

A CONTEMPORARY THEATRE · 14TH SEASON · 1978



A CONTEMPORARY THEATRE

Gregory A. Falls
Artistic Director

Andrew M. Witt
General Manager

PRESENTS

ANYTHING GOES!

Book by Guy Bolton, P.G. Wodehouse, Howard Lindsay and Russel Crouse
Music and Lyrics by Cole Porter

The play is presented by arrangements with Tams-Witmark Music Library, Inc.

September 23 – October 21, 1978

Director/Choreographer	Judith Haskell
Musical Director	Stan Keen
Scene and Costume Design	Jerry Williams
Lighting Design and Technical Director	Phil Schermer
Property Design	Shelley Henze Schermer
Stage Manager	Eileen MacRae Murphy

THE CAST, IN ORDER OF APPEARANCE

Captain	Jeffrey L. Prather
Steward/Purser	Dale Christopher
Sailors	Leo Schmidt, Ken Branch, Thomas Spickard
Billy Crocker	Kelly Walters
Girl	Nancy Miller
Whitney	Robert Loper
Reporter	Thomas Spickard
Cameraman	Ken Branch
Sir Evelyn	Douglas Easley
Mrs. Harcourt	Elizabeth Cole
Hope Harcourt	Adrienne Dussault
Bishop	Jeffrey L. Prather
Reno Sweeney	Adrienne Angel
Purity	Nancy Miller
Chastity	Janine Sawyer
Charity	Kura D. Shepard
Virtue	Diane Maggio
Moonface	James W. Monitor
Bonnie	Terri McRay
Ling	Ken Branch
Ching	Leo Schmidt

Pianists: Donald Chan, Stan Keen

Percussionist: Tom Collier

THE TIME: 1934

THE PLACE: Aboard a luxury liner sailing for England.

THERE WILL BE ONE 15-MINUTE INTERMISSION

MUSICAL NUMBERS

ACT ONE

Scene 1. Afterdeck of the ship.

Overture

You're the Top

Bon Voyage

Scene 2. On the ship's deck; night.

It's Delovely

Scene 3. Two Cabins on the "A" deck.

Scene 4. The ship's deck.

Heaven Hop

Scene 5. The ship's deck.

Friendship

Scene 6. Evelyn's stateroom.

Scene 7. The ship's deck.

I Get a Kick Out of You

Scene 8. The afterdeck.

Anything Goes.

ACT TWO

Scene 1. Ship's lounge.

Public Enemy Number One

Let's Step Out

Blow, Gabriel, Blow

Scene 2. The Brig.

All Through the Night

Be Like the Bluebird

All Through the Night — reprise

Scene 3. The ship's deck.

Take Me Back to Manhattan

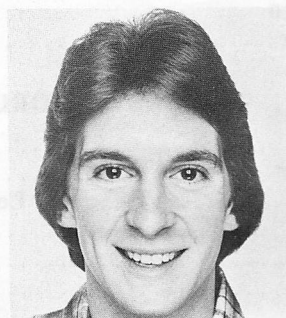
You're the Top — reprise

THE COMPANY



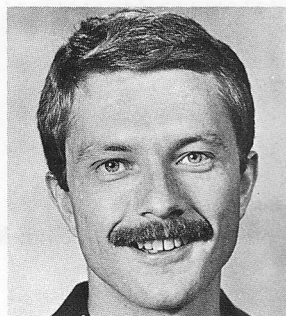
ADRIENNE ANGEL (*Reno Sweeney*) was featured on Broadway for three and a half years in **PROMISES, PROMISES**. In

1976 she toured MAME as Angela Lansbury's standby in the title role. She has also toured in **HIGH SPIRITS**, the musical version of Noel Coward's **BLITHE SPIRIT**, playing opposite Agnes Moorehead and Carolyn Jones. In stock and regional theatres she has played leading roles in **I DO, I DO**, **PRIVATE LIVES**, **GENTLEMEN PREFER BLONDES**, **KISS ME, KATE**, **KING AND I**, **WHERE'S CHARLEY?**, and **A LITTLE NIGHT MUSIC**. Her other Broadway shows include **FIRST IMPRESSIONS** and **HIGH SPIRITS**. She has been seen and heard on many TV commercials.



KEN BRANCH (*Cameraman, Sailor, Ling*) has toured with **DISNEY ON PARADE** and **PETER PAN**, and worked in

Equity showcase productions of **THE HAPPY TIME** and **RAGTIME BLUES**. In stock productions Ken has played "Stanley" in **HELLO, DOLLY**, in **CABARET**, **MUSIC MAN**, **GYPSY**, **MAME**, **OKLAHOMA** and **THE FANTASTICKS**. For TV, Ken has been seen in **AMERICA SINGS**, **OPRYLAND SPECIAL** and the **ERNIE FORD CHRISTMAS SPECIAL**.



