKane* (1923) and *Lollipop* (1924), preceded *Nanette*.

After writing *Oh, Please!* (1926) for Beatrice Lillie, Youmans composed one of the decade's most popular shows, *Hit the Deck* (1927), which introduced "Sometimes I'm Happy" (its tune from Mary Jane McKane's "Come on and Pet Me") and "Hallelujah" (based on a march Youmans had composed during World War One).

Until this time, Youmans composed very much in typical 1920's style: full of vitality, with a simple, strong melodic line that caught the listener's ear. In 1928, he began to explore more complex song forms in *Rainbow*, which had lyrics by Oscar Hammerstein II, and the following year, in *Great Day*, which contained "More Than You Know," "Without a Song," and a stirring title song. Unfortunately, *Great Day*, produced by the composer himself, was disastrously short-lived; and Youmans was financially crushed. Even his one show for the celebrated Florenz Ziegfeld, *Smiles* (1930), turned out to be a flop, despite the presence of Marilyn Miller, Fred and Adele Astaire, and a score that contained one of the composer's most enduring hits, "Time on My Hands."

Fortunately, Hollywood adapted two of Youmans' musicals to the talking screen: *Hit the Deck* (RKO, 1929) with Jack Oakie, and *Rainbow*, retitled *Song of the West* (Warners, 1930), which starred John Boles and Vivienne Segal. Youmans also wrote songs for Gloria Swanson's *What a Widow* (UA, 1930) and *Flying Down to Rio* (RKO, 1933), the first film to team Fred Astaire and Ginger Rogers.

He returned to Broadway briefly in 1932 to write *Through the Years*, which introduced the haunting title song that Youmans considered his favorite, and *Take a Chance*, with its rousing revival number, "Rise 'n' Shine," belted out by Ethel Merman.

Ill health forced Youmans' retirement from the theatre, although he turned to the private composition of more serious music until his death from tuberculosis on April 5, 1946, at the age of forty-seven. Although he published fewer than one hundred songs, Youmans' catalog contains some of the best loved standards ever to emerge from musical theatre and films.

## IRVING CAESAR

It was with "Swanee," with music by George Gershwin, that Irving Caesar first conquered Tin Pan Alley. The song was introduced by Muriel de Forest and Arthur Pryor's orchestra in the *Demi Tasse Revue* at the opening of the Capitol Theatre on October 24, 1919, and was later popularized by Al Jolson in *Sinbad*, during the closing weeks of that show's successful nationwide tour.

Mr. Caesar's lyrics were heard in numerous musicals of the 1920's and '30's, including several annual editions of *The Greenwich Village Follies* (1922, 1923, 1924), Youmans' *Hit the Deck* ("Sometimes I'm Happy"), *The Wonder Bar* (1931), and *White Horse Inn* (1936). His major songs include "Crazy Rhythm," "Lady, Play Your Mandolin," "Is It True What They Say about Dixie?" "Just a Gigolo," and Jimmy Durante's ageless "Umbriago." A whole generation has grown up with Mr. Caesar's children's song books and record albums of *Sing a Song of Safety*, and its sequels, *Sing a Song of Friendship*, and *Songs of Health*.



LOUISE GROODY and CHARLES WINNINGER in the 1925 production

## OTTO HARBACH

*Nanette's* original co-librettist, Otto Harbach, was one of the theatre's most prolific book and lyric writers. Born in Salt Lake City, in 1873, Harbach spent his early years in advertising and did not enter the theatre until 1908, when he wrote the lyrics for Bessie McCoy's smash hit, *Three Twins*, from which the popular "Cuddle Up a Little Closer, Lovey Mine" established him at once.

Upon the death of the composer Karl Hoschna, with whom Harbach wrote "Every Little Movement," he began a long collaboration with Rudolf Friml, which resulted in "Giannina Mia," and "Sympathy" (from *The Firefly*, 1912), "Something Seems Tingle-ing-eling" (from *High Jinks*, 1913), "Rackety Coo" and "Allah's Holiday" (from *Katinka*, 1915), and other hits of the day from *You're in Love* (1917), *Kitty Darlin'* (1917), *Sometime* (1918), *Tumble Inn* (1919), *The Little Whopper* (1919), *June Love* (1921), *The Blue Kitten* (1922), and finally *Rose Marie* (1924).

With *Tickle Me*, in 1920, Harbach began a longtime association with Oscar Hammerstein that yielded the books to some of the most successful musicals of the 1920's: Youmans' *Wildflower*, Friml's *Rose Marie* and *The Wild Rose* (1926), Kern's *Sunny* (1925), Gershwin's *A Song of the Flame* (1925), Romberg's *The Desert Song* (1926), and Kalman's *Golden Dawn* (1927).

