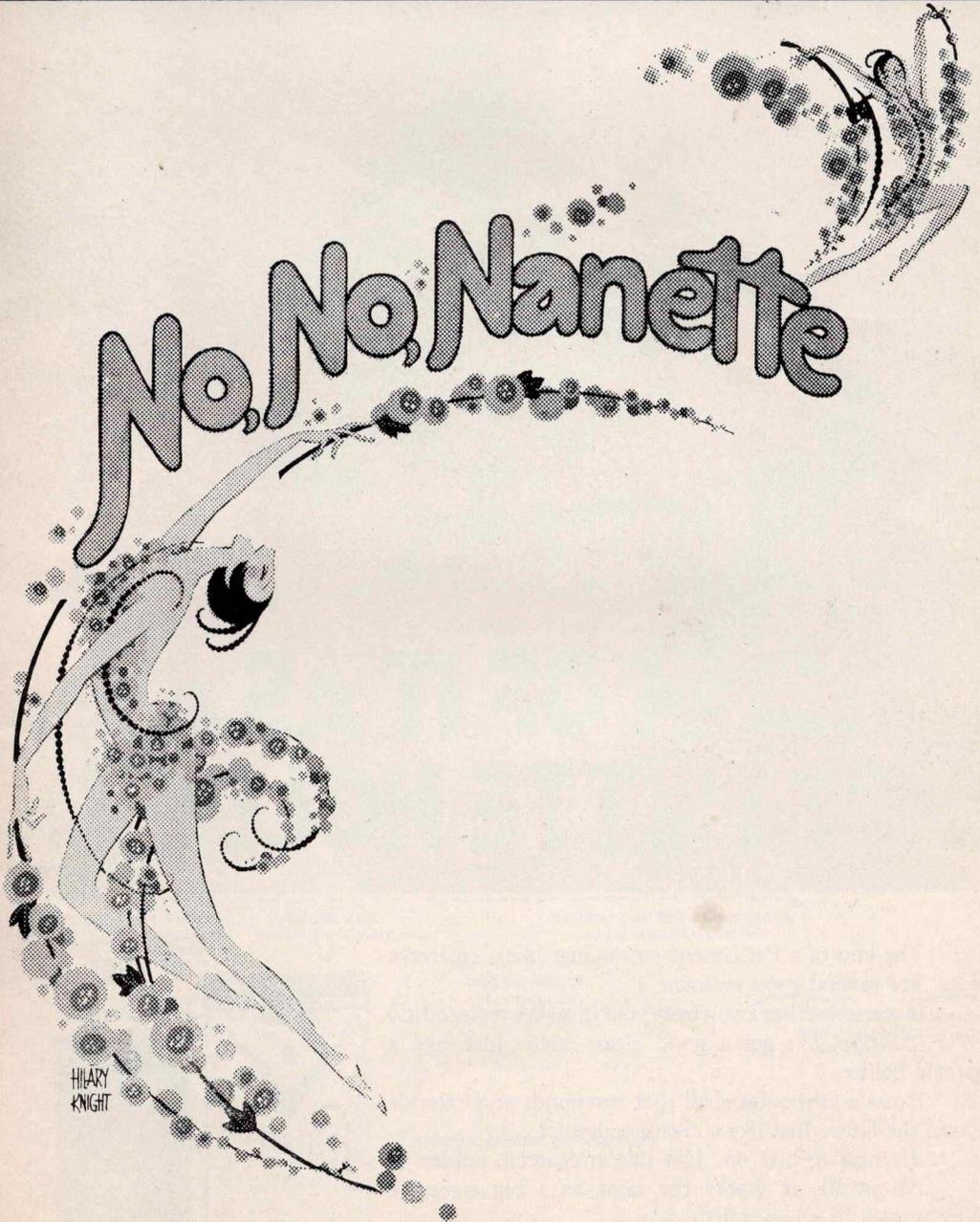


46th St.
Theatre

PLAYBILL

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HILARY
KNIGHT

PREMIERE PERFORMANCE, JANUARY 19, 1970

FORTY-SIXTH STREET THEATRE

PYXIDIUM LTD.

