



DANNY KAYE

In a New Musical

TWO BY TWO



Richard Rodgers presents

DANNY KAYE

In a New Musical

TWO BY TWO

Music by

Richard Rodgers

Book by

Peter Stone

Lyrics by

Martin Charnin

Based on "The Flowering Peach" by

Clifford Odets

With

Harry Goz

Madeline Kahn - Michael Karm - Walter Willison

Tricia O'Neil - Marilyn Cooper

And

Joan Copeland

Scenery by

David Hays

Costumes by

Fred Voelpel

Lighting by

John Gleason

Musical Direction by

Jay Blackton

Orchestrations by

Eddie Sauter

Dance and

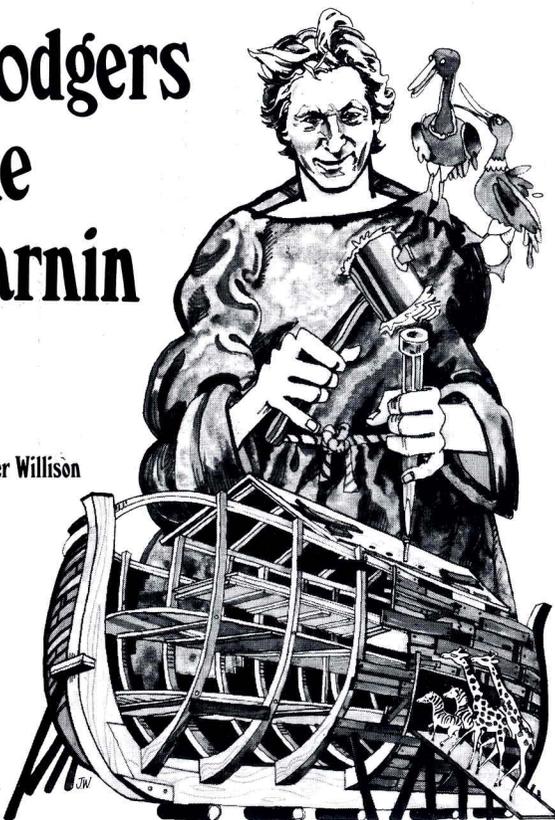
Vocal Arrangements by

Trude Rittmann

Original Cast Album by Columbia Records

Production Conceived and Directed by

Joe Layton



Danny Kaye

"If Danny Kaye had not been born," a Hollywood writer once remarked, "no one could possibly have invented him."

This may very well be true. He is unique. He has starred on Broadway, in films, on radio and in television. He has been a box-office smash on the one-man concert stage, a successful recording artist, a record-breaking nightclub entertainer.

He is a proud and devoted father; a serious and concerned student of world affairs; an international ambassador-at-large for UNICEF; a licensed airplane pilot with instrument, commercial and jet rating; an honorary member of the American College of Surgeons; a skilled amateur chef specializing in Chinese cookery; a fine golfer and expert table-tennis player (before giving them both up in favor of flying); a walking baseball encyclopedia and No. 1 fan of the Los Angeles Dodgers — and, many years ago, was a high school dropout. He has since become the only entertainer ever to be invited to participate in the Nobel Prize award ceremonies in Oslo, having been invited in December, 1965, as an official representative of UNICEF when that United Nations organization was awarded the Nobel Peace Prize.

There are still other facets to the astonishingly versatile Kaye. He has conducted symphony orchestras for the benefit of musicians' pension funds and has raised close to \$3,000,000 in such appearances.

As a quietly shrewd businessman, Kaye has accumulated holdings which include real estate, a production company (Dena Pictures, Inc., of which he is president) and five radio stations in various parts of the country.

It took fifteen years for television to lure Kaye into the medium on a regular basis, although as far back as 1956 he starred in one of the late Edward R. Murrow's CBS-TV "See It Now" specials, "The Secret Life of Danny Kaye," which was nominated for an Emmy as the Best Single Program of the Year. Kaye has since won, among many others, the George Foster Peabody Award and four Emmys.

As a young man, Danny held a variety of jobs before discovering that his mobile and expressive face made people laugh. His major early experience was as an entertainer at summer resorts. At one such place, Camp Tamiment, he first worked for Max Liebman who subsequently brought him to Broadway in "Strawhat Revue." Kaye's first major break was a small role in Moss Hart's "Lady In The Dark," which starred Gertrude Lawrence. By the "simple" process of rattling off the names of 56 Russian composers in one minute, he became an overnight sensation. In his next Broadway appearance, "Let's Face It," he was the star.



Kaye went to Hollywood in 1944 to work for producer Samuel Goldwyn as star of "Up In Arms." He has since made 17 pictures—the last was "The Madwoman of Chaillot," in which he co-starred with Katharine Hepburn, Yul Brynner, and Charles Boyer.

In 1941 Kaye married Sylvia Fine, daughter of a Brooklyn dentist for whom Kaye had once worked briefly as an errand boy. A talented pianist and lyricist, Sylvia for many years wrote most of Danny's material. They have a daughter, Dena, born in 1946.

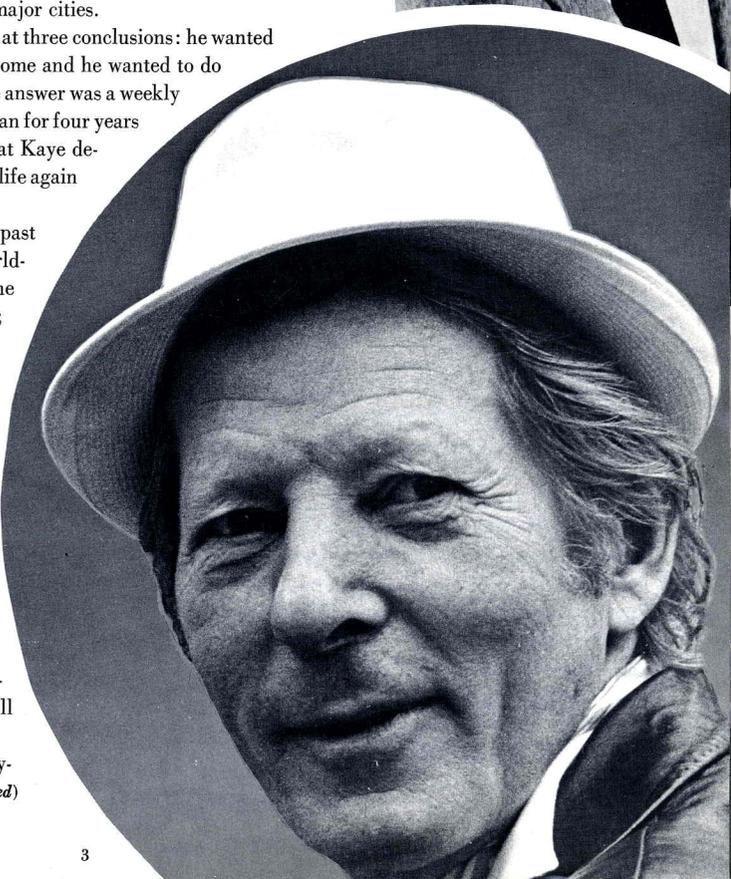
During the three years prior to his decision to move into TV, Danny was typically busy and typically on the move. He made his first Las Vegas nightclub appearance, did a TV special, starred in a picture, toured the Orient on behalf of UNICEF, made a USO holiday tour of Japan and Korea, performed as guest conductor with the Boston, Detroit, Los Angeles and Washington Symphony orchestras, headlined theatre bills in Honolulu, Denver, Washington and other major cities.