His writing style spanned from the bright farce of *Up in Mabel's Room* (1919), to the poignant sentimentality of Kern's *The Cat and the Fiddle* (1931), to the casual humor of Kern's *Roberta* (1933).

Although Harbach's last show, *Gentlemen Unafraid*, was produced in 1938, he remained until his death in 1963 one of the beloved elders of the American theatre.

## FRANK MANDEL

From the teens until the early 1920's, Frank Mandel was the co-author or co-producer of many productions that are fondly remembered until this day. *No, No, Nanette*, which he wrote with Otto Harbach, was itself adapted from an earlier farce, *My Lady Friends*, which Mandel wrote in 1919. He collaborated with Harbach and Hammerstein on the musical books to *Tickle Me*, *Jimmy* (1920), and *The Desert Song*.

His longtime association with Laurence Schwab, which began in 1924, resulted in their co-authorship of the books to Gershwin's *Sweet Little Devil* (1924), *Captain Jinks* (1925), and *The New Moon* (1928, also with Hammerstein). As a producing team, Laurence and Schwab presented *Queen High* (1926), *The Desert Song*, *Good News* (1927), *The New Moon*, *Follow Thru* (1929), *America's Sweetheart* (1931), and several other shows. They dissolved their partnership in 1932, when the lure of Hollywood seemed more promising than a Depression-troubled Broadway.

For a forty-six year old show that until now has never been revived on Broadway, it is remarkable that *No, No, Nanette* is still remembered as one of the classic musical comedies of the 1920's. No doubt part of its reputation is due to the perennial success of its two biggest hits, "Tea for Two" and "I Want To Be Happy." But this hardly accounts for the instant recognition its name elicits among even young theatre buffs, whose parents were still children when the show was new.

In 1923, when the show was written, Vincent Youmans was considered one of Broadway's most promising theatre composers. *Nanette's* lyricists, Otto Harbach and Irving Caesar, were two of the main stems most popular writers.

Under the banner of H. H. Frazee, *No, No, Nanette* had its world premiere in Detroit, on April 20, 1924. After one week in America's automobile capital and another in Cincinnati, the Broadway-bound musical settled down in Chicago's Harris Theatre, on May 4, 1924, for an engagement that eventually became the longest run in the history of the Windy City.

During its forty-nine weeks in Chicago, *No, No, Nanette* not only outlasted the Duncan Sisters in *Topsy and Eva* by three weeks, but the show underwent many major changes in score and casting, with producer Frazee taking over the directorial reins from Edward Royce. Phyllis Cleveland (*Nanette*), Richard "Skeets" Gallagher (Jimmy), Juliette Day (Sue Smith), Anna Wheaton and later Blanche Ring (Lucille), and Francis X. Donegan and later Bernard Granville (Billy Early) were replaced by Louise Groody, Charles Winninger, Eleanor Dawn, and Wellington Cross before the show finally hit New York. Only Georgia O'Ramey (Pauline) and John Barker (Tom) seem to have survived the rigors of the road.

Even before its Broadway opening, *No, No, Nanette* was regarded as such a success that a road company starring Cecil Lean and Cleo Mayfield was opened in Philadelphia; and a British production with Binnie Hale (*Nanette*), George Grossmith (Billy Early), Joseph Coyne (Jimmy) Seymour Beard (Tom), and Irene Browne (Lucille) opened at the London Palace on March 11, 1925.

After playing the summer of 1925 in Boston, *No, No, Nanette* by now an established hit on two continents, finally reached Broadway's Globe Theatre on September 16, 1925. Soon, road companies began to spawn like guppies all over America; and "Tea for Two" became the standard soft-shoe shuffle of the world.

Perhaps from overexposure due to its lengthy pre-Broadway run and the number of touring companies, the Broadway engagement lasted only 321 performances; less than half as long as the London production, which racked up an impressive 665 performances.

Early in 1930, First National released a film version starring Alexander Gray and Bernice Claire as Tom and Nanette. Despite the extensive use of Technicolor, and a first-rate cast including: Lucien Littlefield (Jimmy), Louise Fazenda (Sue), Lilyan Tashman (Lucille), Bert Roach (Billy), ZaSu Pitts (Pauline), and Mildred Harris (Betty), the film was poorly received. The plot had been altered to present Tom as the author and star of a musical playing its out-of-town tryout in Atlantic City, thus providing an excuse for several production numbers built around new songs written by other composers; while Youmans' popular score was reduced to just "Tea for Two" and "I Want To Be Happy."