presents

RUBY KEELER

JACK GILFORD

BOBBY VAN

HELEN GALLAGHER

SUSAN WATSON

and

PATSY KELLY

in

The New 1925 Musical

NO, NO, NANETTE

Book by

**OTTO
HARBACH**

and

**FRANK
MANDEL**

Music by

**VINCENT
YOUMANS**

with

**ROGER
RATHBURN**

**LONI ZOE
ACKERMAN**

and

**K. C.
TOWNSEND**

Lyrics by

**IRVING
CAESAR**

and

**OTTO
HARBACH**

**PAT
LYSINGER**

THE BUSBY BERKELEY GIRLS

Production Designed by
RAOUL PENE du BOIS

Lighting Designed by
JULES FISHER

Musical Direction & Vocal Arrangements by
BUSTER DAVIS

Orchestrations by
RALPH BURNS

Dance Music Arranged & Incidental Music Composed by
LUTHER HENDERSON

COLSTON and CLEMENTS at the Twin Pianos

Dances & Musical Numbers Staged by

DONALD SADDLER

Adapted and Directed by

BURT SHEVELOVE

Production Manager
MAY MUTH

Stage Manager
ROBERT SCHEAR

Tap Supervisors
**MARY ANN NILES
TED CAPPY**

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JACK SHEARING

Coiffures: Principals — VIDAL SASSOON

The Berkeley Girls — BRUCE STEIER

Production Supervised by

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CAST

(In order of appearance)

Pauline PATSY KELLY

Lucille Early HELEN GALLAGHER

Sue Smith RUBY KEELER

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ger the safety of others by lighting matches or smoking in prohibited areas during the performances and intermissions. This violates a City ordinance and is punishable by law.

Robert O. Lowery—FIRE COMMISSIONER



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Jimmy Smith JACK GILFORD

Billy Early BOBBY VAN

Tom Trainor ROGER RATHBURN

Nanette SUSAN WATSON

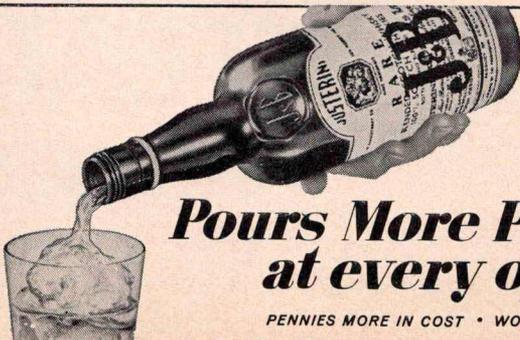
Flora Latham K. C. TOWNSEND

Betty Brown LONI ZOE ACKERMAN

Winnie Winslow PAT LYSINGER

(Continued)

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Nanette’s Friends:

Bob Becker, John Beecher, Joretta Bohannon, Roger Braun, Marcia Brushingham, Kenneth Carr, Jennie Chandler, Kathy Conry, Christine Cox, Kevin Daly, Ed Dixon, Ellen Elias, Mercedes Ellington, Jon Engstrom, Marian Haraldson, Gregg Harlan, Jamie Haskins, Gwen Hillier, Sayra Hummel, Scott Hunter, Dottie Lester, Cheryl Locke, Joanne Lotsko, Mary Ann Niles, Kate O’Brady, Sue Ohman, Jill Owens, Ken Ploss, John Roach, Linda Rose, Ron Schwinn, Sonja Stuart, Monica Tiller, Pat Trott, Phyllis Wallach.

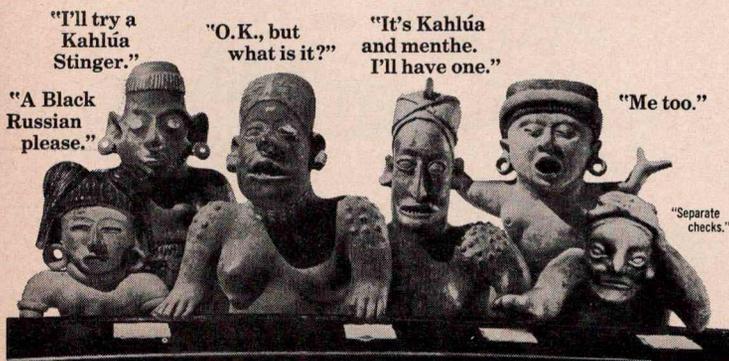
STANDBYS

Standby for Miss Keeler — BETTY WRAGGE
Standby for Mr. Gilford — TED TILLER
Standby for Miss Kelly — DOROTHY CLAIRE

UNDERSTUDIES

Understudies never substitute for listed players unless a specific announcement for the appearance is made at the time of the performance.

Billy — Roger Braun; Lucille — Pat Lysinger; Nanette — Kathy Conry; Tom — Kenneth Carr; Betty — Linda Rose; Flora — Dottie Lester; Winnie — Gwen Hillier.



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MUSICAL NUMBERS

ACT I.