Early in 1963 Kaye arrived at three conclusions: he wanted to stay busy, he wanted to stay home and he wanted to do something new and different. The answer was a weekly hour-long television show which ran for four years until June, 1967. It was then that Kaye decided it was time "to shake up my life again and move on to other things."

"Other things" during the past three years have included a worldwide fund raising tour with the Israel National Youth Symphony; a summer-long concert tour with his own highly-acclaimed theatre show; symphony orchestra appearances in Honolulu and Tokyo; two whirlwind, nationwide airport-to-airport flying tours in his own jet on behalf of UNICEF's Trick-or-Treat campaign, and most recently he was the U.N.'s and UNICEF's Ambassador to the children of the world at Expo '70 in Japan, and on the same trip, he served as representative of the U.S.A. World of Baseball to Japan's Little League.

Danny has been quoted as say-

(continued)



Danny Kaye (continued)

ing, "The future of the world depends on the world's children. And if the adults of the world would understand the problems of the world's children, the world will be well on the way to understanding itself a little better."

What kind of man is Danny Kaye? He stands an even 6 feet, weighs a trim and athletic 155 pounds. He thrives on work. His powers of concentration are such that he blots out everything else, often seems distant and even rude to people who have not been around him long enough to understand that he simply hasn't seen or heard them.

Kaye is a tough task master but not a martinet. He is an unquestioned professional, never late for any kind of appointment, whether it be an early-morning rehearsal or a dinner-time interview.

Kaye walks—strides is a better word—with a long, springy, athletic step. When he sits down, however, he reverts to being the Scarecrow of Oz. He is incapable of sitting up straight in a chair, is a master sloucher. He drinks sparingly if at all, frequently gives up cigarettes in favor of a pipe.

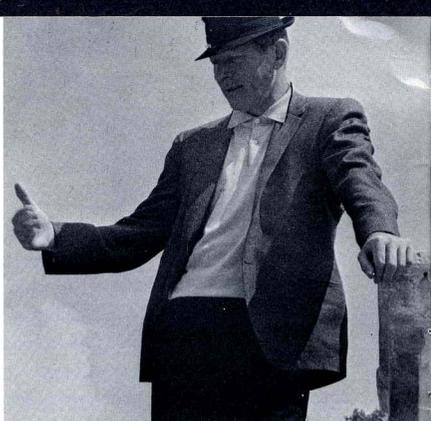
An inveterate traveler, to whom a quick trip to Hong Kong is simply a normal part of life, Kaye has been known to pick up and leave on five minutes' notice. He travels light (a lightweight, wrinkle-resistant jacket and slacks are key ingredients), and never has luggage stowed away in a commercial plane's baggage compartment.

Aside from flying, Kaye's chief means of relaxation is cooking. He thinks nothing of inviting a dozen people home, after a full day's work, and cooking a complete Chinese dinner on a special Chinese stove installed in a special Chinese kitchen he had added to his home in 1963.

Danny is addicted to being comfortable and dresses in casual clothes—sometimes eccentric.

Danny's unusual shoes prompt questions. He calls them his "cockamamie space shoes." They are custom-made by a New York leather artisan from plaster molds of Danny's feet. They are of soft leather, laceless and, he claims, the ultimate in pedal comfort. "They have one drawback," he grins. "They cost me my place on the annual best-dressed list." (He also has been known to use a paper clip as a tie clasp for "formal" occasions.)

Only an important personal appearance will get Danny into a black tie. *And* he will wear tails only when conducting symphony orchestras.



“Two by Two”: A Genesis

“In the spring of 1969, Martin Charnin came to me and said, ‘Dick, how would you like to do a musical based on Clifford Odets’ *‘The Flowering Peach,’*” Richard Rodgers recalls.

“I’d always liked the play and so I said I’d think about it. But Marty had already written the lyrics for six songs and he left them with me. I read them and thought they were marvelous. I called him and said, ‘Marty, we’ve got a deal.’”

For Martin Charnin the telephone call was the start of a dream-come-true. He had cherished thoughts of one day doing the Odets’ play as a musical ever since he first saw “*The Flowering Peach*” on Broadway.

“It was the first legitimate show I’d ever seen on Broadway and I loved it,” says the young lyricist. “Watching Menasha Skulnick on stage as Noah was like seeing my own father up there. It was fantastic how I could relate to it. I saw it six times.”

That Martin Charnin saw his own father as Noah is paralleled by Clifford Odets who said, just prior to the Broadway opening of “*The Flowering Peach*,” that his Noah was modeled after a favorite uncle of his in Philadelphia.

“This uncle of mine is very voluble, very human,” said Odets. “It occurred to me that here was a man of flesh and blood who was the Noah of the play. I said to myself, wait a minute, Noah had three sons. It was a family life. I know family life. There are children and parents, with ambitions, with disappointments, with anger and love. In the play these people think like us, speak like us. They’re a distillation of modern and biblical. Noah’s wife became my aunt Esther. The Bible doesn’t give the names of Noah’s wife and daughters-in-law. But anyone can see that there is great love for Noah and Esther in that play.”

Although Charnin had first seen “*The Flowering Peach*” in 1954, it wasn’t until early 1969 that he approached Richard Rodgers. What happened in between?

“When I first saw the play, I still had ambitions to become an actor,” Charnin laughs. “Then when I turned to lyric writing, I had to get some good credits behind me. You just don’t walk up to someone like Richard Rodgers with an idea for a musical unless you’ve got a strong background.”

At about the same time he approached Richard Rodgers, Charnin discussed his idea with Peter Stone, the award-winning author who last season earned a Tony for writing “*1776*.”

“I had also seen ‘*The Flowering Peach*’ when it was on Broadway,” says Stone, “and I’ve always thought it was Clifford Odets’ best play. When I do a book for a musical, I want it to be challenging. And this certainly sounded like something I would want to do. So when Marty approached me about ‘*Two By Two*,’ I, of course, agreed to do it.”

Once that was settled, the Richard Rodgers-Peter Stone-Martin Charnin team needed a director.

“We agreed on Joe Layton almost immediately,” says Rodgers. “I’ve worked with Joe many times before—‘*No Strings*’ and ‘*The Sound of Music*’ on the stage and ‘*Androcles and the Lion*’ on television. He’s one of the great creative directors in the theatre today.”

Joe Layton, who had just completed staging “*Carol Channing With Her Ten Stout-Hearted Men*” at the Drury Lane Theater in London, jumped at the chance to do “*Two By Two*.”

“As soon as the idea for ‘*Two By Two*’ was presented to me, I knew it was something I wanted very much to do,” Layton recalls. “The very idea of staging a major musical with just eight

cast members was an astounding thought.”