Neither the story nor the score fared much better in RKO's 1940 remake, with Anna Neagle (*Nanette*), Richard Carlson (Tom), Roland Young (Jimmy), Helen Broderick (Sue), ZaSu Pitts (again as Pauline), Eve Arden (Winnie), and new roles for Victor Mature, Tamara, and Billy Gilbert.

In 1950, Doris Day and Gordon MacRae starred in Warners' *Tea for Two*, which omitted the original story entirely but used Youmans' songs from *Nanette* and other shows. This was a backstage yarn set in the 1920's, about a group of players who are producing a show called *No, No, Nanette*, in which "The Call of the Sea," "I Want To Be Happy," and "Tea for Two" are seen on-stage.

With the current revival having premiered in Boston on November 3, 1970, *No, No, Nanette* has been produced in some form during the first year of every decade since the 1920's, except for 1960.

MILES KREUGER



# No, No, Nanette

in 1971

BARBARA HEUMAN, ROGER RATHBURN  
with the BUSBY BERKELEY GIRLS and BOYS  
sing and dance to TEA FOR TWO



RUBY KEELER

BOBBY VAN

BENNY BAKER

HELEN GALLAGHER

PATSY KELLY



JIMMY and SUE  
reminisce at the piano



LUCILLE cautions the ladies that  
TOO MANY RINGS AROUND ROSIE  
will never get rosie a ring



JIMMY, SUE, BILLY, LUCILLE, the girls and boys demonstrate how to TAKE A LITTLE ONE STEP



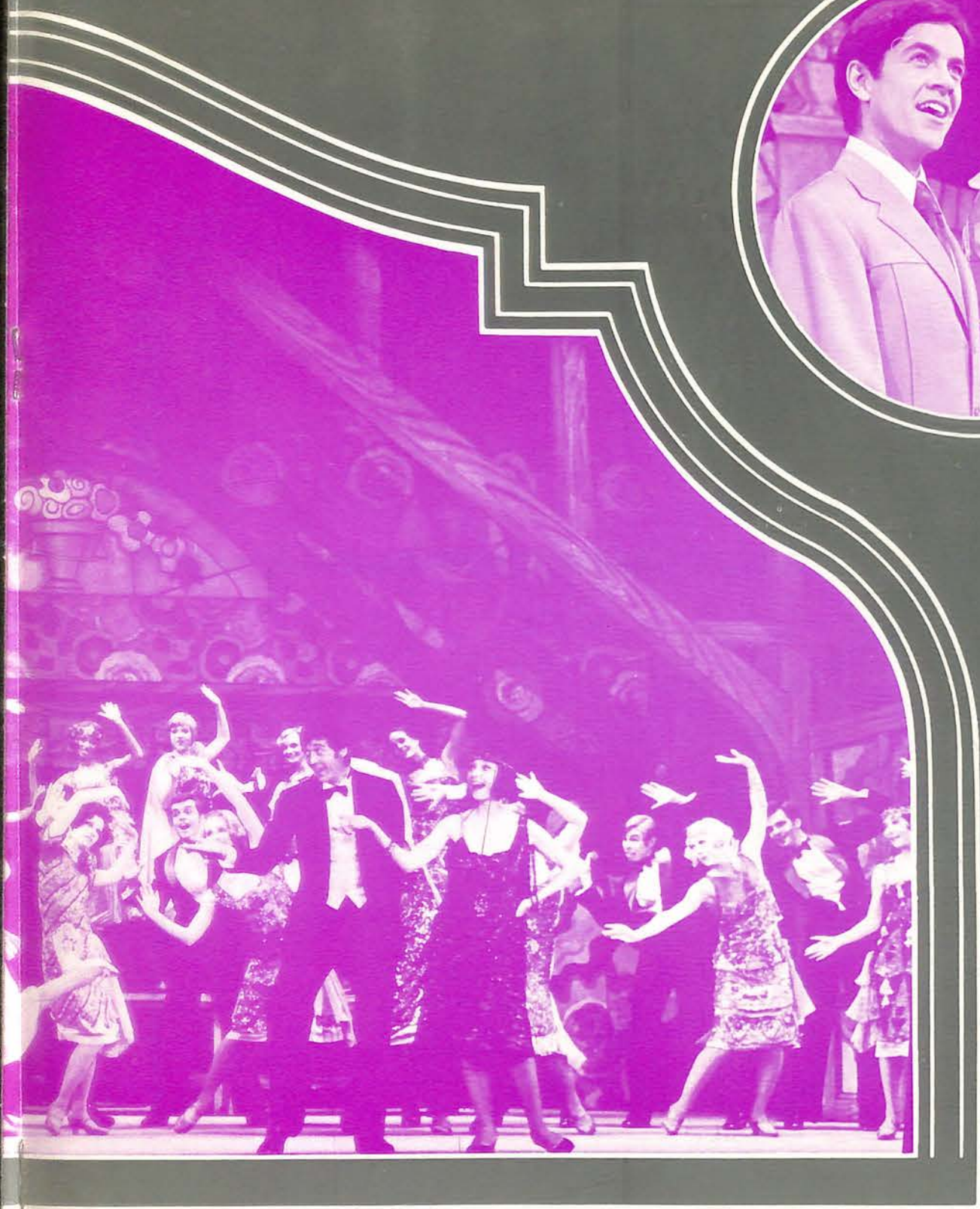
BILLY and LUCILLE agree that YOU CAN DANCE WITH ANY GIRL