DALE CHRISTOPHER (*Steward/Purser*) has been in the Arizona Civic Theatre's production of Rodgers and Hart's **A**

MUSICAL CELEBRATION. Regionally, he has toured with the Metro Theatre Circus Children's Theatre Co. in Missouri, with the Century II Dancers of Calgary, Alberta, played "Sganarelle" in **SGANARELLE'S SECRET** for the Summer Theatre Festival in New Britain, Connecticut, and has appeared in **THE BOY FRIEND**, **THE TAMING OF THE SHREW** and **DAMES AT SEA**. For the Dakota Playmakers, Dale has been in **THE HOMECOMING**, **THE TROJAN WOMEN**, **MAJOR BARBARA** and **DON QUIXOTE OF LA MANCHA**. In North Dakota, he has been the choreographer for **GEORGE M**, **KISMET**, **FIDDLER ON THE ROOF**, and **THE LAST UNICORN**.



ELIZABETH COLE (*Mrs. Harcourt*) is new to ACT's stage, but has been seen by Seattle audiences as Don Ameche's wife in *ONCE*

MORE WITH FEELING and as "Golde" in *FIDDLER ON THE ROOF* for the Cirque Dinner Theatre. She played "Kate" in *KISS ME, KATE* and in *KING AND I* at the Playhouse-on-the-Mall and in *THE RED MILL* at the Meadowbrook Dinner Theatre in New Jersey, among dozens of operatic and musical roles throughout the country. She sang and acted in Gershwin's *BY GEORGE* with the Honolulu Symphony, and has been a teacher of voice and a vocal coach in New York, Hawaii and at Cornish School in Seattle. She was on the Drama Faculty at the University of Hawaii, and participated in many productions there. She appeared in the 1966 production of *CAUCASIAN CHALK CIRCLE* at Lincoln Center's Repertory Theatre.



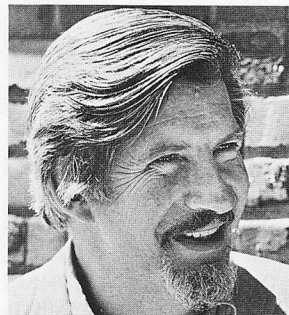
ADRIENNE DUSSAULT (*Hope Harcourt*) recently played the "Widow" in *ZORBA* at the Cirque Dinner Theatre and "Tseitel"

in *FIDDLER ON THE ROOF* for the Cirque. From her background in Missoula, Montana, Adrienne brings a varied musical history with numerous winning awards: Metropolitan Opera Auditions, Regional Competition, Seattle, 1975; Seattle Opera Cecilian Schultz Auditions, 1975; and the San Francisco Opera Auditions in 1976 and 1978, earning a place in the prestigious Merola Opera program. She has sung in concert with the Montana, Anchorage, Portland and Seattle symphonies. She was a soloist under the direction of Robert Shaw in Haydn's *CREATION* and has toured the Northwest, Canada and the Far East with *WE, THE UNDERSIGNED*, a professional vocal-show group. Adrienne made her debut with the Seattle Opera appearing as "Ciobyle" in *THAIS*, and has performed extensively with the Opera's touring educational shows and as a recitalist in *JOURNEYS IN SONG*.



DOUGLAS EASLEY (*Sir Evelyn*) has been seen on Broadway in *OF LOVE REMEMBERED* with Ingrid Thulin and *ELIZABETH,*

THE QUEEN with Dame Judith Anderson. Off-Broadway he has performed in *SHADOW OF HEROES*, *A MIDSUMMER NIGHT'S DREAM* and *MAN AND SUPERMAN*. Regionally, Douglas was featured in *A MUSICAL JUBILEE* with Eartha Kitt, Patrice Munsel, Howard Keel and Cyril Ritchard, in *FORTY CARATS* with Ginger Rogers; *LIGHT UP THE SKY* with Celeste Holm, *THE UNSINKABLE MOLLY BROWN*, *ONCE MORE WITH FEELING*, *A DELICATE BALANCE*, *THE LION IN WINTER*, *MY FAIR LADY*, *CAMELOT*, *DIAL "M" FOR MURDER* and has played the role of "Beauregard" in *MAME* over 400 times in various productions. For film, Douglas has been seen in *THE EYES OF LAURA MARS*, *LITTLE MURDERS*, *DIARY OF A MAD HOUSEWIFE*, *MADE FOR EACH OTHER* and *DEATH WISH*.



