

# PLAYGRAM

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dups  
FEBRUARY 1960



SHAKESPEARE  
IN HARLEM



February 28th, 1950:

## The Day They Killed Cash

Jim Bishop; Reporter

Jim Bishop, the famous newspaperman, is the author of the best-selling books, "The Day Lincoln Was Shot" and "The Day Christ Died." He is also a widely syndicated columnist.

Cash, of course, has not died. If you think so, try doing without it. In my family it is used freely. Too freely. I have often asked my children if they thought I was made of it and, after a moment of hesitation, they have said: "Yes." This proves that the girls are either not very bright, or too bright.

These days, I carry very little cash. The wallet has attained a slimmness I wish I could imitate. It holds about twenty dollars, some color photos of my grandchildren, a reporter's police card, an owner and driver's license, a St. Christopher medal and a Diners' Club Card.

That's enough to get me where I want to go, and home again safely. I don't need anything else. I was studying the Diners' Club Card—a miraculous piece of cardboard—and thinking of how far man has traveled in trying to understand his own needs.

Not too many centuries ago—a slow sink in the eye of Sirius—there were no banks. Whatever currency a family had was kept in jars around the house. If the house burned, or was robbed, the family fortune disappeared. Then came the first private banks, and these economists charged a fee to store money for safekeeping.

It was not until later that bankers found out that money on deposit could be invested for the good of all, and that interest could be paid to the depositor. Some of these men, you will recall, invested unwisely in the years 1907 and 1929, and long lines of discouraged depositors stood before closed banks, hoping

the hope of the hopeless.

This led to the Federal Deposit Insurance Corporation, which means that the United States Government endorsed savings accounts and stopped the failure of banks. It also led to the cheap checking account, through which the average wage earner could pay his bills by writing on a slip of paper. This check was a long step in the right direction. It honored the signature of the private citizen.

Now we have the Diners' Club Card, which is credit carried out as far as it will go. It does much more than cash and has more muscles than a certified check. The D.C. Card keeps track of your expenses. In my case, the card does a great deal of accounting; it tells me how much I spent here, there and everywhere and it is an excellent record of business expenses when income tax time comes.

The card is nearly universal in its use. It can be used to buy thousands of items and services—clothing, dinner, hotel rooms,

boats, liquor, tires, cars, plane trips, luggage, stenographic services, recordings, cameras, fishing equipment, gifts, flowers—many, many things. Among the items it will not buy are a space ship, a dental extraction and a guide conducted tour of the Kremlin.

The D.C. executives are working on these. The cost of becoming a member is \$5. The low fee led to some suspicion on my part. I figured that if I bought \$1,000 worth of merchandise, and The Diners' Club had to bill me for these things, they would be losing money and I do not like to deal with people who lose money.

Then I learned that the Club collects on the other end. It gets discounts on your bills and mine. The restaurants, the luggage shops, the department stores, the airline companies, all pay a small percentage of the bill to Diners' Club. On my end, I pay the straight retail price.

A Diners' Club Card is more important to me than cash. It's a miraculous piece of cardboard.



Bishop

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CHECK ONE ONLY	<input type="checkbox"/> COMPANY ACCOUNT	<input type="checkbox"/> Bill sent to office address
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## SHAKESPEARE IN HARLEM

a theatrical portrait

by

LANGSTON HUGHES    JAMES WELDON JOHNSON

ADAPTED and DIRECTED by ROBERT GLENN

Musical Director ROBERT COBERT

Settings, Lights and Costumes ROBERT L. RAMSEY

Associate Producer WILHELMINA CLEMENT

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RESTAURANT

Part I

## GOD'S TROMBONES

by JAMES WELDON JOHNSON

ADAPTED and DIRECTED by ROBERT GLENN

Music Composed and Conducted by Robert Cobert

Choreographic Consultant Jay Riley

Cast in Order of Appearance

THE PREACHER—**FREDERICK O'NEAL**

- I. THE CREATION ..... **Ted Butler.**
  - II. THE TEMPTATION ..... **Members of the Congregation.**
  - III. NOAH AND THE ARK..... **Richard Ward, Members of the Congregation.**
  - IV. THE PRODIGAL SON ..... **Jay Riley, Frank Glass, Royce Wallace, Congregation.**
  - V. LET MY PEOPLE GO..... **Ted Butler, John McCurry, Isabell Sanford.**
  - VI. THE JUDGMENT ..... **Members of the Congregation, Ted Butler.**
- THE CONGREGATION ..... **Ted Butler, Frank Glass, Alma Hubbard, Calden Marsh, John McCurry, Jay Riley, Isabell Sanford, Royce Wallace, Richard Ward.**