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- I'VE CONFESSED TO THE BREEZE Nanette, Tom
- CALL OF THE SEA Billy, Girls
- I WANT TO BE HAPPY Jimmy, Nanette, Sue, Boys, Girls
- NO, NO, NANETTE Nanette, Tom
- FINALETTO ACT I Nanette, Boys, Girls



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ACT II.

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PEACH ON THE BEACH Nanette, Boys and Girls
TEA FOR TWO Nanette, Tom, Boys, Girls
YOU CAN DANCE WITH ANY GIRL Lucille, Billy
FINALETTO ACT II The Entire Company

ACT III.

The living room at Chickadee Cottage, Atlantic City

TELEPHONE GIRLIE Billy, Betty, Flora, Winnie
"WHERE-HAS-MY-HUBBY-GONE" BLUES Lucille, Boys
WAITING FOR YOU Nanette, Tom
TAKE A LITTLE ONE-STEP Sue, Billy, Lucille, Pauline, Boys, Girls
FINALE The Entire Company



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Who's Who in the Cast

RUBY KEELER (*Sue*) became the dancing darling of millions of moviegoers during the Depression, appearing in such films as *42nd Street*, *Footlight Parade*, *Goldiggers of 1933* and *Dames*. In most of her pictures, the pert performer played the part of a chorine who was rushed onstage to replace a disabled leading lady. ("You're going out there a youngster," said Warner Baxter, playing a director in *42nd Street*, "but you're coming back a star!") In real life, Miss Keeler's rise to stardom took place just a bit more slowly. At 13, after taking dancing lessons in her native Yorkville area of New York City, she auditioned for the chorus of a musical called *The Rise of Rosy O'Reilly*. From that show she went into other Broadway musicals, *Lucky*, and *The Sidewalks of New York*. Her tap-dancing ability and winsome appeal caught the eye of Florenz Ziegfeld, who asked her to do *Whoopee* with Eddie Cantor. She was the dancing star of Ziegfeld's 1929 revue, *Show Girl*, co-starring Eddie Foy, Jr. and Jimmy Durante. At the urging of her agents, Miss Keeler left Broadway and headed for Hollywood. (Her husband Al Jolson, had made the first "talking picture" for Warner Bros. in 1926.) Leaving show business in 1941, she raised a family of four children with her second husband, industrial builder John Lowe. Why is she back, leaving her beloved California and its golf courses (she plays in the 80's 3,000 miles behind? "After my husband's death a year and a half ago, the producers of *No, No, Nanette* urged me to do their show. I refused, until my youngest daughter, Kathy, graduated from Berkeley last June and the kids said I needed to keep busy."

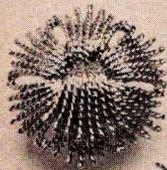
JACK GILFORD (*Jimmy*) is a veteran comedian who plays drama with the same effortless skill, and whose talents have been widely displayed in vaudeville, night clubs, films, television, and at the Metropolitan Opera House as well as on Broadway. His most recent success was as the shy swain of Lotte Lenya in the prize-winning musical, *Cabaret*, but Broadway audiences also laughed heartily a few years earlier when he scored a personal triumph in *A Funny Thing Happened on the Way to the Forum*. He later repeated his *Forum* role in the film version. Among his other memorable appearances, he played the mute king in *Once Upon A Mattress*, with Carol Burnett—both Off-Broadway, on Broadway, and on TV. Mr. Gilford reached a pinnacle of achievement when he became the first non-singer to play a major speaking role in the Metropolitan Opera production of *Fledermaus*. As Frosch, the drunken jailer, he convulsed opera-goers both in New York and on the road. His dramatic appearances in *The Diary of Anne Frank*, Paddy Chayefsky's *The Tenth Man*, as Bontche Schweigin *The World of Sholem Aleichem*, and the initial two-part episode of TV's award-winning *The Defenders* surprised and delighted those who knew him as only a comedian. Among Mr. Gilford's films are *Enter Laughing*, *The Incident*, *Catch 22*, *They Might Be Giants*, and *Who's Minding the Mint?*

BOBBY VAN (*Billy*) says he "never took a dancing lesson in my life." Both his father and his mother were performers who worked regularly in vaudeville; so young Bobby learned all facets

of the performing arts at an early age—so early, in fact, that he was doing a comedy act at 16. To comedy, he added singing and dancing which later became his forte. An offer from Metro-Goldwyn-Mayer lured him to the film capital where he danced his whirlwind way through *Because You're Mine*, with Mario Lanza, *Kiss Me, Kate*, with Howard Keel and Kathryn Grayson, and a dozen other technicolor extravaganzas. An offbeat black-and-white college comedy, *The Affairs of Dobie Gillis*, found Bobby Van playing the title character. He is no stranger to TV, appearing as a frequent guest star on all the major musical variety shows. Now a Californian, Mr. Van is married to the very attractive actress Elaine Joyce, regularly seen on the Don Knotts weekly NBC-TV series. Bobby's ambition in life is to stay on the Broadway stage forever.