ROBERT LOPER (*Whitney*) recently went to Port Townsend to stage some original scripts for The Floating Theatre Co. and directed

THE SHADOW BOX at ACT this season. Bob is on the School of Drama faculty at the University of Washington and is well-known to audiences as both a director and an actor for ACT, The Seattle Repertory Theatre, and the Oregon Shakespeare Festival. At ACT he has directed *OF MICE AND MEN*, *DESIRE UNDER THE ELMS*, *IN CELEBRATION*, *THE COLE PORTER REVUE*, *OLD TIMES*, *THE BOYS IN THE BAND*, and *UNDER MILK WOOD*. His productions at the Oregon Shakespeare Festival include *OEDIPUS THE KING* and *ANTONY AND CLEOPATRA*. He directed *BINGO* for The Seattle Repertory's Second Stage, and this Spring appeared as an actor in The Rep's production of Feydeau's *13 RUE D'AMOUR*.



DIANE MAGGIO (*Virtue*) has been a soloist at Radio City Music Hall in New York, and acted and choreographed FIORELLO for

the Equity Library Theatre. For stock theatres, Diane played "Mrs. Meeker" in FUNNY GIRL with Carol Lawrence, "Lottie" in SHOWBOAT with Ann Blyth, "Reno Sweeney" in ANYTHING GOES for the Halfpenny Playhouse, "Rosemary" in HOW TO SUCCEED . . . , "Minnie Fay" in HELLO DOLLY, "Gooch" in MAME and "Claire de Lune" in ON THE TOWN, as well as "Marta" in COMPANY. She has also performed in industrial shows with Carol Channing, Sammy Cahn, Bob Hope and Peter Gennaro. She has choreographed ANYTHING GOES, A FUNNY THING . . . , MAME, HOW TO SUCCEED . . . , KISS ME, KATE, DAMES AT SEA, COMPANY, and an EVENING OF SIGMUND ROMBERG starring John Riatt.



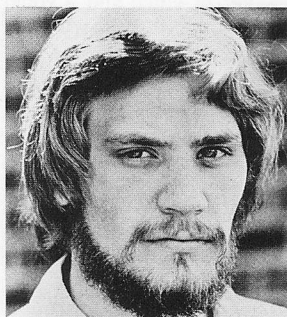
TERRI McRAY (*Bonnie*) has had a great deal of musical experience, working with the Kenly Players Circuit as "Sandy" in GREASE

with Barry Williams and Roz Kelly, "Bonnie" in ANYTHING GOES with Ann Miller and Bobby Van, "Elsie Ketchum" in FINISHING TOUCHES with Barbara Rush and Robert Reed, "Mary Detweiler" in HOW THE OTHER HALF LOVES with Stefanie Powers, George Maharis and Diane Baker, a lead dancer in CABARET and "Liat" in SOUTH PACIFIC. In regional theatre, Terri has been seen in YANKEE INGENIUTY at the Meadowbrook Theatre, THE DRUNKARD at the Coconut Grove Playhouse in Miami, and THE MISCHIEF ON MERRY MOUNTAIN at Stage West in Springfield, Massachusetts. In dinner theatre productions, Terri has been in GUYS AND DOLLS and TOM JONES.



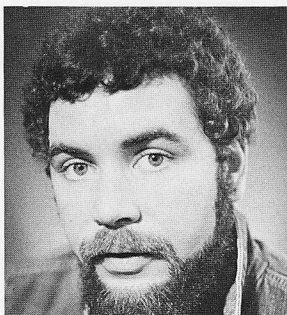
NANCY MILLER (*Purity*) has performed in the National Company of THE ROBBER BRIDE-GROOM, toured in CAMELOT

with Rock Hudson, performed in OKLAHOMA at Artpark in New York, in THE MERRY WIDOW and MY FAIR LADY at the North Carolina Summer Festival, and has been a soloist for the North Carolina Dance Theatre. She has had extensive training in ballet, in modern and jazz at the Joffrey School, School of American Ballet and the North Carolina School of the Arts.



JAMES W. MONITOR (*Moon-face*) was last seen at ACT as "Father Powers" in BALLY-MURPHY this season, and

"Poins" and "Sir Richard Vernon" in HENRY IV, PART I. Last year he played "PFC Hinson" in STREAMERS, and two years ago both the "drunk" and "the sailor" in THE TIME OF YOUR LIFE and "Carlo" in SCAPINO! for ACT. He has toured for two years with The Young ACT Company. Jim appeared in The Empty Space Association's production of BUTLEY as "Joey," and in KNUCKLE, and directed SEXUAL PERVERSITY IN CHICAGO at The Empty Space.