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Part II

## SHAKESPEARE IN HARLEM

by LANGSTON HUGHES  
ADAPTED and DIRECTED by ROBERT GLENN  
MUSICAL DIRECTOR ROBERT COBERT  
Musical Continuity Margaret Bonds

### Cast in Order of Appearance

NARRATOR .....	Jay Riley
BLUES MAN, PREACHER .....	John McCurry
ALBERTA K. JOHNSON .....	Alma Hubbard
OLD MAN .....	Ted Butler
YOUNG MAN .....	Calden Marsh
CAT, KILLER BOY .....	Frank Glass
SICK MAN, BARTENDER.....	Richard Ward
GIRL IN BAR.....	Isabell Sanford
CHIPPIE .....	Royce Wallace

Place: Harlem Time: The Present

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# Who's Who In The Cast

**FREDERICK O'NEAL** (*Preacher*) has been the winner of many theatrical and motion picture awards for his outstanding work of an actor. In the role of Frank in "Anna Lucasta" he scored not only on the stage in New York, Chicago and Great Britain, but also in the motion picture of this play. Broadway has seen Mr. O'Neal as Judge Addison in Elmer Rice's "The Winner", as the befuddled father in "Take A Giant Step", and also in "House of Flowers" with Pearl Bailey, and at the City Center in the American Opera Series, "Lost in the Stars." His off-Broadway appearance includes "The Man With the Golden Arm" at the Cherry Lane, and recently, in Cambridge, Mass., he appeared with Siobhan McKenna and Zachary Scott as Antonio in "Twelfth Night." Mr. O'Neal scored recently in the Play-of-the-Week series, Ernest Hemingway's "The Killers", and followed it up with another Play-of-the-Week show, "Simply Heavenly."

**JAY RILEY** (*Narrator*), a talented actor and designer, is the 1960 winner of the Ira Aldridge-Rose McClelland Memorial Award of \$2500 for acting, at the Paul Mann School, here. His Broadway appearances include the musicals "Peter Pan," with Jean Arthur and Boris Karloff, "Finian's Rainbow" with Ella Logan and David Wayne, "On the Town" with Nancy Walker, and "Carmen Jones" with Muriel Smith. He has toured the country with Eartha Kitt in "Mrs. Patterson", with Milton Berle in "Spring in Brazil", and was featured in the motion picture "Odds Against Tomorrow", with Harry Belafonte. Mr. Riley designed the sets and costumes for Shakespeare's "Macbeth" on tour.

**JOHN McCURRY** (*Brother II* in "God's Trombone", *Blues Man & Preacher* in "Shakespeare") joined the international

tour of that perennial "Porgy and Bess" and, in the featured role of Crown, played 79 cities in 29 countries from 1952 to 1956. Other plays which have kept him hopping across this country are "Finian's Rainbow", "The Last Mile", "Of Mice and Men", "Androcles and the Lion", and he may also be remembered for his appearance in the film, "The Last Mile". His TV appearances include the Play-of-the-Week show, "Simply Heavenly," "Green Pastures" for Hallmark Hall of Fame, and "The Hasty Heart" for DuPont Show-of-the-Month.

**ROYCE WALLACE** (*Chippie*) appeared in a variety of plays here and abroad. Her Broadway appearances include such plays as "Jamaica," "Requiem for a Nun", and "Look Homeward Angel", and people in Europe and Asia have seen her as featured singer with Gypsy Markoff's Revue and the International Revue. Miss Wallace has appeared in the motion picture version of "Take A Giant Step."