TOM, NANETTE and  
TEA FOR TWO



PAULINE astounds the company with her  
TAKE A LITTLE ONE STEP soft-shoe





# No, No, Nanette

in 1971



PAULINE gives her final notice



SUE and the chorus tap to I WANT TO BE HAPPY



LUCILLE has the WHERE-HAS-MY-HUBBY-GONE BLUES



RAOUL PENE du BOIS' original costume-drawings



WINNIE, BETTY and FLORA tell JIMMY, I WANT TO BE HAPPY



# the year *No, No, Nanette* was born



1925 was one of those in-between years.

Half-way through the decade, the Roaring Twenties had not quite assumed the full ferocity for which they were named; so a nation resigned to the guzzling of bathtub gin, had to settle for a slightly hung-over howl.

It was a world of comfortable moderation, with a thriving economy and a thoroughly tedious administration by Calvin Coolidge. Only a minor border skirmish between Bulgaria and Greece disturbed the tranquility of one of this century's few relatively peaceful years. Oh, yes, the French occupational forces in Morocco were having difficulties with an insurgent guerilla band called the Riffs; but that was swiftly settled and soon relegated to sugary immortality on the operetta stage as the subject of Romberg's *The Desert Song*.

Most Americans were experiencing the little joys of prosperity. They were lighting up their Melachrinos (or Murads or Helmars) and going for a drive in their Model T, fitted out with the latest balloon tires by Kelly-Springfield or Goodrich-Silvertown (also noted for its popular radio quartet). They were reducing with Marmola Tablets, bathing with transparent White Rose Glycerine Soap, romping to the latest dance crazes at Arthur Murray's and relaxing on the night boat to Albany.

The smart set attended the American debut of Stravinsky with the New York Philharmonic, and the premiere of Gershwin's Concerto in F, with Walter Damrosch conducting. They talked about Lawrence Tibbett at the Met, Babe Ruth at Yankee Stadium, and the nation's first major exhibition of paintings by Kandinsky and Klee.

Everyone was reading Sinclair Lewis' *Arrowsmith* and Fitzgerald's *The Great Gatsby*. Actually, it was an in-between year in literature, too, with the publication of a few, not many, of the decade's classics: Dreiser's *An American Tragedy*, Heyward's *Porgy*, Huxley's *Those Barren Leaves*, Sherwood Anderson's *Dark Laughter*, Ellen Glasgow's *Barren Ground*, and for the eternally young-at-heart, *When We Were Very Young* by A. A. Milne. 1925 also saw the debuts of two enduring literary periodicals: Harold Ross' *New Yorker* and Henry Seidel Canby's *Saturday Review of Literature*.

It was, however, a golden age for silent movies; and the year's favorites included Charlie Chaplin in *The Gold Rush*, Lon Chaney as *The Phantom of the Opera*, Harold Lloyd in *The Freshman*, and Colleen Moore in *Ferber's So Big*. Romantic John Gilbert headlined *The Merry Widow* with Mae Murray and the classic war story *The Big Parade* with Renee Adoree. *Sally, Irene and Mary* helped the rising careers of Constance Bennett, Joan Crawford and Sally O'Neil respectively. Mary Pickford remained the eternal innocent in *Little Annie Rooney*, and Valentino made female hearts flutter in *The Eagle*. The unlikely team of D. W. Griffith and W. C. Fields collaborated on *Sally of the Sawdust*, a mute version of Fields' Broadway musical, *Poppy*; and Marion Davies ignited the *Lights of Old Broadway*. Children of all ages cheered their favorite cowboy, Tom Mix, and clapped when Betty Bronson as *Peter Pan* cried for their help to save Tinker Bell.