As soon as word leaked out about “*Two By Two*,” the phones began ringing with calls from agents and actors regarding the role of Noah. For nearly a year, rumors had every major leading man in the business playing the part.

But none of them really had a fighting chance. Right from the start Danny Kaye was the actor agreed on by the creative team as the “perfect” Noah. But chances of getting him appeared slim. After all, he hadn’t starred in a Broadway musical since the early 1940’s. Would he want to return to New York?

“When I sat down to write the first draft, I was writing it with Danny Kaye in mind,” Peter Stone admits. “And Danny didn’t even know the project existed as yet.”

It wasn’t until Danny had seen the first two acts and heard the music and lyrics that he finally agreed to make his long awaited return to Broadway in “*Two By Two*.”

“A performer’s life is composed of stages,” Kaye explains. “Every few years he must move from one stage to another. When I read the first draft of ‘*Two By Two*,’ I really wasn’t thinking of coming back to Broadway. But as I read later and later drafts and then listened to the music and lyrics, I was bitten by the stage bug again.

“Everyone who heard that I was making a return to Broadway thought that I was foolish,” he continues. “Why take a chance with a Broadway show?,” they asked. “But what kind of a chance am I taking with a team like Richard Rodgers, Peter Stone, Martin Charnin and Joe Layton? They’re pros. They’re the best in the business. And the play is marvelous. Noah may very well be the most challenging role of my whole career. And that’s why I’m still in show business — for the challenge.”

The story of Noah and the ark has been the theme of dramatic presentations for centuries. In modern times, Noah’s dramatic popularity has continued. Since 1891, his story has been the subject of more than a dozen works:

12th Century: Two plays of religious pageantry and street theatre, “*Noah’s Flood*” and “*Noah and His Sons*,” bring the biblical story to the people as part of the Chester and Wakefield cycles.

1891: A dramatic picture of everyday life in the great city of New York by George L. Stout entitled “*Noah’s Ark*.”

1901: “*Noah’s Ark*” by Percy French and Brenden Stewart presented in England.

1907: First complete musical of “*Noah’s Ark*” by Clare Kummer.

1911: Revival of tradition of medieval pageantry by Brander Matthews at Columbia University. Outdoor performance of “*Noah’s Flood*” in New York City.

1928: “*Houseboat on Styx*,” a story of Noah by Kenneth Webb and Jolene Hazzard first presented.

1929: First cinema feature, “*Noah’s Ark*.”

1931: “*Noé*,” a play by Jacques Copeau opened in Paris.

1934: First presentation of “*Noé*” in U.S. at Vassar.

1935: Adaptation by Andre Obey, which tells story of Noah in fairy tale-like manner, opened in New York City.

1936: Carlton Moss adapted Obey’s “*Noah*” to Harlem life in a Federal Theatre production at the Lafayette Theatre.

1953: “*Noah and the Stowaway*” by Atra Baer with music by Martin Kalmanoff presented by American Lyric Theatre of New York.

1954: “*The Flowering Peach*,” by Clifford Odets starring Menasha Skulnick.

1962: Stravinsky cantata, “*The Flood*,” is background for stylized dance drama, “*Noah and The Flood*,” choreographed by George Balanchine.

1966: Douglas Teate at Center Stage in Baltimore draws parallels between Noah of Biblical times and the Amish people today.



Richard Rodgers

The phrase "Music by Richard Rodgers" has been conjuring up melodic magic in the American theatre for more than forty years. Any theatre-goer who can hum a tune needs no introduction to the songs Mr. Rodgers has written, first in collaboration with Lorenz Hart, for eighteen years with Oscar Hammerstein II, then with Stephen Sondheim and now with Martin Charnin.

The final work of that happy collaboration with Oscar Hammerstein II was "The Sound of Music," which played four years on Broadway, with touring companies duplicating the SRO audiences in New York.

The London company, with 2,395 performances, became the longest running American production ever presented in the British capital. The musical's film version, starring Julie Andrews, won the Academy Award, and is currently the all-time box office champion.

The ever-active Mr. Rodgers was appointed in 1962 to serve in the dual capacity of president and producing director of Lincoln Center's Music Theater. Its productions included "The King and I," "The Merry Widow," "Kismet," "Carousel," "Annie Get Your Gun," "Show Boat," "South Pacific," "West Side Story," and "Oklahoma!"

Since Mr. Hammerstein's death in 1960, Mr. Rodgers has done the lyrics and music for five new songs for the remake of the film "State Fair," and previously he wrote some of the lyrics for a revival of "Babes in Arms," originally written with Lorenz Hart. He added some new words and music for the film version of "The Sound of Music," and did both lyrics and music for "No Strings" and for Peter Stone's television adaptation of Shaw's "Androcles and the Lion."

The team of Rodgers and Hart, formed before the composer's student days at Columbia, made its Broadway musical debut with "Poor Little Ritz Girl." "The Garrick Gaieties," Rodgers and Hart's first success, was presented in 1925 by the Theatre Guild as Sunday afternoon and evening benefit performances, and was so enthusiastically received that it ended up with an eight-month run and a second similarly applauded edition.

Together, Rodgers and Hart were responsible for nineteen Broadway musicals, three in London, and more than a dozen motion pictures. Their fabulous roster of Broadway hits includes: "Dearest Enemy," "The Girl Friend," "Peggy-Ann," "A Connecticut Yankee," "Present Arms," "Spring Is Here," "Jumbo," "On Your Toes," "Babes in Arms," "I'd Rather Be Right," "I Married An Angel," "The Boys from Syracuse," "Too Many Girls," "Pal Joey," "Higher and Higher," and "By Jupi-

OKLAHOMA



THE KING AND I



PAL JOEY



ter." Highlights of their movie collaborations were "Love Me Tonight," "Hallelujah, I'm A Bum" and "Mississippi."

"Oklahoma!" initial joint effort of Rodgers and Hammerstein, in 1943, not only won a special Pulitzer citation for the team, but went down in American musical history for several reasons—it was the first production to blend music, dance and song into one perfectly integrated whole, and it also racked up a record-breaking run of more than five years and 2,248 performances in New York. Twelve years later, "Oklahoma!" was still touring the United States; an English company had a long run in London; and it was produced in the British provinces and several other foreign countries.

"Carousel," in 1945, was the next Rodgers and Hammerstein hit; then came the film "State Fair," and "Allegro." With the fabulously successful "South Pacific," which won both the Pulitzer Prize and the Critics' Circle Prize, they branched out as producers as well as authors of such memorable musicals as "The King and I," "Me and Juliet," "Pipe Dream," "Flower Drum Song," and "The Sound of Music," which they co-produced with Leland Hayward and Richard Halliday. In addition, they produced John Van Druten's "I Remember Mama," and "Annie Get Your Gun," with music and lyrics by Irving Berlin and book by Herbert and Dorothy Fields, Anita Loos' "Happy Birthday," Samuel Taylor's "The Happy Time," and Norman Krasna's "John Loves Mary," which they presented in association with Joshua Logan. They also toured a new production of "Show Boat," which Mr. Hammerstein, with the late Jerome Kern, had sponsored in New York for two seasons. Rodgers and Hammerstein were also widely represented in the motion picture field; they produced "Oklahoma!" and "South Pacific" for the screen, and film versions were also made of "Carousel," "The King and I," and "Flower Drum Song."

