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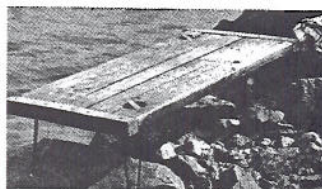


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The Zeitgeist in the WTC's preceding musical. An actor of range, he appeared in New York with the Living Theater in *The Connection* and created the role of George Garga in that company's production of Brecht's *In the Jungle of Cities*. He was with the Living Theater when it performed at the Festival of Nations in Paris where the company was awarded the Grand Prix and received the critics' award for the best acting ensemble. Following that he played with Vittorio Gassman's Teatro Popolare Italiano at the Aldwych Theater in London. Back in New York he became associated with the American Place Theater, the Judson Poet's Theater and Cafe La Mama. A playwright as well as an actor, he had his first play produced at the O'Neill Foundation in New London, Conn., and his second work has been accepted for production by the University of Minnesota's Office for Advanced Drama Research. Presently he lives in New York with his actress wife, Margaret Winn.

JUDITH HASKELL (*Director*) has worked as choreographer/director on everything from fashion revues for Filene's in Boston and the Lingerie Council in New York, to industrials for Chrysler, Honeywell and DuPont and to such TV shows as ABC's *Stage '67* and NET's *U.S.A. Composers*. She also has participated in TV productions of the Grammy and Emmy awards and the *Miss America* pageant. A Radcliffe graduate with a total of twelve years experience on and off stage, she has worked on concerts with the Jose Limon Company, the Hanya Holm Company and the Boston Dance League. As a performer she was seen at New York's City Center in *Wonderful Town* and *Pal Joey*, served on Broadway as standby to Janice Rule in *Happiest Girl* and as understudy to Tammy Grimes in *High Spirits*, as well as playing a wide range of roles in both straight plays and musicals in stock. A sound musician, Miss Haskell has been on the dance faculty of Brandeis, Radcliffe and Emerson Colleges and has taught at the National Theatre of the Deaf.

BOB VIGODA (*Music Director*), widely known for his work as pianist and accompanist in Washington supper clubs can currently be heard on a fast selling record made by English singer Beryl Middleton, "Two Little Boys." He also has recorded locally with Scottish baritone Hugh Laughlin and chanteuse Joyce Carr, with whom he has played many and lengthy club engagements here. He was previously associated with the Theater Club as musical director for *The Last Sweet Days of Isaac* and, in 1963, for "Miss Amurica," starring Sally-Jane Heit. He also was musical director and arranger for all editions of the satirical revue, *The Uniquecorn*, in Georgetown. A native New Yorker, he studied piano and became accompanist at concerts performed by his father, a well-known cantor. For the past three years he has been playing with the Bob Cross orchestra in the Blue Room of the Shoreham Hotel.

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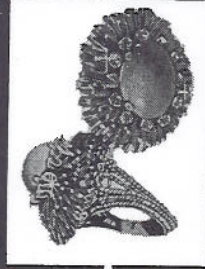
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Emerson College drama grad are Dr. Diaphorus in *The Imaginary Invalid*, Petey in *The Birthday Party*, Rev. Chasuble in *The Importance of Being Earnest*, Alfred in *Little Murders* and Rio Rita in *The Hostage*.

MICKEY HARTNETT, before joining the Theater Club company as both performer and teacher, was for two years the leading lady with the Garrick Players. With Garrick, originally in Georgetown and later at its summertime home in Middletown, Va., Miss Hartnett was featured in such varied productions as *Live Like Pigs*, *Arms and the Man*, *The Apple Tree*, *Black Comedy*, *Dracula*, *The Showoff* and *Cactus Flower*. Before that she appeared professionally at Olney Theater and at Shady Grove Music Fair. Since joining the WTC, she has been seen in *The Decline and Fall of the Entire World As Seen Through the Eyes of Cole Porter* and in *archy and mehitable*. She has appeared frequently on television and has made several movies, including a recently completed film for the U.S.I.A. entitled *The Link*.