It was even an in-between year on Broadway, with a poor Spring season and an overwhelmingly brilliant one that Fall. Until June, the only few openings of im-

portance were *Is Zat So?*, a comedy starring its co-author James Gleason; *Big Boy*, a Jolson extravaganza featuring "California, Here I Come"; Willie and Eugene Howard in *Sky High*; Leon Errol in one of Ziegfeld's few flops, *Louie the 14th*; and Helen Hayes in Shaw's *Caesar and Cleopatra*.

Things began to look up in June and July with a flood of revues: *The Garrick Gaieties* (which made Rodgers and Hart the darlings of Broadway), and annual editions of the *Grand Street Follies*, *George White's Scandals, Artists and Models* (with Jack Oakie and Billy de Wolfe tucked away in the chorus), and the *Earl Carroll Vanities*.

The staggering Fall season opened with Mary Boland and Edna May Oliver in the farce, *The Cradle Snatchers*, George Jessel in *The Jazz Singer*, and Katharine Cornell and Leslie Howard in Michael Arlen's *The Green Hat*. In less than ten days, five major musicals opened during September: Youmans' *No, No, Nanette* (9-16), Rodgers and Hart's *Dearest Enemy* (9-18), Friml's *The Vagabond King* (9-21), Kern's *Sunny* (9-22) and Archer's *Merry Merry* (9-24). George S. Kaufman's comedy *The Butter and Egg Man* sneaked in there on the 23rd.

Later arrivals included George Kelly's *Craig's Wife*, Frederick Lonsdale's *The Last of Mrs. Chaney*, the *Charlot Revue* of 1926 (Gertrude Lawrence, Jack Buchanan, Beatrice Lillie), Shaw's *Androcles and the Lion*, Coward's *Easy Virtue*, and Irving Berlin's *The Cocoanuts* starring the Four Marx Brothers.

In the final weeks of the year, first-nighters saw *The Dybbuk*, adapted from the Habimah production, the *Greenwich Village Follies*, England's Jack Hulbert and Cicely Courtneidge in *By the Way*, and Gershwin's *Tip Toes* and *Song of the Flame*.

1925 saw the introduction of electrical recording by both Columbia and the Victor Talking Machine Company, and hearts melted to the crooning of Ruth Etting and Gene Austin. General Electric proudly announced the first automatic, self-lubricating, and practically noiseless electric refrigerator; while television pioneer, C. Francis Jenkins, demonstrated his "radio eye" to the Secretary of the Navy. The Swedish liner, *Gripsholm*, became the first oil-burning ocean liner to cross the Atlantic. Equipped with diesel engines, it averaged 17 knots and used dummy smokestacks. Lt. Alford Williams set the world's speed record by flying his plane 302.3 miles an hour from a gliding drop.

Death came to two popular painters, George Bellows and John Singer Sargent; while a daughter, Oona, was born to playwright Eugene O'Neill. This was the year in which sculptor Gutzon Borglum announced his rather quixotic plan to carve the faces of great Americans on the side of Mount Rushmore; while doddering, old John D. Rockefeller, Sr., was content to hand out dimes to strangers who showed him courtesy. Royalty came to Hollywood in 1925, when Gloria Swanson took herself a third husband, the Marquis Henri de la Falaise de la Coudray. And, for the first time in its 24-year history, the Nobel committee in Stockholm decided to withhold all five of its annual awards.

In England, the dashing Prince of Wales became

the nation's most popular public relations figure.

In Germany, 78-year old Field Marshall von Hindenburg became the first man to be elected the nation's President on a popular vote.

In Paris, the Exposition des Arts Décoratifs introduced the moderne style of decor known today as Art Deco.

In China, death came to Dr. Sun Yat Sen, founder of the Kuo Mintang (Young China) Party and leader of the 1911 rebellion against the Manchu Dynasty.

Italy saw the consolidation of Fascist forces under Benito Mussolini, a pattern emulated in Spain by General Primo de Rivera, their own local tyrant.

Texas elected its first Governor, M. A. "Ma" Ferguson, whose husband had been Governor a few years earlier. After pardoning 353 convicts and committing a few other excesses, Mrs. Ferguson was nearly impeached but miraculously found herself re-elected in 1933.

Although one U.S. Navy dirigible, the Los Angeles, introduced the first air mail to a foreign country, another Navy lighter-than-air ship, the Shenandoah, was crushed in a terrible storm that ripped off its cabin and hurled fourteen men to their deaths, including the captain, Lt. Cmdr. Zachary Lansdowne. A hearing disclosed that eight of the eighteen safety valves in the ship's gas bags had been removed.

Military air incompetence was the subject of one of the year's two colorful courtroom sagas. Major General William "Billy" Mitchell, Asst. Chief of the Army Air Service, had argued so vigorously about this country's lack of preparation against air attack that he was demoted to Colonel and later subjected to an Army court-martial for insubordination. Mitchell insisted that the Air Force should be an independent branch of the service, and not used simply to gratify the public relations images of the Army and Navy. Although he demonstrated that one plane could sink a battleship, Mitchell was not vindicated until the Japanese attack on Pearl Harbor sixteen years later.