**ALMA HUBBARD** (*Alberta K. Johnson*), a native of New Orleans, La., majored in music and won a BA at the Juilliard School

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## NEW YORK'S NEWEST JAZZ GALLERY

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of Music here, subsequently appearing as singing soloist at the Lewisohn Stadium on The Gershwin Night. Her Broadway appearances include "Lost in the Stars", "Porgy and Bess", and "Shadow of My Enemy", and off-Broadway has seen her in "Simply Heavenly." She has been seen in television's Studio One, and Kraft Theatre.

**CALDEN MARSH** (*Young Man*) played his first role as the lead in the package company of "Take a Giant Step". He also appeared in the ELT production of "John Doe", and in the national tour of the Theatre Guild's production of "Sunrise at Campobello."

**TED BUTLER** (*Old Man*) was seen on Broadway in "Caesar and Cleopatra", and his numerous off-Broadway credits include "Journey with Strangers", "Family Portrait", "The Grocery Store". He has played important roles on the road in "Finian's Rainbow", "The Hasty Heart", "John Brown."

**FRANK GLASS** (*The Cat, Killer Boy, the Prodigal Son*) is a native New Yorker, just as interested in dancing, singing, writing, as he is in acting. As dancer-singer he appeared on Broadway in the musicals "Jamaica", and the New York City Center Production of "Carmen Jones", and also as solo dancer in "On the Town", "Girl Crazy", "Street Scene", and in Europe with Katherine Dunham Dance Company. As an actor he appeared on the road in "Peer Gynt", "Golden Boy", "Finian's Rainbow".

**RICHARD WARD** (*Sick Man, Bartender*) has travelled through Europe and the U.S. in many important productions. This country has seen him on the road with Ethel Waters in "The Member of the Wedding", and also in "The Last Mile" and "Detective Story". His European tour includes "Anna Lucasta", and he has appeared in Berlin in "Portrait of a Madonna." His TV appearances are too numerous to mention and his film appearances include "Naked City", "Klondike Gold", and "From the Terrace."

**ISABELL SANFORD** (*Girl in Bar*) cut her dramatic eye-teeth in school plays here in her native New York, and was last seen in featured roles in "The Crucible" at the Martinique Theatre, and before that in "The Egg and I" at the Jan Hus Theatre. Other important roles off-Broadway and on the road include "Three by O'Neill", "Dark of the Moon", "Talent '59", and noteworthy is her film appearance in "The Last Angry Man" with Paul Muni.

**LANGSTON HUGHES**, one of America's leading authors and poets is often referred to as the "O. Henry of Harlem." An amazingly versatile writer, he has written poems, novels, children's stories, plays, librettos, and has even collaborated in writing gospel songs. Many of the latter will be included in his forthcoming Broadway play, "Tambourines to Glory." This Spring his new book, "An African Treasury" will be published.

**ROBERT GLENN** (*Director-Adapter, Co-producer*) gained most of the theatrical experience in the far west—Dallas, Houston and San Francisco. While directing a Negro theatre group in Dallas he became interested in the writings of Langston Hughes, and the present script emerged. Last Spring Mr. Glenn was awarded a Ford Foundation Director's Observer's grant and was assigned to the Broadway production, "Look After Lulu," directed by Cyril Ritchard.

**HOWARD GOTTFRIED** (*Managing Co-producer*), has previously been co-producer for O'Casey's "I Knock At The Door", "Purple Dust", and "Cock-a-doodle Dandy," and is currently represented by the hit off-Broadway show, John Dos Passos' "U. S. A." at the Martinique Theatre. Mr. Gottfried however, still finds time to practice law in New York City.

## STAFF

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Playgram is published by The Wilmore Playgram, Incorporated, 406 Broad Avenue, Palisades Park, New Jersey. Telephone Windsor 7-1423; in New York call Wisconsin 7-9132. All rights reserved. Reproduction without permission of any material contained herein is prohibited.

**SPECIAL NOTE:** Sincere thanks and appreciation is extended to Lucille Lortel, Artistic Director of the White Barn Theater and ANTA Matinee Series, where showcase performances of SHAKESPEARE IN HARLEM led inevitably to this commercial production.

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