It's difficult to realize that New York-born Richard Rodgers, winner of the Pulitzer Prize, Donaldson Award, Antoinette Perry Award, Critics' Circle Prize and Academy Award (for "It Might As Well Be Spring," from "State Fair") once came perilously close to forsaking things theatrical and musical for the business world because publishers refused to listen to his music. That was back in the Twenties, when he was studying music theory at the Institute of Musical Art (now the Juilliard School of Music, of which he is a trustee) and working with Lorenz Hart. By 1925, they had turned out some twenty-five musical scores—most of them were produced by amateur groups, and all except "Poor Little Ritz Girl" were financially unproductive. His collaboration with Hart actually had begun some years previous, when the young composer made college history as the first freshman to write the music for the Varsity Show, for which Hart did the lyrics.

No one can prophesy how Mr. Rodgers would have scored in the world of commerce, but it isn't likely that he would have reached the high notes he's

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GARRICK GAETIES



NO STRINGS

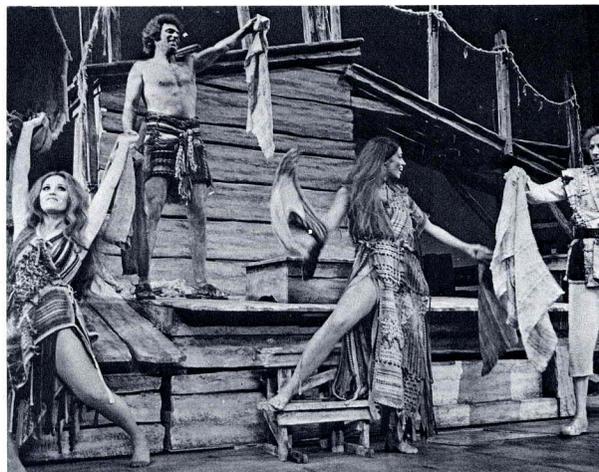
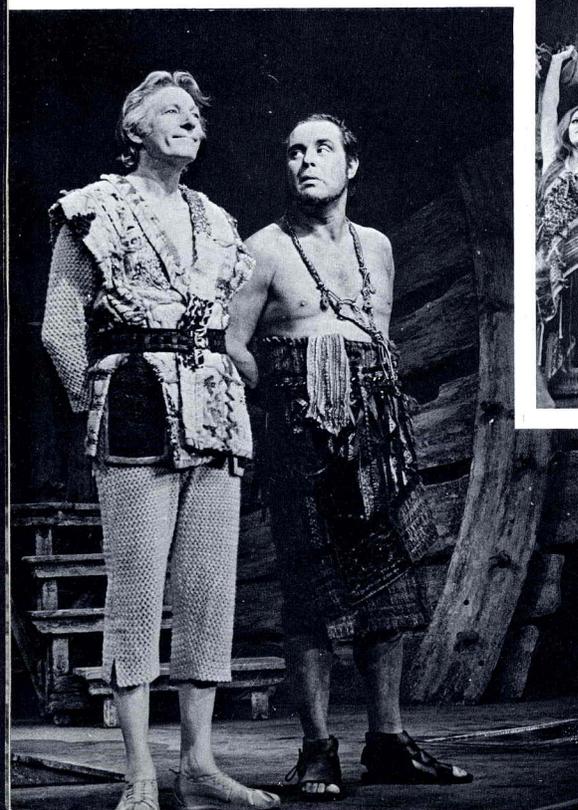
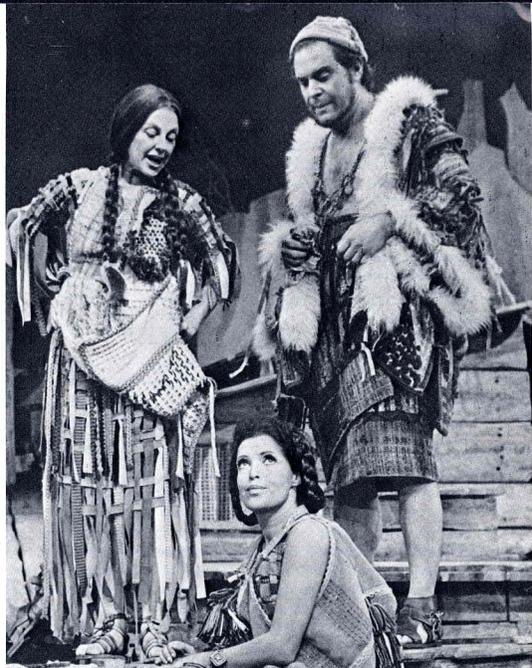
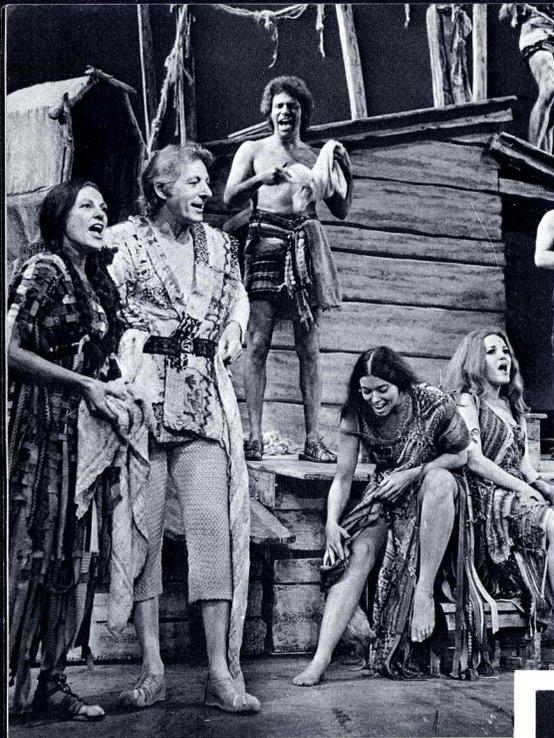


SOUTH PACIFIC



SOUND OF MUSIC







Peter Stone

When Peter Stone writes the book for a stage musical, you can be sure that the show will be very special.

"A writer can only turn out one book a season at most," the award-winning author explains, "and so he must try to do something challenging or else it's just a season wasted. And the number of seasons in a writer's lifetime is limited."

Obviously Stone puts "Two By Two" in the "very special" category.

"I think 'The Flowering Peach,' from which 'Two By Two' was adapted, is Clifford Odets' finest play," he says. "I've been fond of it ever since I saw it on Broadway. The story deals with such themes as the impending destruction of the world, the questioning of God's infallibility and the ever-increasing generation gap. They are themes that were contemporary in Noah's time, they were contemporary in 1953, when the play was produced on Broadway, and they are even more contemporary today."

"Two By Two," however, is not a literal adaptation of "The Flowering Peach."