DELORES ST. AMAND, who helped smash across the rock music of *The Last Sweet Days of Isaac* as a member of The Zeitgeist, first dazzled WTC audiences in *The Decline and Fall of the Entire World As Seen Through the Eyes of Cole Porter*. Following that, this singing actress who prefers to live in Washington rather than New York continued her association with the WTC in a production of a new play by Ted Shine, *Prepare for Glory*. This was produced by the company for Bowie College under a grant from H. E. W. She appeared on Broadway in *The Great White Hope* and understudied the role of Clara. While still an undergraduate at Florida A&M University, Miss St. Amand appeared in a USO show that toured Europe. After graduation she spent two years at Arena Stage, where she was active in the Living Stage which tours Title One schools in the area. A highlight of her career was an appearance at the White House as a member of the company in the Cole Porter revue which had a long run here last winter.

LAURA WATERBURY is fresh from an eight-month tour with the National Company of *Zorba*, which starred John Raitt and Chita Rivera. The young actress is a 1969 graduate from the American Academy of Dramatic Arts, to which she transferred after beginning as a theater major at Kent State University in her native Ohio. The daughter of singers active on stage and radio in Cleveland, Miss Waterbury naturally took to the theater, beginning her professional work while still an undergraduate with the John Kenley Players at Warren, Ohio. There she appeared with such stars as Dean Jones in *How Now, Dow Jones*, Jane Powell in *My Fair Lady* and Martha Raye in *Goodbye Charlie*. *Spread Eagle* marks her debut in Washington.

JAMIL ZAKKAI was praised for his performance as the policeman in *The Last Sweet Days of Isaac* and also sang as a member of

THE WRITERS

ED ADAMS, who contributed to the opening number, comes out of the WTC's writer training program.

BEN BAGLEY revived the popularity of the revue form back in the Fifties with his *Shoestring* revues and has pursued it ever since.

A. H. BERZEN is a resident of Washington who has been studying playwriting for several years at the WTC.

MICHAEL BROWN is the dean of current musical revue composers, having been a regular contributor to Upstairs at the Downstairs and Julius Monk productions.

LESLEY DAVISON has contributed to *Laugh-In* and has had her material used in *News Faces* and by Julius Monk.

DAVID FINKLE and BILL WEEDEN started writing show material at Yale and have gone on to write nightclub and TV acts and for Upstairs at the Downstairs revues.

ALEX FRASER is a Washington writer, a contributor to the Hexagon shows and the author of "A Little Cream on the Hemlock, Please."

IRV GOLDBERG and HOD OGDEN, who contributed to *Son of Spread Eagle*, are both writers employed at H.E.W.

SHIRLEY GROSSMAN is a prolific composer who has been a regular contributor to the Hexagon revues and co-author of several industrials for the Washintgon gas company.

BRENDAN HANLON, besides being a writer, singer and a professional clown, has pursued a career as a serious actor.

CAROL HANNAN has performed her own material on the Merv Griffin and David Frost TV shows, and recently completed a year's engagement at New York's Upstairs at the Downstairs.

JUDITH HASKELL has worked on everything from fashion shows to the Miss America competition and has wide experience as dancer, choreographer and director.

MIKE HEIMBERG is research director at WTOP and a writer who has been developing his talents in the WTC's writers' training program.

MARVIN HIMELFARB is co-founder of the Abramson/Himelfarb ad agency and the contributor to two previous *Spread Eagles*.

ROBERT KOESIS is a New York writer and actor, the author of last season's *The Wolves* and a new play, *Red, Hot and Very Blue*, from which the present sketch is excerpted.

SUE LAWLESS, who as a member of the WTC's resident acting company appeared in three out of four *Spread Eagle* revues, edited the current edition.

STEPHAN LESHER is on the Newsweek staff in Atlanta and in 1969 wrote lyrics for *Spread Eagle IV*.

JEAN MALJEAN has had numerous plays produced off Off-Broadway and has a new play optioned by Eddie Bracken.

EVE MERRIAM has been a contributor too all of the *Spread Eagle* revues and to Leonard Sillman's *New Faces*; her most recent book is "The Nixon Poems."

LEWY OLFSON, a free lance writer and poet, edits acting books for children.

LENI STERN is the wife of Philip Stern, with whom she wrote the book, "O Say Can You See?," and is co-author of a new play which is to be produced at Yale University.