Even more sensational was the famous Monkey Trial, in which a 24-year old high school teacher, J. T. Scopes, was accused of violating a new Tennessee law that banned the teaching of Darwin's theories of evolution. A sweltering summer, the mummery of Monkey souvenirs, the fanfare of a then-rare radio hookup, and converging crowds of thousands turned the Dayton courtroom into a dazzling forum for two legendary attorneys: for the prosecution William Jennings Bryan, three-time candidate for U. S. Presidency and deeply religious fundamentalist, and Clarence Darrow, a rational, witty, corrosively sarcastic atheist who, one year earlier, had saved the lives of Loeb and Leopold. Not only was the constitutionality of the law questioned, but the entire issue of the state's rights to intimidate a teacher in his classroom. Although Scopes was found guilty and forced to pay a token fine of \$100, it was a great moral victory for academic freedom. The drama came to an unexpected climax when Bryan died suddenly five days later.

By 1920's standards, 1925 may have lacked excitement; but it was a year of peace and abundance in the theatre, which is more than we can say today.

MILES KREUGER



the world of  
BUSBY BERKELEY

BERKELEY GIRLS in  
GOLD DIGGERS OF 1935



PATSY KELLY



RUBY KEELER



BERKELEY geometry in *DAMES* (1934)



RUBY KEELER in  
GOLD DIGGERS OF 1933



# production supervisor BUSBY BERKELEY

and the BUSBY BERKELEY GIRLS



When movies first learned to talk, musical numbers were generally photographed from straight-on, as if they were being viewed in a legitimate theatre. Little regard was made for the flexibility of the camera and the visual freedom which was made possible through trick photography, editing, and the rhythm of varying long shots with closeups. When Busby Berkeley arrived in Hollywood in 1930 to direct the numbers for *Whoopie*, his first concern was to make screen dance mobile and to give it an exciting character all its own.

Berkeley moved his camera in on the shining, young faces of his chorus girls (one was Betty Grable), and then lifted it high into the studio rafters to shoot down perpendicularly on a myriad geometric patterns formed by the limbs and swaying torsos of his girls. Instead of being remote, static observer of screen dance, Berkeley's camera became part of the dance itself by blending its own movement with that of the chorus.

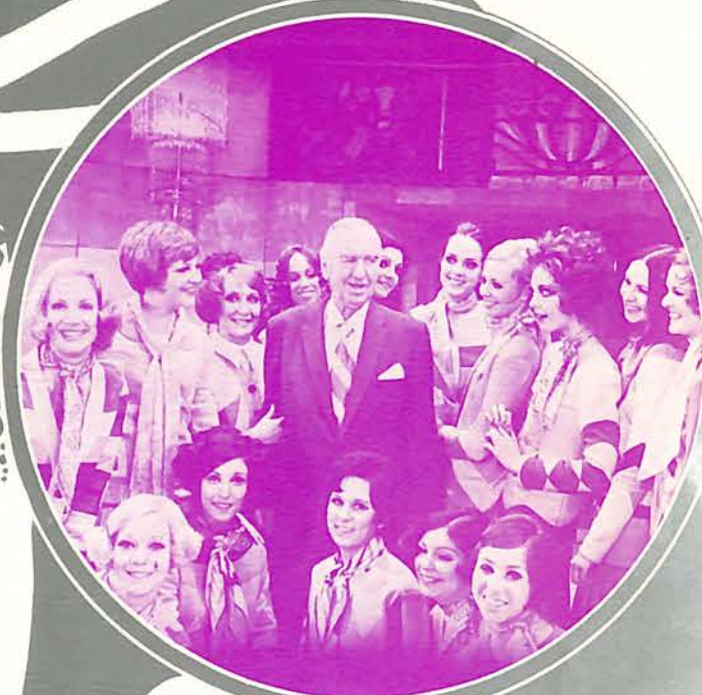
*Whoopie*, a lavish Technicolor screen version of the Ziegfeld stage show, was the first of four Eddie Cantor musicals which "Buzz" staged for producer Sam Goldwyn. The others, *Palmy Days*, *The Kid from Spain*, and *Roman Scandals*, were full of surprises: a gymnasium of girls dancing their calisthenics; centerpieces that suddenly rise up from beneath dining tables and are revealed as the girls' headdresses; a moderne dormitory in which the co-eds take their morning baths in a giant swimming pool; a slave market of chained girls wearing only their long, golden tresses; and a glass-walled harem in which the wives "Keep Young and Beautiful" on massaging tables in the steam rooms.