"Although less than 20 years have elapsed since Odets wrote 'The Flowering Peach,' the look and sound of the world have changed considerably," Stone notes. "And these changes made it possible to incorporate certain conclusions in 'Two By Two' that Odets could merely speculate on in his play. In this way, 'The Flowering Peach' was really ahead of its time. I hope it's caught up by now."

Stone was born in Los Angeles, the son of film writer-producer John Stone. He received his B.A. from Bard College in New York and an M.A. from Yale University.

Following his graduation from Yale, Stone moved to Paris where he spent the next 12 years of his life polishing his writing style and developing scripts for stage, screen and television.

While in Europe he wrote the story and screenplay for "Charade," co-starring Cary Grant and Audrey Hepburn, an achievement which gained him the Mystery Writers of America Edgar Allan Poe Award. Returning to Hollywood, Stone proceeded to win an Oscar for his next film, "Father Goose," starring Cary Grant and Leslie Caron. His other motion picture credits include "Sweet Charity," "Mirage" and "Arabesque."

Last season Stone won a Tony Award for writing the book for the smash Broadway musical, "1776," a show which also brought him the New York Drama Critics Circle Award and the Drama Desk Award. Previously he had written "Kean" and "Skyscraper" for the Broadway musical stage.

Stone has also done considerable writing for television. He won an Emmy Award for his work on the prestigious dramatic series, "The Defenders." He also created scripts for "Asphalt Jungle," "Brenner," "Espionage," "Studio One," and the special, "Androcles and the Lion," which had a musical score by Richard Rodgers.



Martin Charnin

IN the beginning, there was a high school of music and art, which begat the Cooper Union. And the days of the Cooper Union were one thousand and ninety-five, and begat a Bachelor of Fine Arts degree.

AND it came to pass in nineteen hundred and fifty and seven, that Jerome of Robbins looked upon Martin and said "You shall play the role of 'Big Deal' in the original production of 'West Side Story.'" And it was so.

AND the performances of "Big Deal" were six hundred and thirty six.

NOW, there was in New York, a composer called Mary, daughter of Richard, of the house of Rodgers. And Martin looked upon Mary, and together they begat his first Broadway musical, "Hot Spot," which had as its star Judy of Holliday. And now, it was nineteen hundred and sixty and three. And in the land of California, for Alfred of Drake and Chita of Rivera, Martin wrote "Zenda," with Vernon of Duke.

AND there was on Broadway a David of Merrick, who produced Martin's next musical, which was called "Mata Hari."

AND the days of "Mata Hari" were very, very few.

BUT it begat a stirring anti-war ballad called "Maman," and a year later, the off-Broadway revival called "Ballad for a Firing Squad," which Martin also directed.

AND Martin looked at night club acts and said "Why not?" and he wrote, produced, and directed for Nancy of Wilson, Larry of Kert, Diahann of Carroll, Leslie of Uggams, Jose of Ferrer, Dionne of Warwick, Dana of Valery, and created material for Lisa of Kirk, Jackie of Gleason, Art of Carney, Alan of King, Kay of Medford, Shelley of Berman, and others of note.

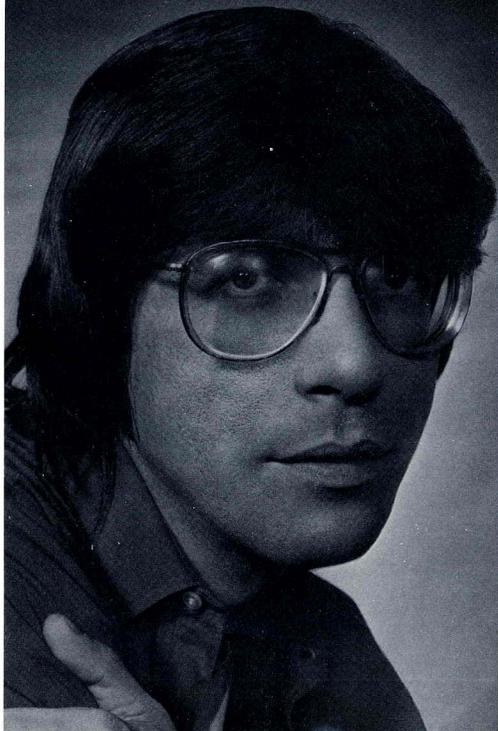
AND Martin begat the lyrics for ABC-TV's "That's Life" starring Robert of Morse, and then wrote the music as well as the lyrics for "The Best Thing You've Ever Done" which was the biggest hit single record that Barbra of Streisand ever had.

NOW, it came to pass in nineteen hundred and seventy that Martin conceived and produced the CBS television special "Annie, The Women In The Life Of A Man," starring Anne of Bancroft. And the Television Academy looked at "Annie" and said "It was good," and they gave Martin an Emmy.

AND in September of the same year, there was a ninety-minute television special called "George M!," starring Joel of Grey, Jack of Cassidy, Nanette of Fabray, and Red of Buttons, which Martin conceived, produced and directed. And it was aired.

AND Martin went again to the house of Rodgers, carrying with him six lyrics for a musical version of "The Flowering Peach," and Richard and Martin began begetting "Two By Two," with Peter of Stone.

AND Martin looked at it all and said, "It's a beginning."



Joe Layton

It's not surprising that Broadway and television director Joe Layton still talks about choreographing the very musicals he directs. But when the one-time choreographer discusses choreography, he doesn't just mean moving dancers — he means moving anything from an actor to a piece of scenery.

For Layton, the success of a production lies in the integration of dance, music and scenery which enhances the flow of the dramatic action.

In order to achieve this blending in "Two By Two," Layton took the unusual step of rehearsing the cast on the set as it was being constructed. Knowing exactly how each piece of scenery works is especially important in "Two By Two," the story of Noah, because the performers "build" part of the set on stage as well as act. Layton wanted to make the scenery as mobile as the actors, but he also realized that the integrated movement of the two was impossible in the customary empty rehearsal hall. So every day the actors trooped up to the scenic shop in the Bronx where Layton worked on achieving the "flow" he wanted, the choreographing of every movement on the stage.

Layton's concept of "orchestrating" an entire production dates back to "No Strings," the first musical he staged on Broadway, and for which he won a Tony Award. In it, he made musical comedy history with an on-the-stage orchestra, dancers used as a "Greek" chorus as in ancient drama, and scenery moved by the players on stage, in view of the audience. These techniques soon became so widely used that they hardly seem innovative today — only eight years later.

After "No Strings," Layton won an Emmy for the first of three Barbra Streisand TV specials. His other TV credits include "The Gershwin Years," two Mary Martin Easter shows, the musical version of "Androcles and the Lion" and the Christmas classic "The Littlest Angel." He also staged the musical numbers for the film "Thoroughly Modern Millie."

It was in "Oklahoma!" that high school student Joe Layton made his Broadway debut as a dancer. That was his first association with composer Richard Rodgers. Twelve years later he was choreographing "The Sound of Music" and in another three, he was directing "No Strings," for which Rodgers wrote both music and lyrics. He also choreographed "Once Upon a Mattress" for another composer in the Rodgers family — daughter Mary Rodgers.