PHILIP STERN is a busy writer and philanthropist who was highly praised for his recent book, "The Oppenheimer Case."

JEREMY STEVENS is one of New York's busiest comedy writers, who founded The Fourth Wall, a comedic improvisational company.

JUNE STEVENS has written for revues all over the country, including *Son of Spread Eagle*, and has supplied material for many of the top comics, including Alan King.

OATIS STEVENS was a member with actor Brendan Hanlon of The Agony Trio and is now playing the lead on Broadway in *Hair*.

DON TUCKER wrote *Stamps*, the showstopper of *Spread Eagle IV*, and was co-author of *Red, Hot and Maddox*.

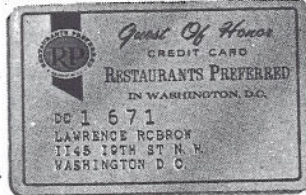
BOB VIGODA is a composer and arranger as well as one of the most sought after accompanists in Washington.

BRECK WALL is currently pursuing his career as writer and producer of musical revues in Las Vegas.

Who's Who

MICHAEL FORELLA, recently seen jazzing up *The Last Sweet Days of Isaac* as one of the singers in The Zeitgeist, appeared on Broadway last season in the revival of that comedy classic, *Room Service*. At Stage/West in West Springfield, Mass., this singing actor portrayed Tranio in *The Taming of the Shrew* and Matt, the boy, in *The Fantasticks*. Television audiences may recognize Forella from appearances on such series as *The Doctors*, *One Life to Live* and *All My Children*. He is a recent graduate of Carnegie Tech Department of Drama where, among other plays, he performed in a production of *Guys and Dolls* which subsequently toured Europe. BRENDAN HANLON, a serious actor with a remarkable record of experience in the regional theaters of America, is just as proud of his achievements as a clown. In clown white, this native of Boston has made personal appearances with the Lone Ranger, Lassie and other TV personalities, and has been a frequent visitor on TV variety shows. Out of clown white, he has been a member of the resident companies at Philadelphia's Theatre of the Living Arts, Washington's own Arena Stage and Boston's Charles Playhouse. Representative roles for this

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ACT II.

- HARD HAT SOFT SHOE The Company
Music by Leni Stern; Lyrics by Larry Olfson
- RED, WHITE AND VERY BLUE Mickey Hartnett, Michael Forella,
Sketch by Robert Koesis Brendan Hanlon
- SHE'S YOUR WOMAN Laura Waterbury
Music and lyrics by Carol Hannan
- A FINE ROMANCE Michael Forella, Delores St. Amand
Anonymous
- INSIDE SKETCH Laura Waterbury, Brendan Hanlon, Michael Forella
Sketch by Marvin Himelfarb
- ACADEMY AWARDS Mickey Hartnett, and The Company
Music by Bob Vigoda; lyrics by June Stevens
- FESTIVAL KINGS Brendan Hanlon, Michael Forella, Jamil Zakkai
Music and lyrics by June Stevens
- TRUTH IN ADVERTISING Mickey Hartnett, Laura Waterbury
Sketch by Carol Hannan
- NOSES Jamil Zakkai, Delores St. Amand,
Sketch by Jean Maljean Mickey Hartnett, Michael Forella
- THE KETCHUP, INDIANA, BLUES Brendan Hanlon
Music and lyrics by Brendan Hanlon and Oatis Stevens
- IDENTIFICATION Delores St. Amand, Jamil Zakkai, Michael Forella
Sketch by Michael Forella
- INTEGRATION IN JIM HOGG COUNTY Jamil Zakkai, Brendan Hanlon,
Sketch by Mike Heimberg Mickey Hartnett, Laura Waterbury
- WORKING HIS WAY THROUGH Brendan Hanlon
Poem by Eve Merriam
- MIDDLE OF THE ROAD Delores St. Amand and The Company
Music and lyrics by Shirley Grossman
- PAX Brendan Hanlon, Jamil Zakkai, Michael Forella
Sketch by Irv Goldberg and Hod Ogden
- I WANT TO PLAY A TUNE ON MY TAMBOURINE The Company
Music and Lyrics by Michael Brown
- FINALE The Company