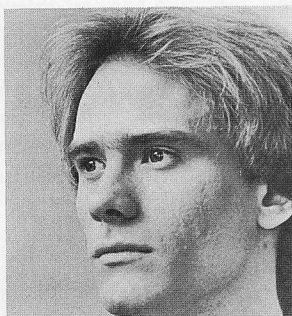
JEFFREY L. PRATHER (*Captain/Bishop*) recently appeared in OREGON GOTHIC at The Empty Space. He was seen at ACT

as "Westmoreland" in HENRY IV, PART I this season, and as "Duke Senior" in ACT's AS YOU LIKE IT, and in DESIRE UNDER THE ELMS for ACT. He played "Bobby" in the Palace Theatre's hit THE BOY FRIEND recently. Also this season, he appeared as "Perry Stewart" in THE ROYAL FAMILY, and as the "roughneck biker, Ken" in THE NATIONAL HEALTH for The Seattle Repertory Theatre. He has also been seen as "A Young Horseman" and "Nugget" in The Rep's production of EQUUS, and appeared in ANNA CHRISTIE for The Rep. As a member of the National Shakespeare Company in New York, he played "Benedick" in MUCH ADO ABOUT NOTHING, "Malcolm" in MACBETH and "Antonio" in THE TEMPEST.



JANINE SAWYER (*Chastity*) recently studied at San Diego's United States International University, where she appeared in

A DOCTOR IN SPITE OF HIMSELF, THE TRIALS OF LILY BLOSSOM and also appeared in the Northshore Arts Theatre production of BYE BYE BIRDIE as "Rosie," and in the University of Washington's DANCE CARAVAN. She has trained as an actress, singer and dancer, and studied with Karen Irwin at Cornish Institute of Allied Arts.



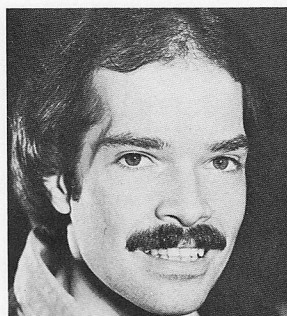
LEO SCHMIDT (*Ching, Sailor*) a dancer, has been a soloist for the New York Dance Theatre and the Syracuse Ballet Theatre. He was

featured on a TV commercial as "a young drug abuser." For the Community Theatre in Washington he appeared in THE MUSIC MAN, GUYS AND DOLLS and THE TAMING OF THE SHREW. Leo's other dancing experience includes a tap dancing act with his three brothers.



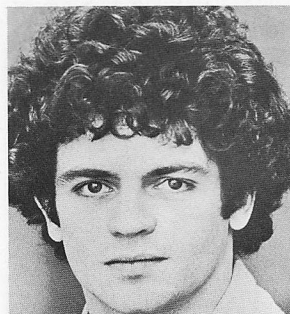
KURA D. SHEPARD (*Charity*) recently appeared at the Palace Theatre in GUYS AND DOLLS. She has appeared at the Skid Road

Theatre in ROBBER BRIDEGROOM, as a dancer for GEORGE M, in many industrial shows including choreography for Day's Sportswear. She did the choreography for LITTLE MARY SUNSHINE for Musicomedy Theatre, and choreographed and directed LIBERTY IS A LADY and VAUDEVILLE U.S.A. for the Edinburgh Festival. She has worked with the One Reel Vaudeville Show as an actress. She appeared in Ron Daum's BROADWAY ISN'T BROADWAY ANYMORE, BABES IN TOYLAND and A LITTLE NIGHT MUSIC, and sang with the New Deal Rhythm Band.



THOMAS SPICKARD (*Reporter, Sailor*) recently appeared in FIDDLER ON THE ROOF and ZORBA at the Cirque Dinner

Theatre and THE BOY FRIEND at the Palace Theatre. He has also played, among other roles, "John the Baptist/Judas" in GODSPELL, "Potemkin" in CELEBRATION, and "Larry" in COMPANY in various Seattle area productions. He is a graduate of the University of Washington with a double major in mathematics and dance.



KELLY WALTERS (*Billy Crocker*) recently appeared on the ACT stage as "Jimmy Flynn" in BALLYMURPHY. Kelly made

his Broadway debut in the title role of CANDIDE. He has also been seen on Broadway in A TRIBUTE TO LILLIAN HELLMAN. Prior to that, he played "Bobby" in LOOK, WE'VE COME THROUGH off-Broadway, and toured with Zero Mostel in A FUNNY THING HAPPENED ON THE WAY... and as "Kalman Rothschild" in THE ROTHSCHILDS. Kelly has appeared in numerous ACT and Seattle Repertory productions, including BOCCACCIO, MOONCHILDREN, WHAT THE BUTLER SAW, THE ME NOBODY KNOWS, and MACBETH. Kelly spent this last year as the artistic director at the Long Island P.A.F. Theatre for Young People. There he directed four shows, including the first touring production of TO KILL A MOCKINGBIRD.