Joe Layton's initial choreographic assignment for the theater was the revival of "On the Town." Then came "Greenwillow," "Tenderloin" and Noel Coward's "Sail Away." He directed both "George M!," for which he won a second Tony, and "Dear World" two years ago, and this past spring staged the revue "Carol Channing with Her Ten Stout-Hearted Men" at London's Drury Lane Theater.

Recently, Layton realized a long-standing ambition — to direct a musical based on "Gone With the Wind." Late last year, he went to Japan as director-choreographer of "Scarlett," Kazuo Kikuta's four-hour musical version of the Margaret Mitchell novel which will tour the United States.

In addition, he's worked on what may well be the ultimate in total choreography, directing actors of the National Theater of the Deaf. Because these actors do not speak on stage, their bodies are their voices. They communicate via a combination of sign language and total body mime, called sign-mime, and with it, Layton has created a kind of choreographed human scenery.

The performers in "Two By Two," of course, use their voices. And although there may not be much dancing, as such, in the musical, the choreographer in director Joe Layton has been very busy "choreographing" those voices, and all the other elements of the musical amalgam.

Layton is married to actress Evelyn Russell and they have a son, Jeb James.



Harry Goz

HARRY GOZ (Shem), who has played Tevye in "Fiddler On The Roof" more than 1,000 times on Broadway and in California, has risen to stardom in true storybook fashion. He made his Broadway debut playing a small role in the musical "Bajour," starring Herschel Bernardi. After the show opened, he was assigned to understudy Mr. Bernardi. Three days later, the star fell ill and Mr. Goz went on in his place to the plaudits of critics and theater-goers alike.

Mr. Goz made his New York bow as Captain Corcoran in the American Savoyard production of "Utopia Limited" for Dorothy Raedler. He toured with the National Chorus of America, a group of 54 soloists, one of whom was Margaret Avsharian, who later became Mrs. Goz. They are the parents of three children, two boys and a girl. At the 1964 World's Fair in New York, Mr. and Mrs. Goz appeared in "To Broadway With Love." Born and raised in St. Louis, Mr. Goz attended George Washington University. During the Korean War, he served in the Far East with the Army.

At the St. Louis Municipal Opera, he appeared in 33 productions in three seasons. His major roles at the Muny Opera were in "Guys and Dolls," "Can-Can" and "Annie Get Your Gun." He has appeared in more than 40 summer stock productions, including "Damn Yankees," "Silk Stockings," "Li'l Abner" and "Bells Are Ringing."

Recently Mr. and Mrs. Goz sang in a series of Rudolf Friml concerts at the Carter Barron Theater in Washington, D.C. with the composer playing the piano. Goz's first LP album, "Today Is The First Day Of The Rest Of My Life," was released early in 1970. Among his numerous TV credits are appearances on the David Frost and Merv Griffin talk shows and "The Ed Sullivan Show."



Joan Copeland

JOAN COPELAND (Esther) has carved out a successful career as an actress on the Broadway stage, in motion pictures and on television.

One of the entertainment industry's most versatile performers, she was last seen on Broadway in "The Price," written by her brother Arthur Miller. Prior to that, she demonstrated her versatility when she replaced Vivien Leigh in the musical "Tovarich." Previously she had co-starred with Arthur Hill and Barbara Cook in "Something More" and played opposite Roddy MacDowell and James Daly in "Handful of Fire."

Other dramatic roles for Miss Copeland on Broadway were in "Detective Story," "The Diary of Anne Frank," "The Tender Trap," and Elmer Rice's "Not For Children." Miss Copeland played the leads in off-Broadway revivals of Noel Coward's "Conversation Piece" and Marc Blitzstein's "No For An Answer," and toured the summer tent circuit as Eliza in "My Fair Lady."

She has appeared in two Paddy Chayefsky films, playing Kim Stanley's aunt in "The Goddess" and co-starring as Frederic March's daughter in "Middle of the Night."

On television she was seen as Cora in the prize-winning Play of the Week's "The Iceman Cometh," has appeared on Johnny Carson's "Tonight Show" and has guest-starred in many of the outstanding dramatic series.

Miss Copeland is currently playing the part of Andrea Whiting in TV's daytime serial, "Search For Tomorrow." Previously she had a running role in "Love of Life." Until "Two By Two" went into rehearsal, Miss Copeland was standby for Katharine Hepburn and later, Danielle Darrieux, in "Coco."





Madeline Kahn

MADELINE KAHN (Goldie) made her Broadway debut in "New Faces of 1968" after starring in a number of satirical revues at the *Upstairs At The Downstairs* in New York. Featured in last season's off-Broadway musical hit, "Promenade," she recently sang the role of Cunegonde in the concert version of "Candide" at Philharmonic Hall and with the Corpus Christi Symphony Orchestra. Miss Kahn appeared as Musetta in the Washington, D.C. Opera Society production of "La Boheme" and on television was featured in the recent "Comedy Tonight" series on CBS. Possessing a marvelous gift for gab, she has made frequent appearances on the Dick Cavett, Merv Griffin and David Frost TV talk shows.

Michael Karm

MICHAEL KARM (Ham) recently filmed a leading role in a new comedy, "Hey, You'll Never Miss it." Making his Broadway bow in "Two By Two," Mr. Karm in recent seasons appeared off-Broadway in "Salvation" and toured opposite Joanne Worley in "Luv." A talented young director as well as an actor-singer, he staged the tour of "Peterpat," starring Ruta Lee, and "Arabic Two" for New York's New Theatre Play Series. Mr. Karm was featured in recent revivals of "South Pacific" at Lincoln Center and City Center, played in off-Broadway's "The Mad Show" and toured in summer productions of "Milk and Honey" and "Mr. Roberts."



Walter Willison

WALTER WILLISON (Japheth), who first appeared on the Broadway stage last season in "Norman, Is That You," makes his musical bow in "Two By Two." The young Californian played the lead in the Las Vegas revival of "Once Upon A Mattress," toured last summer in "My Daughter, Your Son" with Vivian Vance, and starred as Danny in "Your Own Thing" on tour. Mr. Willison portrayed James Preston in the American and Canadian tours of "On A Clear Day You Can See Forever." In California, he starred in "Half A Sixpence," "High Spirits," "Bye Bye Birdie" and "The Wizard of Oz."



Tricia O'Neil

TRICIA O'NEIL (Rachel) was actually discovered by Bob Hope when he taped a television special on the campus of Baylor University. Miss O'Neil was a freshman at the school and had a featured role in the telecast. Following her appearance, she was offered a talent contract by Mr. Hope but turned down the offer to remain in college and complete her education. On television, she has since appeared on "The Bell Telephone Hour." She most recently starred in a musical revue which toured nightclubs in her native Texas and California.



Marilyn Cooper

MARILYN COOPER (Leah) was last seen on Broadway as Agnes Gooch in "Mame." A native New Yorker and a graduate of NYU, she made her Broadway debut in "West Side Story." Miss Cooper had a featured role in "Golden Rainbow" and, as understudy for Eydie Gorme, was called on to play the lead role some 50 times. She has been seen in the Broadway productions of "Gypsy," "I Can Get It For You Wholesale," "A Teaspoon Every Four Hours," and "Hallelujah, Baby." Off-Broadway she was featured in "The Mad Show." She toured Israel, Japan and Europe in "West Side Story" and in 1968 appeared on a television special starring Donald O'Connor.