Additional material has been written by Ed Adams, A. H. Berzen,
Carol Hannan, Judith Haskell, Sue Lawless and Philip Stern

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A HISTORY LESSON Brendan Hanlon, Mickey Hartnett,
Sketch by Alex Fraser Jamil Zakkai, Laura Waterbury, Michael Forella

RAT POISON Brendan Hanlon, Delores St. Amand
Anonymous

TV INTERGRATION Jamil Zakkai, Michael Forella, Laura Waterbury,
Sketch by Marvin Himelfarb Mickey Hartnett, Brendan Hanlon

DIAMONDS OF DEW Mickey Hartnett, Jamil Zakkai
Music and lyrics by Michael Brown

COMFORT ME WITH APPLES Laura Waterbury
Music by Bob Vigoda; Lyrics by Shirley Grossman

AESOP IN WASHINGTON The Company
Fables by Eve Merriam

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THE METROLINER Michael Forella, Jamil Zakkai
 Sketch by Jeremy Stevens

GIFT PACKAGE Brendan Hanlon
 Sketch by Brendan Hanlon

SIC TRANSIT The Company
 Sketch by Irv Goldberg and Hod Ogden

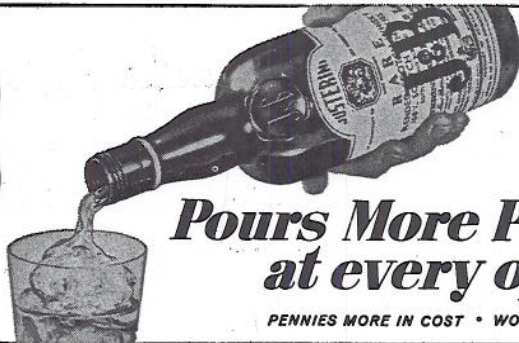
THAT NIXON FEELING Delores St. Amand
 Music and lyrics by David Finkle and Bill Weeden

GROUP ANALYSIS The Company
 Sketch from Ben Bagley

PRAISE BE THE LORD Michael Forella and The Company
 Music and lyrics by Don Tucker

(Continued)

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ACT I.

OPENING The Company
 Music by Bob Vigoda
 Lyrics by Judith Haskell

SPIRO AND JUDY SHOW Jamil Zakkai, Laura Waterbury,
 Sketch by Stephan Leshner Brendan Hanlon

THE SILENT MAJORITY WALTZ The Company
 Music and lyrics by Lesley Davison

STEWARDESS Delores St. Amand
 Sketch by Breck Wall



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DAVID FINKLE
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ALEX FRASER
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PHILIP STERN
JEREMY STEVENS
JUNE STEVENS
OATIS STEVENS
DON TUCKER
BOB VIGODA
BRECK WALL
BILL WEEDEN

Directed and choreographed by
JUDITH HASKELL

Material compiled by
SUE LAWLESS

Musical direction by
BOB VIGODA

with
**MICHAEL FORELLA
BRENDAN HANLON
MICKEY HARTNETT**

**DELORES ST. AMAND
LAURA WATERBURY
JAMIL ZAKKAI**

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Thursdays to 9; late hours nightly the two weeks before Christmas), he had an oil portrait of Eleanora Duse, a 12-inch pottery figure of Sir Laurence Olivier as Henry V, a photograph of Edwin Booth.

A small but fascinating shop is Chick Darrow's Fun Antiques at 1174 Second Avenue, open from 11-5 six days. If you look under, over, behind — maybe even inside — the pinball machines, one-arm bandits, and wacky camp clutter of the shop, you can unearth old programs, photographs, posters, show-tune sheet music of other days, even wax cylinders (of vaudeville routines and singers of the day) and the Edison phonograph on which to play them. I also spotted a small cigarette box dated October 12, 1896, a souvenir of the 50th performance of "Under the Polar Star" at the Academy of Music. The lid is a replica of the set—a ship trapped among icebergs! Or how about heads of Anna Held and Little Egypt (\$200 each) from a Boston wax museum.

If it's paper, old, and theatrical, it must be somewhere in Brandon Memorabilia, 3 West 30 Street, open from 9:30-5 six days a week. Theatre prints and engravings, posters, magazines, English and American programs from the 1860's to 1930's.