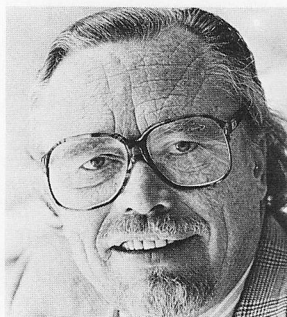
DIRECTOR/CHOREOGRAPHER JUDITH HASKELL

directed *THE CLUB* at ACT last season. She has directed and/or

choreographed musicals in stock and regional theatres around the country, including *BRIGADOON*, *MOST HAPPY FELLA*, *DAMES AT SEA* and *I DO, I DO*. She recently directed and rewrote the dialogue for a Rodgers and Hart revue at the Arizona Civic Theatre, and directed and staged a production of *THE DRUNKARD* at the Coconut Grove Playhouse in Florida. She directs industrial shows for companies like DuPont and Uniroyal. For the last three years she has directed the Hasty Pudding Show at Harvard — the first woman to direct this show in its 128-year history. Judith has also choreographed the Emmy Awards for 1977 daytime television.

PIANIST DONALD CHAN is also a conductor and composer and currently a professor of music at Evergreen State College in Olympia, as well as the musical director and principal conductor for the St. Louis Municipal Opera Association. He was a soloist for the West Coast Premiere of Leonard Bernstein's 2nd Symphony for Piano and Orchestra; a pianist for Evangeline Benedetti (cellist with the New York Philharmonic Orchestra), and a rehearsal pianist for choreographers Anthony Tudor, Donald McKayle and Hanya Holm. He was the musical director and conductor for the premiere of Charles Eakin's opera *THE MUSIC BOX*, presented by NBC-TV in Denver, and the musical director for several major summer theatres in the U.S., including an off-Broadway production. He has worked with such artists as Milton Berle, Joel Grey, Gene Kelly, Ethel Merman and Metropolitan Opera Soprano Roberta Peters.

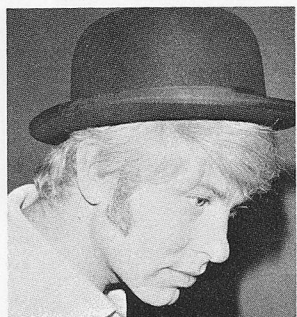
PERCUSSIONIST TOM COLLIER is a graduate of the University of Washington, where he held a Rockefeller Performance Grant with The Contemporary Group. From 1972–74 he was a member of the Bill Smith Trio in Seattle, as well as the Northwest Jazz Quintet. From 1975–78 Tom lived in Los Angeles where, in addition to studio work, he was co-leader and vibist of the Jazz Quintet, along with percussionist Emil Richards. He is now a member of Stan Keen's Northwest Jazz Sextet. He has performed at such Los Angeles jazz clubs as Dante's and the Sound Room, and worked with jazz greats like Victor Feldman and Shelly Manne. He has recorded with Barbra Streisand, Paul Williams, Olivia Newton John and Shirley Bassey, among others. Most recently, Tom recorded with guitarist/singer Ry Cooder. This recording led to the appearance, with Cooder, on the PBS-TV show *SOUND STAGE*, and a subsequent Carnegie Hall Concert in New York.



MUSICAL DIRECTOR STAN KEEN

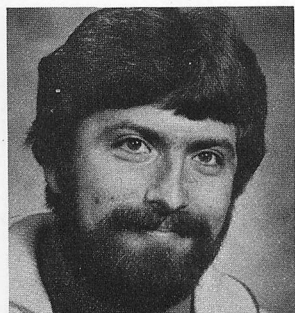
is also the musical director for the Emmy Award children's series, "Boomerang," on KOMO

TV, for which he personally won an Emmy Award. This past winter he was featured on "Music to See" and the Super Special, "Mister Candyman" on CBC TV in Canada. During April Stan appeared with WE 3 at the John F. Kennedy Center, and at the Alliance for Arts in Education "Project Outreach" in Denver. Stan's Northwest Jazz Quintet was featured in four Inner-City School concerts with the Seattle Symphony, and his *Northwest Jazz Sextet* will tour with the Western States Arts Foundation this winter.