Richard Rodgers (continued)

achieved as a composer. In addition to the prizes won for his productions and songs, Richard Rodgers has received many personal honors. He has been awarded honorary degrees from Drury College (1949), Columbia University (1954), the University of Massachusetts (1954), the University of Bridgeport (1962), the University of Maryland (1962), Brandeis University (1965), and Hamilton College (1965). He is also the recipient of the Columbia University Medal for Excellence, the 100 Year Association Gold Medal, the Human Relations Award of the National Conference of Christians and Jews, the Broadway Association Award, a special "Tony" from the American Theater Wing, the Holland Society Gold Medal, and the highest awards presented in the city of New York—the Handel Medallion and the city of Boston—Medal for Distinguished Achievement. In 1955, he was elected to membership in the National Institute of Arts and Letters. He is a trustee of both Barnard and Juilliard, and was given the Navy Distinguished Service Medal for his score for "Victory at Sea."

In any event, it was the Theatre Guild and "The Garrick Gaieties" that secured Mr. Rodgers' opening niche in the theatre. After "Garrick Gaieties," he had no more difficulty getting music publishers to listen to his songs. The publishers listened, theatrical producers listened, and audiences all over this country and many others listened, and left their seats humming and whistling the songs that have become part of America's musical heritage.

RICHARD RODGERS AND MAURICE CHEVALIER
DURING THE FILMING OF "LOUISE"



A CONNECTICUT YANKEE



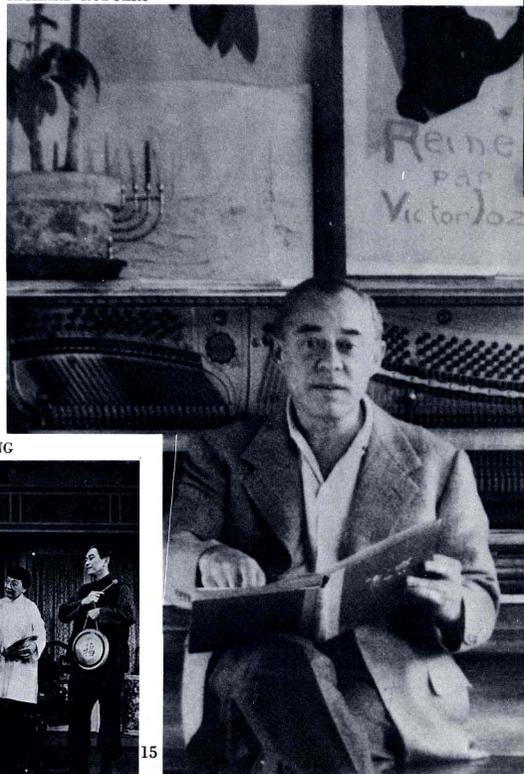
FLOWER DRUM SONG



ME AND JULIET



RICHARD RODGERS



David Hays' scenic designs have earned him Obie Awards for "The Quare Fellow" and "The Balcony," the Critics' Poll Award for "No Strings," and Tony nominations for "The Tenth Man," "All The Way Home," "No Strings," "Marco Millions" and "Drat The Cat!" He has designed more than 45 Broadway sets, over 30 settings for the New York City Ballet and numerous productions for the American Shakespeare Festival at Stratford, Conn., and the Vivian Beaumont Theater at Lincoln Center. His avocation is sailing and he holds the passage record for small boats sailing from Africa to New York. A director of the Eugene O'Neill Memorial Theatre Foundation and head of the National Theater of the Deaf, Mr. Hays is developing a Showboat as a major children's theater for New York City. He is married to actress Leonore Landau and they have two children.

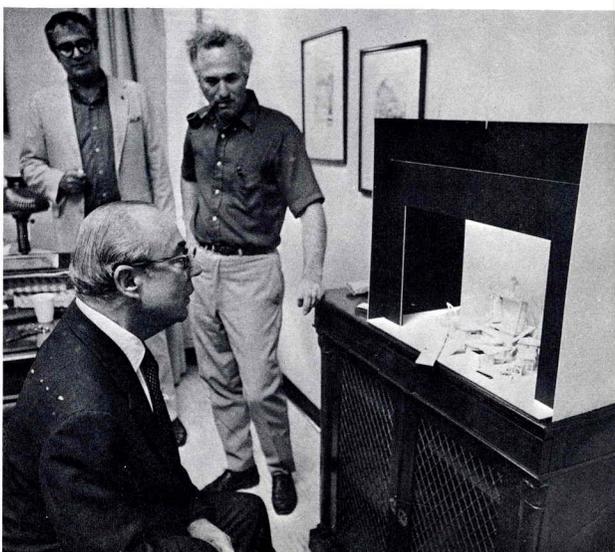
Fred Voelpel has been creating costumes and sets for theatrical and television productions since 1956. He won the 1970 New York Critics Award for "The Effect of Gamma Rays on Man-In-The-Moon Marigolds." He earned the same award and a Tony nomination in 1962 for the costumes for "No Strings." Mr. Voelpel is active with the O'Neill Theater Center as a designer and artist with the annual Playwrights' Conference, Critics' Institute and the National Theater of the Deaf. "Two By Two" is Mr. Voelpel's third production for Richard Rodgers. In addition to "No Strings," he designed the revivals of "South Pacific" at Lincoln Center in 1967 and at Jones Beach in 1968 and 1969.

John Gleason has designed lighting for "The Great White Hope," "We Bombed in New Haven," "Lovers and Other Strangers," Nicol Williamson's "Hamlet" and the Celeste Holm Broadway revival of George Bernard Shaw's "Candida." He is in his fourth season as Resident Lighting Designer for the Repertory Theater of Lincoln Center where he lit "Camino Real," "The Time of Your Life," "King Lear," "A Cry of Players," "In The Matter of J. Robert Oppenheimer," "Saint Joan" and "Operation Sidewinder." This past summer he was Festival Designer for the American Shakespeare Festival in Stratford, Conn. Mr. Gleason has also designed for the Shakespeare Festival in Stratford, Ontario, and is Lighting Designer for the National Theater of the Deaf.

Jay Blackton was the musical director for the original Broadway production of Rodgers' and Hammerstein's "Oklahoma!" and later won an Academy Award for the film version. His Broadway assignments include "George M!," "Call Me Madam," "Mr. President," "By The Beautiful Sea," "New Faces of 1956," "Happy Hunting," "Oh Captain," "Redhead," "Fiorello," "The Girl Who Came To Supper" and the Vietnam edition of "Hello, Dolly" with Mary Martin. He was musical director of the Utah State Centennial, Delaware Philharmonic, Houston Lyric Theatre and the St. Louis Municipal Opera which performed his stage adaptation of Walt Disney's film classic, "Snow White and the Seven Dwarfs," this past summer. He did a concert series for the Friends of the Music Theater at Philharmonic Hall and has conducted and arranged countless show albums and television shows, including "The Gershwin Years," "The Fabulous Fifties," and Ford's 50th Anniversary Show. Mr. Blackton won an Oscar nomination for "Guys and Dolls."