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And last, but definitely not least are Playbill binders. \$3.00 in simulated leather or hand-tooled in gold in the real thing at \$7.50 (plus tax). Available from Playbill, 3 East 54th.

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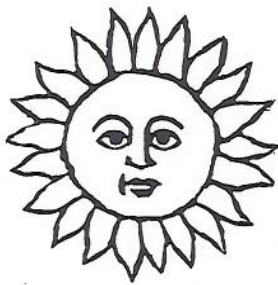
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tume sketch, or an oil by one of the theatre's creative artists? The Wright/Hepburn/Webster Gallery at 205 East 60 Street specializes in works by names such as Sharaff, Zeffirelli, Beaton.

Calvin Curtis, Cravateur (he made up the word) at 60 East 55 Street, offers "sartorial security" in his own-design brocade-ribbon suspenders. The most theatrical of his 1½" wide braces is a pattern of silver on black ticket stubs alternating with the balcony scene from *Romeo and Juliet* in color. Other patterns are made up of Stage-door Johnnies, Clowns, and Strongmen. Price approx. \$13, depending on the size of the man they are for; matching garters \$4 extra.

For a truly posh Christmas, how about a theatre tour of Europe? Almost every overseas airline features them. For example, SAS offers 14 days in Copenhagen and London (from \$428 up) including tickets to the Royal Ballet (Copenhagen) and four shows in London.

How about an autograph? Charles Hamilton has them framed along with a portrait of the signer, and he auctions off a new collection every six weeks (December auction on the 10th at 7:30 pm) at the Waldorf Astoria. Advance viewing is possible at Charles Hamilton Galleries, 25 East 53 Street, 9 to 5, weekdays.

Anna Sosenko's Collectors' Warehouse, 8 West 62nd Street (open 2-6 Monday through Saturday, and by appointment) offers autographs framed and unframed (and she can frame the unframed of your choice), as well as all sorts of theatrical memorabilia. If you want a Bernhardt letter, a 100-year-old theatre poster, the opening night program for *My Fair Lady*, a bit of handwritten Shaw, then this must be the place.

If Miss Sosenko doesn't have it, Norman Crider might. He's located in Shop 46 at The Antiques Center of America, 415 East 53 Street. On a recent visit (hours 10:30-5:30, Tuesday through Saturday,

Theatre-goers' Scrapbook

gifts for the passionate playgoer

This year, as every year, there are playscripts in hard cover, and there are cast albums—everything from the short-lived *Cry For Us All* to the long-lived *Hello, Dolly!* (Channing, Bailey, Martin, and Lord knows who else)—but how about something just a little bit different?

Do consider a pair of theatre tickets, and to really dress up the present add a gift certificate for dinner at Sardi's. A check (for whatever amount you choose) to the restaurant at 234 West 44 Street, New York 10036, will produce the gift certificate by return mail.

Do you know about St. Genesius? He was an actor of the 4th Century A.D. While doing a burlesque of the Christian religion, he realized he was burlesquing truth, and became a convert and a martyr. He is the patron saint of actors. A handsome gold medal commemorating him is available (approx. \$20) at Marchal Jewelers, 745 Fifth Avenue. There is also a charm bearing his likeness for approx. \$36. Another charm of especial charm is a tiny stage whose interior lights up. Approx. \$29.

Stack's Coin Company, 123 West 37 Street, New York City, has some rare one-of-a-kind theatrical commemorative medallions and the like. There's a souvenir pocket piece put out by that posh theatrical hangout of 1892, Sherry's; a small silver bar given out in the 1860's to celebrate the 100th performance of *Big Bonanza* at the 5th Avenue Theatre; a handsome medallion—a circle of blue around brass theatrical masks—celebrating the Actors Fund Fair of 1910.

Books? The following should be high on your list for consideration:

The World of Hirschfeld. By Al Hirschfeld. (Abrams, \$25). The biggest and best collection—mostly theatrical—of caricatures by the artist whose pen can be dead-

lier than any critic's sword.

Up Against The Fourth Wall. By John Lahr. (Grove Press, \$7.50 hardcover, \$2.95 paper) Who's who, and what's what in the modern theatre examined by one of the brightest young critics around.

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