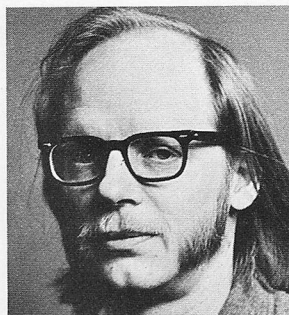
SCENE and COSTUME DESIGNER JERRY WILLIAMS has designed fourteen sets for ACT, among them *MARAT-SADE*, *THE RESISTIBLE RISE OF ARTURO UI*, *THE TIME OF YOUR LIFE*, *BALLYMURPHY* and *SCAPINO*. Jerry is an

associate professor of theatre at the University of Oregon, and frequently a guest designer at the Cricket Theatre in Minneapolis and The Seattle Repertory Theatre, where local audiences may have seen his work in *SEVEN KEYS TO BALDPATE* and *MOUSETRAP*. Prior to joining the faculty of the University of Oregon, Jerry was the resident set and costume designer for four seasons at the Alley Theatre in Houston, Texas, where he designed more than 25 productions, both sets and costumes. Jerry will be taking a sabbatical leave from the University next year to design sets for the first season of the Cricket Theatre's new facility in Minneapolis. Jerry also designed costumes for *MAKASSAR REEF* this season at ACT.



LIGHTING DESIGNER PAUL W. BRYAN has worked as an electrician, carpenter and associate technical director for ACT for

eight seasons, and was the technical director for the ACT mainstage productions of *HOLLOW CROWN*, *QUIET CARAVANS*, *OF MICE AND MEN*, *OH, COWARD* (on ACT's mainstage and on the Alaskan tour) and *TRAVESTIES*. He was the lighting designer for *STREAMERS* last season and *BALLYMURPHY* this season. Paul started his career in 1968 as an apprentice with the Seattle Repertory Theatre, working as a carpenter and on props. Paul is a member of the International Alliance of Theatrical Stage Employees (IATSE) #15.



TECHNICAL DIRECTOR PHIL SCHERMER received his master's degree from the University of Washington. Phil has been ACT's technical director for the

past two and a half years. He has designed lighting for *A CHRISTMAS CAROL*, *DESIRE UNDER THE ELMS* and *THE CLUB*, and many other plays over the last eleven years at ACT. At Empty Space Phil designed the lighting for *AMERICAN BUFFALO* and *HEAT*, among others. He has also designed lighting for The Seattle Repertory Theatre and its 2nd Stage. Phil also designed the sets for *BUTTERFLIES ARE FREE* and *FIRE!* at ACT.



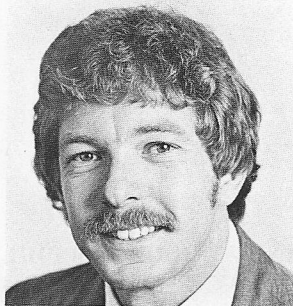
PROPERTY DESIGNER SHELLEY HENZE SCHERMER is a graduate of the University of Washington, and has been ACT's

Property Master for the last five years. In addition, she has designed sets for ACT's *HENRY IV, PART I*, *A CHRISTMAS CAROL*, *LADYHOUSE BLUES*, *THE HEIRESS* and the *THREE CHECKOV PLAYS*. She designed the Seattle Repertory's touring *RHYTHM SHOW*, and designed the Washington State Bicentennial Touring Show, and has designed sets for shows at The Empty Space Association.



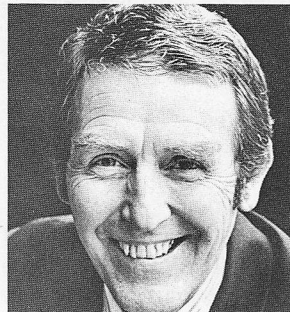
STAGE MANAGER EILEEN MACRAE MURPHY is in her fifth season as stage manager of ACT. In the past eight years she

has stage managed over 600 performances. A graduate of the University of Washington, she received her master's degree in directing. In 1976 she directed *FIRE!* at ACT, and in 1977 the Whistlestop Revue for The Young ACT Company. Among her other directing credits are *INTERMEZZO*, *LOSERS*, *SUNDAY FUNNIES*, and *THE PUBLIC EYE*. She has acted in productions of *THE CRUCIBLE*, *BAAL*, *ALICE IN WONDERLAND*, and *PLAYBOY OF THE WESTERN WORLD*.



GENERAL MANAGER ANDREW M. WITT has had experience in various facets of theatre as a former actor, stage

manager, and director. His directorial credits include **BRECHT ON BRECHT** for the Intiman Theatre, **THE HOSTAGE** at the Anacortes Community Theatre, **YANKEE DOODLE** for Seattle Junior Programs, productions for the University of Washington and the Marion Art Center in Massachusetts. He was technical director for the Bathhouse Theatre in Seattle and technical assistant for the National Playwrights Conference at O'Neill Center in Waterford, Connecticut. Andy is on the Board of Directors of Allied Arts of Seattle, and a member of the Board and Executive Committee of the Arts Alliance of Washington State. A graduate of the Monson Academy in Massachusetts, Andy earned a B.A. in theatre from Wesleyan University and a M.A. in drama in acting/directing from the University of Washington. He sits on the Advisory Board of the Factory of Visual Arts and the Washington Volunteer Lawyers for the Arts, and recently created Seattle's half-price ticket booth operation in downtown Seattle, **TICKETS: TONIGHT**.