In 1933, Darryl F. Zanuck brought Berkeley to Warners, where for five years he turned out some of the most distinctive musicals of the decade: *42nd Street*, *Gold Diggers of 1933*, 1935, 1937, *Footlight Parade*, *Dames*, *Wonder Bar*, *In Caliente*, and several others. His numbers usually open with Dick Powell and Ruby Keeler singing a song in a stage setting. With a flick of the shutter, we are transported to another setting so elaborate that no legitimate stage in the world could hold all that scenery. Berkeley spins out his little vignette, and we finally return to Dick and Ruby in the original setting.

At MGM, "Buzz" led Judy Garland and Mickey Rooney through their paces in *Babes in Arms*, *Strike Up the Band*, *Babes on Broadway*, and *Girl Crazy*. He staged water carnivals for Esther Williams (*Easy To Love*, *Million Dollar Mermaid*), maneuvered Ann Miller through a forest of violins that poked up through holes in the dance floor, and kept a three-ring circus under control in *Billy Rose's Jumbo*.

Even prior to his illustrious film career, Berkeley was one of Broadway's most highly respected and prolific dance directors, noted for the unusual rhythms and intricacies of his routines. Beginning his Broadway career as a comedian in the long-running musical, *Irene*, Berkeley went on to stage Rodgers and Hart's *A Connecticut Yankee* and *Present Arms* (in which he also appeared, Youman's *Rainbow*, and *The Wild Rose*, *Good Boy*, *Hello, Daddy!*, and *The Street Singer* among many others).

In recent years, Mr. Berkeley has been living with his wife Etta in the mellow climate of Palm Desert, California, where he continues to be besieged by requests to appear at retrospectives of his films all over the world. Busby Berkeley has become an American classic.



BUSBY and his hand-picked  
BOUQUET OF BEAUTIES



the PEACH ON THE BEACH number





# No, No, Nanette

and its  
production staff



PYXIDIUM LTD. producer CYMA RUBIN 3

A theatregoer from age nine, Cyma Rubin became professionally active in theatre as recently as 1969, when she founded a small production company that would afford opportunities to unknown authors. As a result, several new works are now under consideration. But it was her total experience as engineer, designer, and fashion consultant, and belief in a need to return to elegance and pure entertainment that led to production of *No, No, Nanette* in January 1971—her first Broadway show. Her first film, *Greaser's Palace*, written and directed by Robert Downey, is currently in major city release.

## 1 adapted & directed by BURT SHEVELOVE

Burt Shevelove is a man in touch with the funnybone of his time. Not only has he refashioned the original book of *No, No, Nanette* into brisk, modern terms, but he updated William Gillette's *Too Much Johnson*, and co-adapted some of Plautus' dusty old comedies into the brilliant musical farce, *A Funny Thing Happened on the Way to the Forum*, for which he received a Tony in 1963.

Mr. Shevelove arrived on Broadway in 1948, when he directed and wrote material for the successful revue, *Small Wonder*. Subsequently, he became involved in television, where he produced or directed programs starring Judy Garland, Jack Benny, Lucille Ball, Barbra Streisand, Frank Sinatra, and Richard Rodgers. He has frequently written and directed the *Bell Telephone Hour*. Recently, he directed the Tony-award-winning musical, *Hallelujah, Baby!* and co-authored and produced the film, *The Wrong Box*.

## 2 dances & musical numbers staged by DONALD SADDLER

An alumnus of the Ballet Theatre, Donald Saddler made his Broadway debut as Helen Gallagher's dancing partner in *High Button Shoes*, and then appeared as the principal dancer in *Dance Me a Song and Bless You All*. He received a Tony for the very first show he choreographed, *Wonderful Town*, and his latest, *No, No, Nanette*. His staging has also enlivened *John Murray Anderson's Almanac*, *Shangri-La*, *Milk and Honey*, *Sophie*, *To Broadway with Love* at the 1964 New York World's Fair, and many important musical productions on television.

He was Associate Director of the Harkness Ballet Company and created ballets for many other companies including those of Markova and Dolin, Valerie Bettis, and Robert Joffrey. For his Italian production, *Tobia la Candida*, he was awarded the *Maschera d'Argento* in 1954.