Eddie Sauter began to arrange music while playing trumpet with Red Norvo's band. In the 1940's, he wrote for Benny Goodman and his brightly colored, refreshing, different arrangements gave Goodman a polish and sophistication matched by few bands of that era. Mr. Sauter's later work for Artie Shaw and Ray McKinley further demonstrated his superb talent for orchestration. From 1952 to 1957, he was co-leader of the Sauter-Finegan Band. Mr. Sauter is the composer of "Focus" and, with Hershy Kay, orchestrated Richard Rodgers' music for the ABC-TV series, "The Valiant Years."

Trude Rittman's special calling is transforming music into dance and choral arrangements. She's performed these assignments for many of Broadway's top productions including "The Sound of Music," "The King and I," "South Pacific," "My Fair Lady," "One Touch of Venus," "Bloomer Girl," "Allegro," "Fanny," "Wish You Were Here," "Carousel," "Finian's Rainbow," "Brigadoon," "Paint Your Wagon," "Gentlemen Prefer Blondes," and "Peter Pan." She also served as musical director of Lincoln Kirstein's American Ballet and the Agnes de Mille Dance Theater. Miss Rittman has also provided music for such television shows as "Omnibus," and "Seven Lively Arts." She is also a composer in her own right.



"A MUSICAL TO BE LOVED! DANNY KAYE MAGNIFICENT!"

—JOHN CHAPMAN, *Daily News*

"TWO BY TWO' MORE THAN OKAYE; IT ALSO HAS RODGERS AND HEART."

It is a musical to be loved, to be cherished. It moved me profoundly as I sat enthralled. Danny Kaye is magnificent. He displays a new and uncanny mastery of the stage. There is an altogether splendid cast. Martin Charnin's lyrics were meant to fit Rodgers' beguiling melodies. Peter Stone has written an absorbing musical libretto. Rodgers has been helped by many people. Bless him! And Joe Layton for having directed this lovely musical play and David Hays for his simple, enchanting setting." —JOHN CHAPMAN, *Daily News*

"BROADWAY'S BIGGEST MUSICAL HIT! I LOVED THE ENTIRE CAST."

—EARL WILSON

"A JOYOUS EVENT!"

A melodic, witty chronicle of the greatest cruise in history. Danny Kaye manages to give greater depth to the character of Noah than in any of his previous endeavors." —EDWARD SOTHERN HIPP, *Newark News*

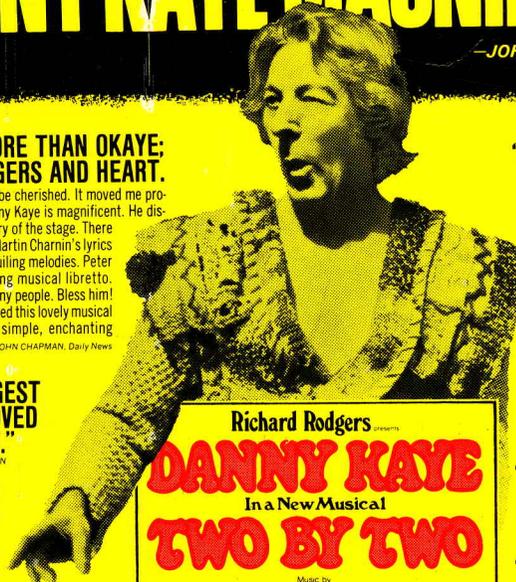
"DANNY KAYE, ONE OF THE TRULY GREAT,"

is back in town in a new Richard Rodgers musical. And these two simple facts may well be all anyone needs to get him to the box office. A young and zesty cast—led of course by the eternally young and zesty Danny Kaye. What energy he has, and what incredible skills. There is surely not a better equipped entertainer in the world today." —CLIVE BARNES, *WQXR*

"ONE OF RICHARD RODGERS' FINEST MUSICALS."

Danny Kaye is merely magnificent in a show for anyone, rich in comedy, full of melody and that rare ingredient—heart. Among the songs, there are at least eight which ripple with that infectious magic which Richard Rodgers has been dispensing for a half century. As an anniversary present he has given the public a show to treasure and love." —WILLIAM GLOVER, *Associated Press*

"I LOVE IT! 'Two by Two' is afloat on Broadway, and overflowing with the wine of Richard Rodgers' music and the great Danny Kaye. It is an intelligent musical...loveable and unusual. What more can we ask for? It adds up to a happy time." —WILLIAM A. RAIDY, *Newhouse Newspapers*



Richard Rodgers composer
DANNY KAYE
In a New Musical
TWO BY TWO

Music by
Richard Rodgers

Book by

Peter Stone
Lyrics by
Martin Charnin

Based on "The Floating Beach" by
Clifford Odets

Original Cast Album by Columbia Records

Production Conceived and Directed by

Joe Layton

"TWO BY TWO' FILLS THE HOUSE WITH MAGIC AND MUSIC."

The score and the star sing true. Two champions, Richard Rodgers and Danny Kaye, in fine form. A satisfying evening in the theater." —WALTER KERR, *N.Y. Times*

"DANNY KAYE A CONTINUAL AND CONTINUOUS DELIGHT!"

You had better go and see him now. Danny Kaye is a great man and a good man. He is so warm and lovable an entertainer, so ingratiating an actor, he can do no wrong. Richard Rodgers can still write a ballad better than anyone around." —CLIVE BARNES, *N.Y. Times*

"DANNY KAYE ALTOGETHER BRILLIANT IN A MEMORABLE PERFORMANCE."

Whether he is being serious or humorous, acting or singing the songs, he is the truly great performer he has always been." —RICHARD WATTS, *N.Y. Post*

"ONE OF RICHARD RODGERS' BEST SCORES IN YEARS!"

Danny Kaye is thoroughly charming, ingratiating." —JOHN J. O'CONNOR, *Wall Street Journal*

"DANNY KAYE IS A MASTER PERFORMER!"

It is good to have him back. The tuneful Richard Rodgers melodies are in the hands of some real singing actors for a change." —JACK GAVER, *United Press International*

"THE BEST MUSICAL IN SOME TIME"

with music only Richard Rodgers can write. Danny Kaye, one of the great stars, gives a remarkable performance, not only as a singer-comedian but also as an actor." —HOBE, *Variety*

"DANNY KAYE, ONE OF OUR GREATEST ENTERTAINERS,"

is back in his prime and all's right with the world. Nobody can sing and dance and act with his special grace and charm. Richard Rodgers' score is one of his best—sweet, playful, varied, unhackneyed." —EMORY LEWIS, *The Record*

"YOU'LL HAVE A GOOD TIME AT 'TWO BY TWO.' IT'S SURE TO WIN A TONY FOR DANNY KAYE."

—LEONARD LYONS

"A ROLLICKING, ROUSING MUSICAL!"

—LEO MISHKIN, *Morning Telegraph*

"DANNY KAYE IS GREAT!"

—CLIVE BARNES,
New York Times