ARTISTIC DIRECTOR GREGORY A. FALLS is the founder of A Contemporary Theatre, where he has directed more than 50

productions, including **HENRY IV, PART I** and **BAL-LYMURPHY** this season, and last season's **AS YOU LIKE IT**, **A CHRISTMAS CAROL**, which he adapted, and The Young ACT Company's production of **THE ODYSSEY**. Two years ago he directed five of the season's plays, including **SIZWE BANSI IS DEAD**, **THE TIME OF YOUR LIFE**, **SCAPINO!**, **BOCCACCIO** and **A CHRISTMAS CAROL**. Greg founded the Champlain Shakespeare Festival in Vermont, and was Artistic Director for four years, directing **HAMLET**, **RICHARD II**, and **HENRY IV**, among others. For ten years he was the executive director for the School of Drama at the University of Washington. A Fulbright Scholar, he is listed in **WHO'S WHO IN THE AMERICAN THEATRE** and **WHO'S WHO IN THE WEST**. Among other honors, in 1973 he received a Gold Medal from ACTF, John F. Kennedy Center, for his contribution to American Theatre.



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BACKSTAGE by Jack Leahy

In the early part of 1934, while the rest of the world struggled in the throes of economic disaster, Vinton Freedley, the Broadway producer, sat fishing off the Pearl Islands in the blue Pacific. Not that Freedley was basking in luxury while the industrial nations collapsed around him—far from it. At the moment, Freedley was himself in a state of penury, and the Pearl Islands offered a safe, if temporary, haven from his multitude of creditors.

The cause of Freedley's momentary exile was a Broadway flop called **PARDON MY ENGLISH**, a masterpiece of confusion which even the lyrics and music by Ira and George Gershwin could not save from financial calamity. Now, safely tucked away from his host of unhappy money-lenders, Freedley was plotting his comeback. It would be a musical comedy, of course. A super musical that would take Broadway by storm and, incidentally, restore his credit.

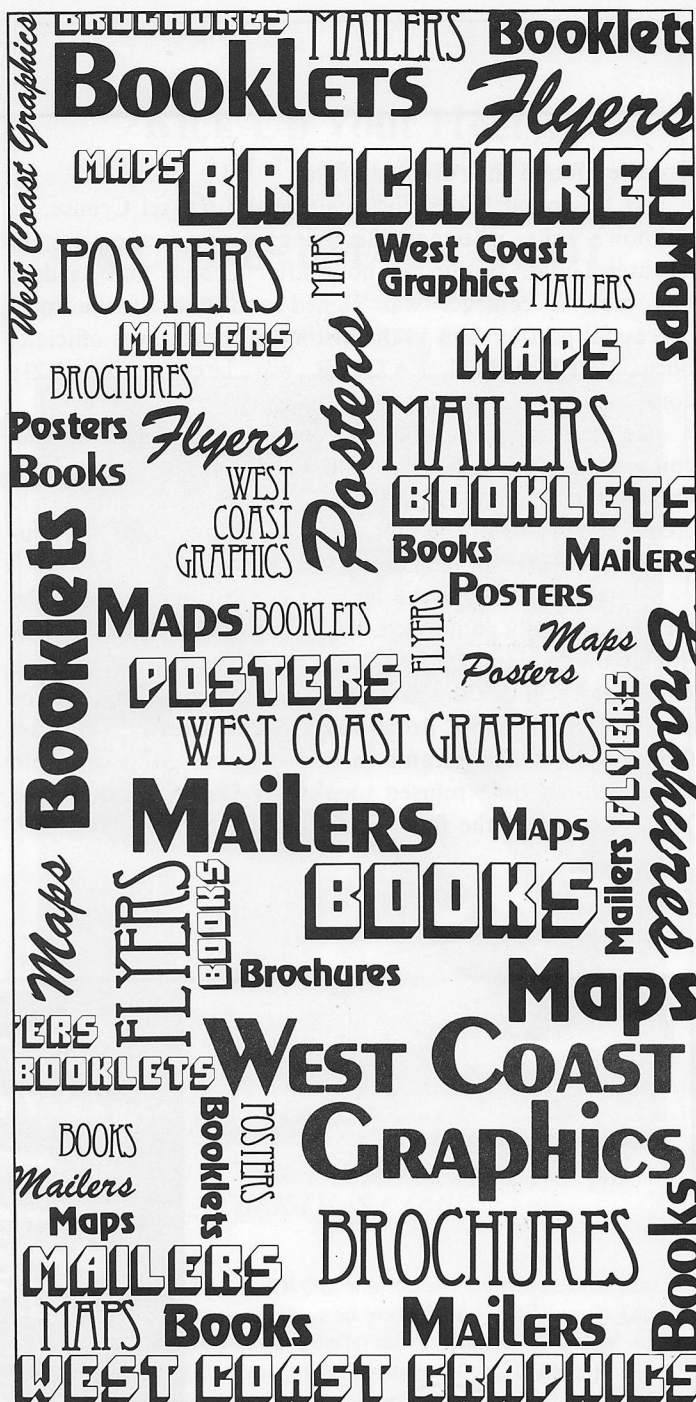
The new musical would be called **HARD TO GET**, and would involve a group of weird characters aboard a pleasure ship which unfortunately sinks in the middle of its voyage. The plot was somehow to jell around the reaction of the passengers to the situation.