## 4 lighting designed by JULES FISHER

Mr. Fisher, a graduate of Carnegie Tech, is one of Broadway's youngest lighting designers, having distinguished himself with dozens of major productions both off and on Broadway. His off-Broadway credits include *Promenade*, *Sergeant Musgrave's Dance*, *The Cole Porter Revue*, *The Trojan Women*, *All in Love*, *Best Foot Forward*, *You're a Good Man Charlie Brown*, and *Scuba Duba*. On Broadway, Mr. Fisher has designed lighting for *Home*, *Butterflies Are Free*, *Little Murders*, *Canterbury Tales*, *Black Comedy*, *Half a Sixpence*, *Do I Hear a Waltz?* *The Subject Was Roses*, *High Spirits*, *Anyone Can Whistle*, and *Spoon River Anthology*. Mr. Fisher has traveled the world to supervise personally the lighting of most of the productions of *Hair!* When Mr. Fisher is not busy lighting Broadway shows, he spends the rest of his time acting as an architectural lighting consultant for residences and businesses throughout the country.

at the twin pianos  
COLSTON and CLEMENTS

assistant to mr. saddler  
MARY ANN NILES

dance captain  
BOB BECKER

sound created by  
JACK SHEARING

general management  
GATCHELL & NEUFELD

assistant company manager  
JAMES MENNEN



production designed by  
**RAOUL PÈNE du BOIS** <sup>8</sup>

The witty high style of *Nanette*'s three settings and 210 Tony-winning costumes are the handiwork of one of Broadway's most esteemed designers, Raoul Pène du Bois, whose career began at the early age of sixteen, when he contributed several costumes to *The Garrick Gaieties*. Among his many musicals and revues, Mr. Pène du Bois has designed the costumes for *Life Begins at 8:40*, *Carmen Jones*, *Too Many Girls*, *The Music Man*, and *Gypsy*; and the sets and costumes for *DuBarry Was a Lady*, *Panama Hattie*, *Lend an Ear*, *Alive and Kicking*, *Call Me Madam*, *New Faces of 1952*, *Wonderful Town*, *Plain and Fancy*, and *Bells Are Ringing*. He also designed those two remarkable Billy Rose spectacles of the 1930's: *Jumbo* and the *World's Fair Aquacade*, and Rose's two nightclubs, the *Casa Manana* and the *Diamond Horseshoe*.

For the screen, Mr. Pène du Bois, has captured the colorful excitement of New Orleans at Mardi Gras time in *Louisiana Purchase*; for *Lady in the Dark* the contrasting modern, tidy offices of a fashion-magazine editor and the romantic, surrealist images of her dream world; and in *Kitty* the splendor of Georgian London.



<sup>5</sup> musical direction & vocal arrangements by  
**BUSTER DAVIS**

The aging juvenile dancing on the podium is an alumnus of the Princeton Triangle Club and Spivy's Roof. At Princeton, he majored in English and performed the Ivy League's first theatrical strip tease. At Spivy's he played the piano and sang obscure show tunes. He finally stumbled onto Broadway and stayed there through twenty-six musicals, detouring for four years to TV's *Bell Telephone Hour* (The Buster Davis Singers), and picking up an Emmy for the Art Carney specials. He also has conducted record albums for Judy Holliday and Hermione Gingold, and has written and arranged far too many industrial shows.

—Buster Davis

<sup>6</sup> dance music arranged & incidental music composed by  
**LUTHER HENDERSON**

One of the theatre's most highly respected musicians, Mr. Henderson made his Broadway bow as one of the orchestrators of Ellington and Latouche's *Beggar's Holiday*. Specializing in dance arrangements, Luther has worked on *Flower Drum Song*, *Do Re Mi*, *Bravo, Giovanni*, *Funny Girl*, *I Had a Ball*, *Hallelujah, Baby!*, *Golden Rainbow*, and *Purlie*. For television, Mr. Henderson was the musical director of *The Helen Morgan Story* with Polly Bergen, and a series of specials starring Victor Borge and Phil Silvers. He has orchestrated the Ed Sullivan, Garry Moore and Perry Como shows and the *Bell Telephone Hour*.

<sup>7</sup> orchestrations by  
**RALPH BURNS**

The unsung hero of every Broadway musical is the orchestrator, who transforms the composer's melody lines into the fully developed form in which it is heard in the theatre. Ralph Burns began his theatre career down at the Phoenix Theatre, where he worked on *Phoenix '55* and *Living the Life*. For Broadway, he was widely hailed for the unusual sound he brought to Richard Rodgers' score for *No Strings*. On the wings of this success, he arranged *Little Me*, *Funny Girl*, *Golden Boy*, *Do I Hear a Waltz?*, *Sweet Charity*, *Ilya*, *Darling*, *Darling of the Day*, *Minnie's Boys*, and the now-legendary *Breakfast at Tiffany's*. Mr. Burns is also the musical supervisor, orchestrator, and conductor of the current screen adaptation of *Cabaret*.