HELEN GALLAGHER (*Lucille*) has brightened innumerable theatrical proceedings since she tangoed sexily and comically through a number in *High Button Shoes*. After a series of featured roles—in the revue *Touch and Go*, the musicals *Make a Wish* and *Pal Joey*—Miss Gallagher reached stardom in *Hazel Flagg*. The versatile performer has played everything from Ado Annie (her favorite part) in *Oklahoma* to Annie Oakley in *Annie Get Your Gun*, from Miss Adelaide in *Guys and Dolls* to Sharon McLonergan in *Finian's Rainbow*. Among her recent successes in New York was her portrayal of Nicki, one of the trio of dancehall girls in *Sweet Charity*. In addition, she was understudy to Gwen Verdon, and played the lead role more than 100 times during the long-running show, then toured as Charity across the country. As Agnes Gooch in *Mame*, she played for two seasons opposite three different singers in the title role, and repeated the portrayal in summer stock. A Tony Award-winner (for *Pal Joey*), she has been seen frequently in nightclubs, and she has appeared on major television programs as both an actress and a musical comedy performer. At home, Miss Gallagher plays both the role of housewife—her husband, Frank Wise, works for CBS—and teacher of youthful show business aspirants.

SUSAN WATSON (*Nanette*) moved to New York as a Juilliard student from her birthplace of Tulsa, Oklahoma, and almost immediately landed a job as *The Girl* in a one-act musical presented as a Barnard College summer workshop presentation. The show turned out eventually to be the long-running world-wide success, *The Fantasticks*, and Miss Watson later repeated her role in the Hallmark television special with Bert Lahr. By that time she was firmly established as one of Broadway's brightest young ingenues in *Bye, Bye, Birdie* and *Carnival*. She appeared with Robert Preston in *Ben Franklin in Paris*, and moved to Lincoln Center for *Carousel* and to City Center for *Where's Charley and Oklahoma*. After appearing in the London company of *West Side Story*, she returned to Broadway for *A Joyful Noise*. Then, the authors of *The Fantasticks* called on her to play the lead in their musical, *Celebration*, and last season she appeared in *Beggar on Horseback* at Lincoln Center. On TV, Miss Watson recently appeared in *The Front Page*.



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PATSY KELLY (*Pauline*) says that she played a maid in so many Hollywood pictures "because I was the only one who had a uniform that fit." Moviegoers of the 30's and 40's saw her in more than two-dozen two-reel comedies turned out by prolific producer Hal Roach along with his *Our Gang* series and other shorts. She also delivered her wry, matter-of-fact laugh-lines in dozens of features, including *Girl from Missouri* (with Jean Harlow), *Cowboy and the Lady* (with Gary Cooper), and *Pigskin Parade* (which introduced filmgoers to a young singer named Judy Garland). Like her *Nanette* co-star, Ruby Keeler, Patsy Kelly began her career on Broadway in the '20's, when at the age of 12 she tapdanced in the chorus line behind headliner Frank Fay at the Palace Theatre. Her comedic talents were subsequently sought by Earl Carroll for his *Sketchbook* and *Vanities* revues, and she appeared in *Three Cheers*, *Flying Colors*, and *Wonder Bar* (in 1931, with Al Jolson). Her motion picture career began in 1932 and continued through such recent films as *Please Don't Eat the Daisies* and *Rosemary's Baby*. Active in television and on the summer theater circuit, Miss Kelly toured frequently with her close friend, Tallulah Bankhead, in *Dear Charles*, and also has been seen in *My Sister Eileen* and *On the Town* by theatregoers around the country.

ROGER RATHBURN (*Tom*) is making his Broadway debut with *No, No, Nanette*. He began his career rather late after acquiring his B.A. and M.A. in American and English literature and teaching school for several years. Encouraged by friends who had heard him sing, he journeyed to Broadway. There, at his first audition for the national company of *Mame* starring Celeste Holm, he was signed to tour as the understudy of Patrick, performing the role a year later in Las Vegas with Susan Hayward. Last year Roger toured the nation in the rock musical *Your Own Thing*, playing Orson, and this past summer did the roles of Tony in *The Boyfriend*, Jack in *Charley's Aunt*, and the most rewarding roles of his brief career, Haemon in *Antigone* and Phillip in *The Lion in Winter*.