On the strength of this not too original idea, Freedley was able to ward off his creditors until he could get the show in shape. Indeed, all went well at first. He traveled to France where he presented his rough idea of a story to P.G. Wodehouse and Guy Boulton, two of the top writers of the 1930's. Then to New York, where he promptly signed up the theater's outstanding comedy team of William Gaxton and Victor Moore. Also signed was Ethel Merman, whom Freedley had discovered working vaudeville in Brooklyn and had catapulted her into national prominence as the star of the Gershwins' **GIRL CRAZY**. For lyrics and song, since the Gershwins were otherwise engaged writing an opera, the obvious choice was Cole Porter, whose songs and lyrics had saved the day for more than one musical comedy with a weak story line. "Love for Sale" (**THE NEW YORKERS**) and "Night and Day" (**GAY DIVORCEE**) were already considered classic examples of his song writing art.

All went well in the early stages of putting everything together. The title had now been changed to **BON VOYAGE**. Wodehouse and Boulton had delivered the script, Porter had finished the score, and Howard Lindsay was ready to begin directing rehearsals.

Then disaster struck. On Sept. 8th, 1934, just as rehearsals were beginning on this gay musical about a shipwreck, the S.S. Morro Castle, a pleasure ship returning from Havana, went down off the New Jersey coast with a loss of 125 lives. It was the worst maritime disaster of the decade.

Obviously, opening a fun-filled comedy about disaster at sea was out of the question. Freedley was in dismay. In desperation, he turned to the director, Howard Lindsay. Would he rewrite the show? Yes, Lindsay would, but only if



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Freedley found him a collaborator.

At this point, Cole Porter suggested Russel Crouse, an unknown writer who made his living as a press agent for the Theater Guild. Within an hour after Crouse and Lindsay had met, a contract was signed and one of the most successful partnerships in the history of theater was officially born. (*LIFE WITH FATHER* was later to run 3,216 consecutive performances on Broadway.)

Rehearsals began with only two thirds of the first act completed. There was no second act. When the set designer, Donald Oenslager, begged for some kind of clue so he could create scenery to fit the plot, Freedley simply said: "Give us an exterior set with an interior feeling."

A few days before the out-of-town Boston opening, the script was finally completed. Renamed *ANYTHING GOES* (for at that point, anything went—and the title of Porter's song seemed apt), the show was a great success, running for 420 performances at Broadway's Alvin Theater. At least three of the songs became instant classics, although radio stations for a time refused to play "I Get A Kick Out of You" because of the line "Some get a kick from cocaine."

Porter changed the lyric to read "Some like the perfumes from Spain." The radio stations were mollified.

With "You're the Top," Porter put together an incredible collection of wildly rhyming superlatives in which he managed to yoke such diverse people and things as Fred Astaire and Camembert, The Tower of Pisa and The Mona Lisa, O'Neill's Drama and Whistler's Mama, and finally Mahatma Gandhi found himself coupleted with Napoleon Brandy.

In the title song, Porter epitomized the strange new world of the mid-1930's where Mrs. Roosevelt found herself doing a radio series for the Simmons Mattress Company, and some novelists were beginning to write books completely composed of four letter words.

Musicals have changed a good deal in the thirty-four years since *ANYTHING GOES* premiered, but Porter's songs are still very popular and no doubt will be played for a good while to come. *ANYTHING GOES* is a fine example of his work, and an exuberant reminder of his incredible talent, originality and wonderfully sophisticated taste.

for after the play...

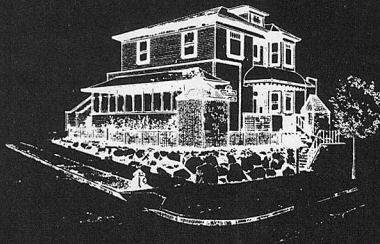


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