LONI ZOE ACKERMAN (*Betty*) began dancing at the age of 6 with the Metropolitan Opera Ballet School, after deciding on a show business career a whole year earlier: "When I saw Jack Carter and Sammy Davis in *Mr. Wonderful*, I knew what I wanted." After lessons in tap, jazz, singing, acting, and piano, Broadway audiences got their first look at the dynamic young lady with the big voice when she created the role of Rose, the piano-playing maid in *George M!* Loni played Ruby in the Washington, D.C., and New York productions of *Dames At Sea*.

K. C. TOWNSEND (*Flora*) provided one of the more memorable moments in *Henry, Sweet Henry* a few seasons back when she appeared dressed—almost—in only a towel. The curvaceous comedienne has been in demand ever since she joined the touring company of *Bye, Bye Birdie*. Although she has been frequently seen in the kind of light comedy—*What Do You Really Know About Your Husband?*, *Star-Spangled Girl*, *How to Succeed* and *Gentlemen Prefer Blondes*, and the like—that makes ample use of her talents, she has also appeared in the Central Park productions of *Winter's Tale* and *As Like You Like*



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It by the New York Shakespeare Festival. The Ken Kesey drama, *One Flew Over the Cuckoo's Nest*, is among her other stage credits, as is *The Red Eye of Love*. Filmgoers saw Miss Townsend in *Who Killed Teddy Bear?* *Husbands*, *Synanon*, *How To Murder Your Wife*, and video-viewers have caught her on *The Monkees*, *Girl Talk*, *The Smothers Brothers*, *Merv Griffin* and *The Tonight Show*.

PAT LYSINGER (*Winnie*) is a native of Detroit who has proved herself to be one of the most versatile musical comedy performers around these days, both on Broadway and off. Her reputation for being able to play any role was most recently put to the test when audiences in New York and Los Angeles saw her in *Dames At Sea*, where she played all three feminine leads during the run of the production. During the summer music-tent tour of a musical called *How Do You Do I Love You*, and was the standby for the show's star, Phyllis Newman. She was standby for Barbara Harris in *On A Clear Day You Can See Forever* (and filled in for her a dozen times on Broadway) and for Linda Lavin in the same show. Among the other musicals she has been seen in are *The Sound of Music*, *Carnival*, and *Can-Can*.

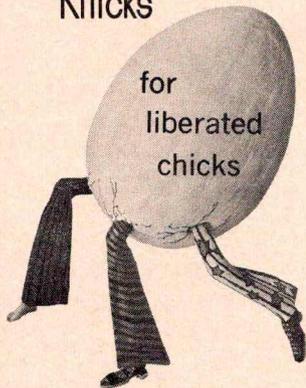
RAOUL PENE du BOIS (*Production designer*) took in stride the task of designing three sets and 210 different costumes for *Nanette*. As a member of a famous artistic family, Mr. du Bois began designing for the stage at 16 when he did some costumes for *The Garrick Gaieties*. Among the many revues and musicals for which he provided sets or costumes—or both—in subsequent decades are *Jumbo*, *Panama Hattie*, *Carmen Jones*, *Call Me Madam*, *Wonderful Town*, *Bells Are Ringing*, *The Music Man*, and *Gypsy*. He worked on such films as *Louisiana Purchase*, *Lady In the Dark*, and *Kitty*, and naturally has walked off with armloads of awards. After *Gypsy*, he moved to Paris to take up serious painting, but recently decided to return to Broadway, where his knowledge of art and artists can be put to widest display. For example, he points out, the show curtain of *Nanette* has the look of the fauve days of Matisse, and the wallpaper in the third act set is redolent of Dufy.

JULES FISHER (*Lighting Designer*) includes *High Spirits*, *Half A Sixpence*, *You're A Good Man, Charlie Brown*, *The Subject Was Roses*, and *Butterflies Are Free* among the dozens of shows he has lit both on Broadway and Off. He has personally designed the lighting for every company of *Hair* around the world, and currently is working on a new musical, *Lolita*. An instructor at NYU, Mr. Fisher is also a practicing magician.

BUSTER DAVIS (*Musical director-Vocal arranger*) has worked on more than 25 Broadway musicals, including *Gentlemen Prefer Blondes*, *The Bells are Ringing*, *Top Banana*, *Funny Girl*, and *Hallelujah, Baby*. For four years, millions of television viewers saw and heard his vocal group, The Buster Davis Singers, as a feature of *The Bell Telephone Hour*. His TV work won him an Emmy in 1960. Off-Broadway, he co-produced the revival of *Best Foot Forward*.



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